



C'man

Cultural Management Guide

Change
management

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1 Introduction

1.1 What is this guide and how you can use it?

New challenges continue to arise across the cultural and creative sectors (hereafter referred to as CCS) such as globalisation, the twin green and digital transitions and decreasing funding opportunities. Furthermore, the CCS have been among the hardest hit by the COVID-19 pandemic.

This guide, developed in collaboration with international partners, trainers, and experienced practitioners, aims to assist cultural managers in navigating a rapidly changing environment. On the one hand, it offers a comprehensive understanding of change and risk management theories to equip cultural managers with the tools they need to adapt and thrive in an unpredictable world. On the other hand, it makes use of existing tools and resources to ground intuitive approaches that rely on robust methods.

It is aimed at cultural managers in the CCS and might be especially relevant for young graduates and early to mid-career cultural managers who can benefit from the knowledge and experience of practitioners provided in this guide. This Change and Risk Management guide has been developed along with two other complementary guides: a Project Management Guide ([link](#)), and a Green Management guide ([link](#)), providing cultural managers with the most comprehensive package of resources to help them in the various facets of their work.

1.2 Overall structure of the document

This guide, supported with examples and resources, first introduces the core concepts of change and risk management to enable cultural managers to effectively take advantage of the changes and mitigate the risks they might face in the future. We then put forward applicable methodologies and tools that can be used within your organisations.

Case studies and examples are provided to illustrate how change and risk management can work in practice, alongside practical advice and tools for cultural managers to easily be able to put theory into practice.

2 What is change and risk management?

2.1 Defining change management

Change management is a structured and intentional approach to manage and guide organisational changes, including changes in systems, processes, structures, culture, and behaviour. It is a critical aspect of organisational management that is essential for enhancing organisational effectiveness, increasing innovation, and adapting to evolving environmental conditions. The primary goal of change management is to minimize the negative impacts of change while maximizing its benefits.

In management science, change management is often viewed as a complex process that requires careful planning, effective communication, and stakeholder engagement. Effective change management involves identifying the need for change, developing a plan for change, implementing the plan and monitoring the outcomes. It also involves managing resistance to change, ensuring employee engagement, and developing a supportive organisational culture.

When it comes to cultural organisations, change management is essential for adapting to the constantly evolving nature of the cultural sector. Cultural organisations must continuously innovate and change to stay relevant, attract new audiences, and meet the changing needs of their existing users and patrons. Effective change management in cultural organisations requires an understanding of the unique challenges and opportunities within the cultural sector.

In practice:

The first step towards change management is to analyse the environment (challenges and opportunities) linked to your activities. This can entail reviewing key elements of your strategic plans, assessing their relevance and how various trends have affected them.

Conversations with like-minded organisations can be invaluable to grasp the wider picture and making sure your analysis considers various points of view and covers the full spectrum of changes that may affect your organisation. Networking and connections are instrumental to get a more accurate vision of your own ecosystem.

2.2 Defining risk management

Risk management is the practice of identifying and analysing potential threats to an organisation and taking proactive measures to minimize or eliminate their impact. Effective risk management can help managers in the CCS protect their organisations from potential harm and make informed decisions that support long-term success. It requires ongoing monitoring and evaluation to stay ahead of emerging threats.

The COVID-19 pandemic has been a stark reminder of the importance to anticipate and plan for risks by adopting a proactive mindset and building more resilient organisations to face the challenges of the future. Alongside the usual set of risks to monitor for the well-functioning of an organisation, such as cost risks, operational, performance or legal, it has become increasingly important for the CCS to consider **emerging risks** - those risks that are on the horizon and may significantly disrupt our society and practices.

2.3 Application of the existing definitions to cultural organisations

In the CCS, change and risk management can apply to a variety of entities:

- An **organisation**: e.g. What steps can Ukrainian museums take to respond to the impact of war?
- An **event**: e.g. In the face of a pandemic, how can a festival adapt its offer and organisation?
- A **project**: e.g. How do you deal with increasing materials costs and delays in delivering certain activities?
- An **asset**: e.g. How can cultural heritage managers design strategies to protect cultural assets from climate change?

3. Changes and Trends for Cultural Organisations in Today's World

Cultural organisations are facing numerous changes and trends in today's world, including changes on a macro, micro, temporary, and transformational level.

On a macro level, cultural organisations are facing significant changes driven by globalisation, technological advances, demographic shifts, and changes in government policies. Macro-level changes include shifting cultural values, globalisation, and technological advancements that impact the way cultural organisations operate.

Micro-level changes include changing audience demographics and preferences, as well as the emergence of new forms of cultural expressions.

Temporary changes are short-term adjustments made in response to specific events or circumstances, while transformational changes involve fundamental shifts in the organisation's mission, culture, or operations.

Cultural organisations operate within a broader socio-economic context that impacts their operations. Macro-level changes include shifting cultural values, globalisation, and technological advancements that impact the way cultural organisations operate.

For example, the growing emphasis on diversity, equity, and inclusion in society has led to cultural organisations being held accountable for their representation and inclusion of marginalized groups. This has led to changes in programming, staffing, and marketing strategies.

