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Dear colleagues,

We are less than a month away from the 24th ENCATC Annual Conference where many of you will be joining us in Valencia from 5-7 October to explore this year’s theme “Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!”

I look forward to addressing with you the challenges and uncertainty facing our sector. I strongly believe the expertise, practice, and ideas to be shared will ignite reflection, inspiration, and innovation that will take us forward stronger, more united, and having the tools and knowledge we need to successfully adapt and respond to change.

But what will you gain beyond increased knowledge, new perspectives around our theme? What is the annual conference’s added value? Here are just four I would like to share with you.

First, for our members and followers this is a major annual gathering to network with fellow ENCATC members and participants with a stake in our field. At the time of this publication, more than 100 academics, researchers, cultural operators, artists, policy makers, and students representing 31 nationalities from across the globe have registered. The international attractiveness of this event creates the environment you need to grow your professional contacts and expand the visibility of your work and institution. Network during the convivial moments of the evening and cocktail receptions, lunches, and many coffee breaks. Mingle and forge those connections while you strengthen new and old relationships!

Second, where else will you have the opportunity to immerse yourself in good practice, new methodologies, pedagogical innovations, and knowledge? Thanks to the success of our open call for workshops, case analysis, and research you will learn first-hand from leaders in our field on a variety of topics in cultural management and policy education, training, and research. What will you transfer immediately into your work? Or maybe you’ll be inspired and launch into a new direction you had never thought of! With so much expertise in one place your possibilities are endless.

Third, seize your time in Valencia to discover new cultural experiences. With our parallel study visits to landmark cultural institutions, we’re bringing you into the field to meet and learn from local cultural operators. Get behind-the-scenes access to your choice of the Museo de les Ciències Príncipe Felipe, Palau de les Arts Reina Sofia, Palau de la Ópera, Museu del Carme, and the Institut Valencià d’Art Modern IVAM. Your cultural immersion will extend with the conference’s rich cultural programme. Experience intangible heritage such as the performance of ancient street dances and human castles of the Muixeranga and the traditional dance Moma and the Momos - not to mention tasting authentic cuisine and getting a feeling for Valencian life.

Finally, explore cross sectorial and cross national project ideas, joint programmes, and professional exchanges. With globalisation it is undisputable that cooperation - and especially transnational cooperation and cross sectorial cooperation - is in our future. Our questions, challenges, and ideas are no longer uniquely contained within our institutions, cities, regions and nations. In Valencia, we will enlarge our perspectives and open our eyes to new opportunities and new ways we can work together.

For these reasons, I’m excited to see you in Valencia, to learn with you, make new discoveries, and witness the creative and innovative outcomes participants will initiate!

Yours sincerely,

GiannaLia Cogliandro Beyens
ENCATC Secretary General
Join us in welcoming these new members as our network grows!

Three new members join from Germany, the Netherlands and the United Kingdom

Heilbronn University, Germany

Heilbronn University teaches bachelor as well as master students in its arts management programme. The foundation of both programmes is a sound economic background. For the first terms economics are the main focus in the curriculum. Later students are provided with an understanding about the functioning of arts institutions and do so by involving practitioners as well as artists as lecturers. There is also an international scope where lecturers e.g. from the UK or Turkey are invited to teach and international conferences are organised where students have an opportunity to meet those leading in the field. An internship of six months is obligatory in both programmes. As a result, students hit the ground running when they enter arts institutions where they take over very different functions.

FOR MORE:
www.hs-heilbronn.de/bk

ENCATC CONTACT:
Prof. Dr. Raphaela Henze, MBA
Raphaela.henze@hs-heilbronn.de

The University of Groningen, Netherlands

The University provides high quality education and research in a broad range of disciplines. It distinguishes itself in the international market through a close link between education and research and by focusing on three key elements: Energy, Healthy Ageing and Sustainable Society. Education and research at the university are internationally orientated. Collaborations between researchers on the frontiers of knowledge take place within extensive networks, affirming the university’s strong, worldwide reputation. The Arts Policy and Management programme aims to develop analytical skills in evaluating the role performed by the arts in the public sphere, specifically looking at policy, management and marketing from an international perspective. Topics include cultural policy design, organisation theory, cultural leadership and entrepreneurship, arts-communication, realisation of artistic values, education.

FOR MORE:
www.rug.nl/bachelors/arts-culture-and-media/

ENCATC CONTACT:
Dr. Johan Kolsteeg, Assistant Professor
j.a.c.kolsteeg@rug.nl

The Audience Agency, United Kingdom

The Audience Agency helps cultural organisations and policymakers to plan and deliver audience and engagement strategies. It provides insight, consultancy, tools and research to support audience development, marketing and communications, business planning, evaluation, collaboration, advocacy, feasibility and provision-planning. TAA co-ordinates the national audience data set and offers access for all to the insight it creates. It works across all cultural sectors, from organisations big and small, commercial and subsidised, to funders and agencies in England, Wales and internationally. People can access TAA’s services by commissioning bespoke work from an expert team of strategists, researchers and analysts and can gain insight into their audiences through its online resources, dashboards and tools or by taking part in one of its programmes.

FOR MORE:
www.theaudienceagency.org

ENCATC CONTACT:
Jonathan Goodacre
Senior Consultant, International
jonathan.goodacre@theaudienceagency.org
Hogg, a social media researcher and expert working in online marketing since late 1999; an article analysing the challenges and opportunities of digital archives, by Sara Radice; a reflection on the fourth industrial revolution and its implications in terms of labour market, economic factors and competences, by Bo Westas; a teaching experience on developing a digital curricular story, written jointly by Antonia Silvaggi, Federica Pesce and Steve Bellis; a case analysis of the Lights On! Project, by Pekka Vartiainen; a reflection on how expanded media education contributes to active citizenship and an inclusive public sphere through the case analysis of the Doc Next Network; and the proceedings of the ENCATC Masterclass on Digital Tools for Cultural Managers, including access to the full report elaborated with the data of the survey.

Issue N°6 focuses on continuing the theme from the 2015 ENCATC Annual Conference “The Ecology of Culture”. It includes: an article by the conference’s keynote speaker, John Holden; a reflection on the Ecology of Culture and Values by Jerry C Y Liu; the proceedings from the Annual Conference; an analysis of CAKI – Center for Applied Artistic Innovation and how to help students unfold their artistic talents through entrepreneurship and interdisciplinarity by Pernille Skov; and an analysis on the festivalization of fantasy culture and the growing phenomenon of comic-cons with the specific focus on Lucca Comics & Games by Yeşim Tonga Uriarte.

To kick off the next step of this journey, ENCATC has published two new issues in 2016.

Issue N°5 of the /encatcSCHOLAR focuses on “Digitalization and the Cultural Field”. It includes an interview with Chris Hogg, a social media researcher and expert working in online marketing since late 1999; an article