Globalization has also impacted cultural organisations as they compete with other organisations from around the world for audiences, funding, and talent. This has led to increased collaboration between cultural organisations across borders and the adoption of new technologies to reach audiences globally.

Change management is a critical aspect of any organisation. In today's fast-paced and rapidly evolving world, cultural organisations more than ever need to be proficient at adapting to changes and trends to stay relevant and achieve success. In this section, we will examine changes and trends affecting cultural organisations on both macro and micro levels, as well as temporary and transformational levels.

3.1 Changes on a Macro Level

- a) **Digitalization** - The increasing prevalence of digital technology has significantly impacted the cultural sector. Organisations must now consider how to digitize their collections, create online exhibitions, and engage with audiences through digital platforms.

Example: The digitalisation of the CCS has transformed the way content is created, produced, distributed, and consumed. For instance, the publishing industry has had to adapt to the growing demand for digital products, such as e-books, digital audiobooks, and online bookstores like Amazon. Publishers and authors have had to shift their focus towards digital marketing and promotion, while releasing their works in digital formats.

- b) **Globalization** - The world is becoming increasingly interconnected, and cultural organisations must consider how to expand their reach beyond their local communities. This includes developing global partnerships and collaborations and ensuring that their offerings are accessible to a global audience.

Example: The gaming industry has been greatly impacted by digitalisation and globalisation. There has been a shift towards a global launch strategy, which entails simultaneously releasing a global version of the game on various local markets. Previously, game productions could focus on local markets, with new versions gradually released on foreign markets that were tailored to the characteristics of the local market. With the rise of day one global releases, however, the industry has had to adapt in order to satisfy the needs of a global audience. This includes localization and translation of games to ensure they are accessible to players worldwide. Cross-national collaborations have also become increasingly common, with developers working together across borders to create games that appeal to diverse audiences. The impact of globalization on the video games sector highlights the importance of understanding cultural differences and adapting to meet the needs of a global market.

- c) **Demographic shifts** - As the world's population continues to grow and diversify, cultural organisations must be mindful of changing demographics. This includes ensuring that their offerings are accessible to diverse communities, and that their programming reflects the interests and needs of different groups.

Example:

Some cultural industries have experienced a loss of savoir-faire as a result of an aging practitioners and a disinterest of the younger population. For instance, with traditional crafts such as pottery, weaving, and metalworking, skilled practitioners from previous generations have not had the opportunity to transmit their knowledge and abilities to younger generations. This has led to a decline in the practicing of traditional techniques, and in some cases, the disappearance of entire crafts.

Solutions can be found through building partnerships between crafts professionals and young creative graduates (e.g. from design or fashion schools) – a lot of old craft techniques can have great relevance for contemporary creations as well. Programmes around the contemporary uses of traditional crafts have been developed in various places such as Loulé (PT) <http://loulecriativo.pt/en/ecoa/lab> or Aubusson: <https://www.cite-tapisserie.fr/en/contemporary-creation/calls-creation>

- d) **Economic shifts** - Changes in the global economy can have significant impacts on cultural organisations. This includes changes in government funding and private philanthropy, as well as shifts in consumer spending and trends.

Example: Decreasing public funding puts pressure on publicly funded cultural institutions to diversify their activities and sources of revenue. Different strategies and solutions have been developed across cultural organisations such as new pricing practices, new types of activities (e.g. rental of cultural spaces for mixed uses) and organisational changes.

e) **Geopolitical trends** – Geopolitical trends can significantly impact the CCS. Conflicts and war can lead to the destruction of cultural heritage and the displacement of artists, while political shifts can threaten freedom of speech and artistic expression. For example, the recent takeover of Afghanistan by the Taliban has led to a ban on many forms of art, causing concern for the future of cultural expression in the country, while the rise of extremist political parties in Europe has led to concerns about censorship and restrictions on artistic expression.

Example: The ongoing Russian-Ukrainian conflict poses a threat to Ukrainian cultural heritage assets. In response, efforts have been made to digitize museum collections and preserve documentary heritage in Ukraine, ensuring the safekeeping and accessibility of these cultural treasures.

f) **Legal and regulatory changes** – Modifications of laws and regulations may affect the operations and activities of a cultural organisation or manager, while presenting both opportunities and risks that need to be identified and managed effectively. This includes monitoring changes in laws related to intellectual property, copyrights, employment, data privacy, and cultural heritage protection, among others. Regulatory changes may include modifications to licensing requirements, safety regulations, or industry standards.

Example: Music venues often face issues related to noise reduction and/or changes in the urban planning regulations. Many venues closed or relocated due to regulatory changes or simply complaints from neighbours. Adapting urban planning and property development to include music as part of neighbourhood developments and make sure that city developments combine residential uses with a vibrant music scene, following the agent of change principles: <https://www.live-dma.eu/webinar-agent-of-change/>.

Sometimes regulatory changes have a simple yet direct impact on your work. For instance, you work in a theatre and find out that a new law on the energy consumption of light bulbs will require you to change all lighting equipment in your theatre. This takes place while you are already producing the plays for the next season, causing unexpected financial stress, and threatening the finalisation of ongoing productions. Solutions can be found by phasing out the redundant equipment gradually, by seeking grants related to energy efficiency, or by reviewing the planning of productions.

3.2 Changes on a Micro Level

a) Leadership transitions - Changes in leadership can have significant impacts on cultural organisations. This includes changes in vision, mission, and strategic direction, as well as changes in organisational culture. These might have important (positive or negative) impacts on your organisation staff (wave of colleagues leaving, reorganisation), changes in the cultural programming, etc...

b) Example:

Any cultural organisation may face this kind of transitions, from small cultural associations to large museums with hundreds of employees.

Your organisation may have a board of directors or an advisory committee that can help in smoothening the transition and ensuring some form of continuity throughout the process. Transparency and regular communication between the leadership team and other colleagues - both before and during the transition phase – is essential to ensuring a smoother process.

For smaller organisations, getting external support (e.g. from partner associations, or a network you may belong to) can be particularly helpful to cushion any interpersonal issue and mediate issues related to hierarchical structures and power asymmetry.

- c) **Staff turnover** - High staff turnover can be disruptive to cultural organisations, particularly if key staff members leave. Organisations must ensure that they have succession plans in place, and that they are able to attract and retain top talent.

Example:

High turnover can be a significant challenge for orchestras as they are typically composed of a large number of highly skilled and trained musicians. It can make it difficult for orchestras to maintain continuity and consistency in their performances as when key members of an orchestra, such as the concertmaster or principal players, leave, it can be difficult to find suitable replacements who can perform at the same level.

One solution to this challenge is to develop comprehensive succession plans that identify and prepare potential replacements for key positions well in advance. This can involve providing mentorship opportunities, offering specialized training, and encouraging cross-training among members of the orchestra. By investing in the development of its members and fostering a culture of learning and growth, orchestras can mitigate the effects of staff turnover and maintain a high level of musical quality over time.

- d) **Programmatic shifts** – It is a strength of cultural organisations to be agile and able to adapt their programming to changing trends and interests. This includes experimenting with new programming, as well as retiring programming that no longer resonate with audiences.

Example: In recent years, there has been a growing interest and expectation from audiences and artists for art that is not only aesthetically pleasing but also socially relevant and impactful. This includes a shift in programming reflected by an increased emphasis on participatory and interactive forms of art that engage audiences in a meaningful way. In addition, artists and actors of the CCS have been also exploring new ways to promote inclusivity in their work, whether by representing a diverse range of identities or by making sure that their work is not only accessible to everyone but also empowering. Additionally, there has been a growing recognition of the importance of connecting art to the sociopolitical context in which it is created, as well as its potential role in raising awareness, challenging the status quo, and education.

e) **Technological upgrades** - As technology continues to evolve, cultural organisations must ensure that they are staying up-to-date with the latest tools and software. This includes investing in new hardware and software, as well as training staff to use new technology.

Example: The audiovisual sector has experienced significant changes due to the emergence of new platforms and technologies, such as the Internet and multi-platform services. These developments have led to the creation of innovative business models that allow users to access and consume audiovisual content at any time and from any place. In order to stay competitive and maintain their market position, television broadcasters have had to adapt to these changes by integrating new technologies into their operations. They, for instance, have started to offer online streaming services, allowing viewers to access their programs from computers, tablets, or smartphones.

3.3 Changes on Temporary and Transformational Level

- a) **Pandemic impacts** - The COVID-19 pandemic has had a profound impact on the CCS, forcing organisations to quickly adapt to new models of engagement and revenue generation. This includes pivoting to virtual programming and online fundraising, as well as exploring new revenue streams such as merchandising and licensing.

Example: The closure of cultural venues such as concerts halls, theatres and opera houses, due to COVID-19 policy measures, greatly disrupted actors of the performing arts sector by rendering in-person performances impossible. This gave rise to the organisation of virtual cultural performances through various channels such as – social media platforms, television broadcasting, accompanied with additional efforts from organisations that broadcasts cultural performances to expand their services.

- b) **Societal movements** - Cultural organisations must be responsive to societal movements such as the Black Lives Matter and #MeToo movements. This includes reassessing programming and collections to ensure that they are inclusive and representative, as well as ensuring that the organisation’s internal culture is inclusive and equitable.

Example:

In recent years, there has been a growing movement towards increasing participation and representation of diversity in the CCS such as fashion, cinema, theatre, or ballet, in response to societal movements that call for greater inclusivity and representation. Efforts to include models from minority backgrounds, with different body types, plus-size models, and transgender models in fashion campaigns and shows have brought new perspectives and representation to the industry. In cinema and theatre, there have been efforts to cast actors of colour in lead roles, and to reinterpret classical plays with more diverse casts, making these art forms more accessible and representative of society as a whole.

c) Environmental change – Global warming, pollution, natural resources depletion and biodiversity loss are having a profound impact on the world, creating a need for cultural organisations to consider how they can reduce their environmental impact and respond to climate related risks. This includes embracing sustainable practices by reducing energy consumption, minimising waste, and exploring sustainable materials and practices. To dive deeper into change management relating to environmental issues, you can check out the C'man green management guide ([link](#)), which gives you the keys to act quickly by integrating environmental and climate issues into all phases of project management.

Example: As global challenges such as climate change, biodiversity loss, and pollution continue to increase, the fashion industry is facing a pressing need to implement sustainable practices. In response, many actors in the industry are shifting from linear to circular economic models. This involves a range of initiatives, including the creation of resell sites for used items by fashion brands, as well as the use of recycled materials in clothing production. On the other hand, smaller upcycling brands and second-hand market actors are expanding, from major players like Depop and Vinted to small independent shops.

In conclusion, cultural organisations must be able to adapt to changes and trends in order to stay relevant and achieve success. This requires a commitment to change management at all levels of the organisation, from leadership to staff to programming. By staying nimble and responsive to change, cultural organisations can ensure that they remain a vital part of their communities and the world at large.

4 Guide to change management in the Cultural Creative Sector

Change is an inevitable part of organisational life, and cultural organisations are no exception. To successfully navigate change, organisations need to have a clear understanding of the process and the steps involved in managing change. In this section, we will provide a guide to change management in the CCS, focusing on the key stages of the change process.

4.1 Assessment: The “7Rs” of Change Management

The first step in managing change is to assess the situation and understand what needs to change. In the cultural sector, this may involve assessing the organisation’s programming, audience engagement, and revenue streams. A useful framework for assessing the need for change is the “7Rs” of Change Management, which includes the following elements:

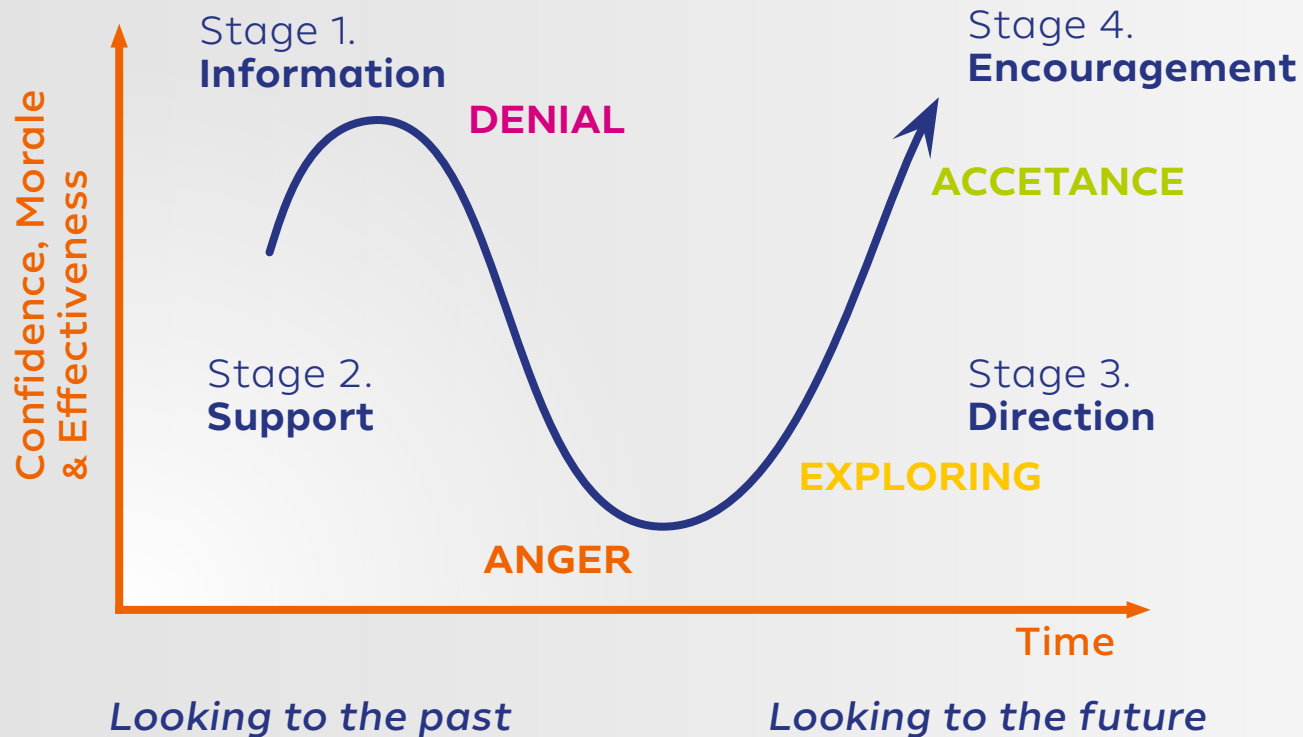
- a) **Reason:** What is the reason for the change? Is it a response to internal or external pressures?
- b) **Return:** What is the expected return on investment for the change?
- c) **Risks:** What are the potential risks associated with the change?
- d) **Resources:** What resources will be required to implement the change?
- e) **Roles:** Who will be responsible for implementing the change?
- f) **Relationships:** How will the change impact relationships with stakeholders?
- g) **Resistance:** What resistance to the change is expected, and how will it be managed?

Developing an in-depth understanding of why a change is needed in your organisation and building a case for change accordingly is fundamental. Indeed, change only happens when colleagues join to deliver it, and as a cultural manager, you will need to share a clear and compelling vision of your case if you want to “unfreeze” the current situation.

4.2 Implementation: Kurt Lewin model

The next stage in managing change is to gain acceptance for the need for change in order to “un-freeze” the status quo.

The Change curve



One useful model for creating acceptance is **Kurt Lewin's four-step model** (Information, Support, Direction, Encouragement), which includes the following stages:

a) Unfreeze

Because people tend to resist in the face of change, the first step is to create a sense of urgency and establish a need for change. In order to do that, you need, as a cultural manager, to share a clear and compelling vision for the change, while raising awareness and providing training opportunities to your staff on why it is important and will be beneficial to implement change in your organisation. We recommend privileging innovative and creative ways to communicate and educate your staff to maximize engagement, notably among reticent employees. Additionally, the unfreeze step may involve communicating the need for change to stakeholders and building a coalition of support for the change.

Tool	Description	Relevance	Online resources
ADKAR Model	The ADKAR model is an outcome-oriented model aiming to limit resistance to organisational change. It has 5 objectives that are reflected in its name as ADKAR is an acronym that stands for: Awareness, Desire, Knowledge, Ability, and Reinforcement.	The ADKAR model is particularly useful for managing individual change as it focuses on the needs of the individual. It can be used to build change management plans and assess readiness for change.	Prosci ADKAR Model
Force-field analysis	Force-Field Analysis is a technique used to identifies the driving forces that support change and the restraining forces that hinder it.	Force-Field Analysis can be used to assess the feasibility and viability of a proposed change.	Miro Force-Field Analysis Template

b) Change

This step involves implementing the change which requires a clear understanding of the desired outcomes and a plan to achieve them. This involves developing a change management plan, communicating the change to stakeholders, and providing training and support for staff. It may be necessary to develop new programming, engage with audiences in new ways, or explore new revenue streams. Defining which actors to involve and communicating effectively about the steps to take is crucial for avoiding confusion and misalignment. Since change is a collaborative process, a participative approach that allows relevant actors to take a proactive part in the change should be prioritised.

Tool	Description	Relevance	Online resources
RACI Matrix	The RACI Matrix requires you to define which actors in or outside your organisation should be Responsible, Accountable, Consulted, and Informed when undertaking a project.	The RACI matrix can help you determine the right individuals to involve in the change process, and define clear roles and responsibilities for each person involved. By utilising the RACI matrix, you can ensure that all relevant stakeholders are properly involved, minimizing confusion and aligning expectations. Additionally, the RACI matrix can help in designing effective communication and training strategies that address the needs of each role, ensuring successful implementation of the change.	Miro (free, relevant for small organisations), Wrike (free plan, relevant for bigger organisations)
Gantt Chart	A Gantt Chart is a graphical planning and monitoring tool that enables to visualize planned activities against time. This method involves creating a comprehensive list of tasks that need to be accomplished and assigning a timeline to each task.	The Gantt Chart will help you in planning each step involved in the change process and reviewing the progress of each task.	Wrike , monday.com

c) Refreeze

In the final stage of change management, it is essential to embed the change into the organisation's culture and systems to prevent a relapse into the pre-change situation. This involves establishing new policies and procedures, providing ongoing training and support for staff, and evaluating the change's success. Acknowledging and rewarding involved actors for their efforts and showcasing success stories can help maintain motivation and commitment to change. If the term "refreeze" may suggest that this step involves returning to a new status quo, the focus is rather on preserving the progress made and ensuring the change's sustainability. In fact, adaptability is crucial to building resilience, and change management aims to build proactive organisations that react effectively to continuous change. As such, the organisation should make adjustments and learn from unsuccessful parts of the change process while continuing to adapt to new changes.

5. Guide to risk management

As a cultural manager, it is crucial to mitigate risks that may negatively impact your organisation. These risks can be internal or external. Internal risks exist within an organisation and are easier to mitigate and manage, while external risks happen outside of an organisation and are typically harder to forecast and are beyond a team or project manager's control.

To achieve this, we suggest following these five steps, and using the toolbox (detailed in section 5.2) to help you achieve them:

Step 1. **Identify** the risks

Step 2. **Analyse** the risks

Step 3. **Evaluate** the risks

Step 4. **Treat** the risks

Step 5. **Monitor** the risks

Alongside these 5 steps to managing risks, it is important to monitor potential future risks on an ongoing or regular basis, in order to stay ahead of threats.

5.1 The 5 step risk management process

STEP 1: RISK IDENTIFICATION

This step involves understanding the context in which your organisation operates, including its physical, administrative, legal, political, socio-cultural, and economic environments. After mapping out these elements and considering interactions with other sectors and actors, you must determine what factors or turn of events could negatively impact your project, organisation, or cultural assets.

Here are some examples of internal or external risks that could impede the functioning of an organisation, the management of a project or the organisation of an event:

- **Cost risk** refers to the risk that internal or external factors impede the ability to provide a deliverable within the allocated budget.
- **Schedule risk** refers to any factors that jeopardize deadlines and impact the project timeline.
- **Performance risk** is the risk of a project failing to meet its intended objectives and goals, which can result in lack of stakeholder support, misaligned expectations, causing delays, exceeded budget, or even project failure.
- **Operational project risk** refers to factors disrupting a production or keeping a project from delivering e.g., project issues created by the team or stakeholders that tend to impact project budgets and timelines.
- **Strategic project risk** impacts the ability to achieve project or organisational goals over the short or long term.
- **Market risk** affects the ability to finance a project, compete in the market, or make a good return on investment.
- **Legal risk** involves legal, contractual, or regulatory guidelines or consequences that the project or organisation is subject to.
- **External hazards** include major events that are difficult to predict or prevent, such as natural disasters, global pandemics, labour strikes, or crime.

STEP 2: RISK ANALYSIS

Once you've identified relevant risks, the next step is to analyse them in-depth. This includes assessing their likelihood and potential impact, as well as considering how interconnected risks may compound each other. Assessing their likelihood involves understanding whether the identified risks are rare events, common events, or cumulative processes, and how often they are likely to impact your organisation. On the other hand, quantifying the amount of harm they might cause can be a challenging task. Thereby, it is a common approach to use an ordinal scale to rank them from least to more severe after gauging the severity of their potential impact on your organisation.

An integral part of risk analysis is **risk communication**. Communicating the risks faced by an organisation in a clear and meaningful way is necessary for obtaining the cooperation and the support of stakeholders and decision makers, particularly for implementing risk management measures.

STEP 3: RISK EVALUATION

Based on your analysis, establish an order of priority between risks according to their likelihood and potential impact. Decide accordingly which risks should be treated, and with what level of urgency.

STEP 4: RISK TREATMENT

This step involves developing and implementing strategies to treat or manage the prioritized risks. This could involve transferring risk to a third party, reducing the likelihood or impact of the risk, or accepting the risk and having a plan in place to respond if it materializes.

STEP 5: RISK MONITORING

Finally, regularly monitor the risks to ensure that your strategies are effective and adjust your risk management plan as necessary.

For each of those steps, we provided guidance and tools to help you achieve them. However, recognising that depending on the nature of your organisation, you may face a variety of challenges, we have compiled a complementary list of existing resources relevant for many cultural sectors, enabling you to design a methodology tailored to your specific needs. This can be found in the Annex.

In parallel to the risk management cycle, it is fundamental to:

- 1) **Communicate** the risks faced to people and audiences, and especially to policymakers, in a clear and meaningful way.
- 2) **Monitor** identified and emerging risks as regularly as possible, in order to stay ahead of threats.

5.2 Toolbox for the 5 steps risk management process

This toolbox provides with you with a list of resources that can be helpful at different stages of the risk management process.

Tool	Description	Application	Steps of the risk management process for which the tool is relevant	Online resources
SWOT ANALYSIS	A 4-box analysis framework that stands for Strengths, Weaknesses, Opportunities, and Threats . Strengths and weaknesses are internal, while opportunities and threats are external factors that could negatively or positively impact an organisation.	Enables you to define strategies that leverage the strengths and opportunities of your organisation in order to overcome threats and weaknesses.	Identification, analysis, and treatment	Miro SWOT Analysis Template
PESTEL ANALYSIS	A framework used to assess Political, Economic, Sociological, Technological, Environmental, and Legal factors that could impact an organisation.	Allows to develop an understanding of the macro or external forces influencing an organisation. It is notably relevant for identifying the threats and weaknesses in a SWOT Analysis.	Identification and analysis	Miro PESTLE Analysis Template , PEST Analysis Ultimate Guide: Definition, Template, Examples

5.2 Toolbox for the 5 steps risk management process

Tool	Description	Application	Steps of the risk management process for which the tool is relevant	Online resources
RISK ANALYSIS QUESTIONNAIRE - DELPHI METHOD	A qualitative methodology that involves organizing several rounds of pre-defined written questions directed towards a panel of experts. Between rounds, panel members are invited to revise their answers considering others' answers that are disclosed to them anonymously.	This enables progressive consensus building and to avoid bias as opinions are assessed independently of factors such as charisma, or hierarchy.	Identification and analysis	Wrike Delphi Technique
ROOT CAUSE	A problem-solving method that involves identifying the underlying cause(s) of a problem.	Helps to identify the root cause of a problem, provides insights into potential solutions.	Analysis	Asana Root Cause Analysis Guide and Template
BOWTIE METHOD	A visual risk analysis tool that combines cause and effect diagrams with a barrier analysis to identify potential causes and consequences of a risk event.	Provides a visual representation of risks and barriers, helps to identify potential causes and consequences of a risk event, enables the identification of preventive and mitigative barriers.	Analysis, Treatment	Bowtie Diagram Template

5.2 Toolbox for the 5 steps risk management process

Tool	Description	Application	Steps of the risk management process for which the tool is relevant	Online resources
RISK REGISTER	A risk register is a document that identifies and prioritizes risks and their potential impacts. It contains information about identified risks, including their description, likelihood, potential impact, risk rating, and mitigation strategies and is typically updated regularly throughout the project or operation to reflect changes in the risk environment and the effectiveness of mitigation strategies.	It can be used to communicate risks to stakeholders and facilitate discussions around risk management strategies and is relevant to capture and track information about identified risks over time.	Evaluation, communication monitoring	Risk register template
RISK RATING: PROBABILITY AND IMPACT MATRIX	Using a matrix format, you can represent the magnitude of the identified risks, through defining three or more levels of likelihood and severity (e.g. high, medium and low) respectively corresponding to the columns and rows of the matrix.	Risk rating provides a structured approach to evaluating and prioritizing risks and can guide decision-making about risk mitigation strategies.	Evaluation	Miro risk rating template

6 Appendix

6.1 Change and risk management resources for art organisations

For Whom	Theme	Organisations	Resources	Description
ART ORGANISATIONS	Risk management	Creative New Zealand	Risk management toolkit	This toolkit, developed by Creative New Zealand, provides practical help and tools to managers and administrators in arts organisations to develop or improve their risk management practice.
CULTURAL HERITAGE MANAGERS	Disaster risks	Canadian Conservation Institute (CCI) and ICCROM	Guide to Risk Management of Cultural Heritage	This guide, supported with examples and illustrations, provides a scientific model and methodology for risk examination and assessment. It enables cultural heritage professionals and institutions to devise intervention plans based on thorough assessment, which can ultimately facilitate decision making processes. The methodology adopted throughout this guide was developed in compatibility with the specific requirements of cultural heritage management, and derived from risk assessment methodologies implemented in other fields, such as public health and insurance.

6.1 Change and risk management resources for art organisations

For Whom	Theme	Organisations	Resources	Description
CULTURAL HERITAGE MANAGERS	Disaster risks	Canadian Conservation Institute (CCI) and ICCROM	<u>The ABC Method : a risk management approach to the preservation of cultural heritage</u>	This manual outlines the ideas behind risk management of heritage assets, such as collections, buildings, and sites, and provides a step-by-step procedure for doing it.
CULTURAL HERITAGE MANAGERS	Climate risks	Directorate-General for Education, Youth, Sport and Culture (European Commission)	<u>Strengthening Cultural Heritage Resilience for Climate Change</u>	This report summarises the work of the EU Open Method of Coordination (OMC) group of Member States' experts on 'Strengthening cultural heritage resilience for climate change'. It highlights the threat posed by climate change to cultural heritage and puts forward a set of ten recommendations aimed at helping strengthen cultural heritage resilience to climate change.
CULTURAL HERITAGE PROFESSIONALS	Disaster risks	UNESCO	<u>Guidance and toolkit for impact assessment in a World Heritage Context</u>	The Guidance and Toolkit for Impact Assessments in a World Heritage context provides a methodology and a set of easy-to-use tools for elaborate impact assessments to the best practice currently existing for World Heritage. It helps to identify and define the values and attributes of the site concerned, whether it is a cultural, natural or a mixed cultural-natural site. It explains the process for evaluating potential impacts, and finding appropriate mitigation measures and alternative options.

6.1 Change and risk management resources for art organisations

For Whom	Theme	Organisations	Resources	Description
CULTURAL HERITAGE PROFESSIONALS	Disaster risks	UNESCO	Managing Disaster Risks for World Heritage	<p>This resource aims to help the managers and management authorities of cultural and natural World Heritage properties to reduce the risks to these properties from natural and human-made disasters. It illustrates the main principles of Disaster Risk Management (DRM) for heritage and provides a methodology to identify, assess and mitigate disaster risks.</p> <p>The manual is primarily aimed at site managers, management teams and the agencies and organisations that have a direct stake in the management of a heritage property.</p>
CULTURAL HERITAGE, FASHION PROFESSIONALS	Climate risks	European Commission	Copernicus services	<p>The Copernicus Services, especially the Emergency Management Service, help EU Member States (and other authorised countries) manage the impact of geo-hazards, both natural and non-natural. Copernicus also assists countries in extreme meteorological events for non-populated areas. The service can supply detailed maps based on satellite data and geographical information for emergencies.</p>
CULTURAL HERITAGE	Climate risks, natural hazards	Consortium led by Engineering Ingegneria Informatica (ENG), Italy.	STORM Project	<p>Funded under Horizon 2020, this project provides critical decision-making tools to European Cultural Heritage stakeholders who face climate change and natural hazards.</p>

6.1 Change and risk management resources for art organisations

For Whom	Theme	Organisations	Resources	Description
CULTURAL HERITAGE PROFESSIONALS	Multi-hazard risk	Consortium led by the Institute of	Hyperion project	Funded under Horizon 2020, this project makes use of existing tools, services and novel technologies to deliver an integrated resilience assessment platform addressing multi-hazard risk. The project goal is to offer a faster, adapted and efficient response, and the sustainable reconstruction of historic areas.
CULTURAL HERITAGE PROFESSIONALS	Disaster risks	Consortium led by the Italian Civil Protection Department.	ProCultHer project	Co-funded by the Prevention and Preparedness Call (2019-2021), this project contributes to the development of technical Standard Operating Procedures to facilitate deployment of experts for the safeguard of cultural heritage in emergency. As part of the project, was developed the Key Elements of a European Methodology to Address the Protection of Cultural Heritage during Emergencies , which provides a framework, training materials and tools relevant to cultural heritage experts.
CULTURAL HERITAGE PROFESSIONALS	Digitalization	Europeana	Europeana resources and tools	Europeana provides a range of tools, resources and services to support the digital transformation of cultural heritage professionals and institutions. This includes online crowdsourcing platform for enriching the metadata of digitised cultural heritage material , An AI pipeline for creating subtitles and translation to audiovisual collections , or a Guide to Digital Transformation in Cultural Heritage .

6.1 Change and risk management resources for art organisations

For Whom	Theme	Organisations	Resources	Description
CULTURAL EVENT PLANNERS		Museums & Galleries of NSW, NETS Victoria (Australia)	Risk Assessment and Management for Exhibition content	This resource has been developed to assist cultural event managers in developing a risk management strategy for exhibitions that may contain content that could be perceived to be controversial, provocative or have the potential to offend certain members of your community, audience or stakeholder groups.
MUSIC LABELS	Inclusion, Sustainability	Independent Music Companies Association (IMPALA)	IMPALA's resources for music labels	IMPALA provides a panel of resources to help music labels implementing the green transition and increasing equity, diversity and inclusion in their organisation. For instance, the Association publishes reports on sustainability and equity in the music industry such as Towards a more diverse and inclusive independent music sector and IMPALA Climate Training and Standards Projects , provides guidance, as well as training and tools, to its members such as the Practical Sustainability Guide , and the IMPALA Carbon Calculator which enables them to measure the carbon footprint of their organisation.
	Health, safety, wellbeing	Musicians' Union	Risk Assessment Guide For Musicians	The UK trade union for musicians provide risk assessment tools for Employed, Self-Employed, Freelancers and touring musicians, as well as risk assessment resources during Covid-19.

6.1 Change and risk management resources for art organisations

For Whom	Theme	Organisations	Resources	Description
CULTURAL LEADERS	Cultural change	Art Council England	Changing cultures Transforming leadership in the arts, museums and libraries Report	This report was commissioned to better understand how leaders in the cultural and creative industries can address fluctuations in the external environment, financial uncertainty and the need to be relevant to the changing needs and tastes of contemporary society through responsive and open, flexible and innovative leadership.
	Inclusion, diversity	Art Council England	Culture change toolkit	The Culture change toolkit provides case studies and best practices to develop the diversity in the workforce of arts and culture organisations.
FASHION, TEXTILE AND APPAREL	Sustainability	Textile Exchange	Textile Exchange	Textile Exchange is a global non-profit which provides a panel of tools to help actors in the fashion, textile, and apparel industry change their practices in terms of used textiles and materials to reduce their negative impact of climate. For instance, the Global Fibre Impact Explorer can help fashion brands understand the regional environmental risks and impacts associated with their fibre sourcing, while The Organic Cotton Producer Directory connects organic cotton producers at the farm level with brands.

6.1 Change and risk management resources for art organisations

For Whom	Theme	Organisations	Resources	Description
FASHION, TEXTILE AND APPAREL	Sustainability	Sustainable Apparel Coalition	The Higg Index	The Higg index is a suite of tools for the standardized measurement of value chain sustainability in the textile industry. It provides life cycle assessment tools that give insights into environmental impacts of producing materials and products, Assessments that give insights into social and environmental performance of facilities, brands and retailers.
BUSINESS MANAGERS	Inclusion, digitalization, sustainability	Danish Design Centre	Tools for digital, sustainable and social transition	The DDC provides a variety of visual design toolkits that can help your organisation achieving the green, digital and social transitions such as the Digital Ethics Compass which help companies make the right decisions from an ethical design standpoint, the Designing Your Circular Transition toolkit to guide you through the circular innovation process, etc...

6.1 Change and risk management resources for art organisations

For Whom	Theme	Organisations	Resources	Description
ART LEADERS	Staff turnover, leadership transition, assets preservation, structural shifts	National Coalition for arts' preparedness and emergency response (NCAPER), US	The Arts Organisations at a Crossroads Toolkit	This toolkit was created to guide arts leaders through three significant transitions they are likely to face during their organisation's life; structural shifts, departure of key staff/leadership and the preservation of artistic and physical assets.
PUBLISHING	Sustainability, diversity and inclusion, digitalisation	Book Industry Communication (BIC), UK	BIC Training Courses and Resource Centre	BIC provides resources such as the BIC's Green Hub which helps organisations of the book industry in achieving the green transition as well as training courses on the digitalisation of the industry.

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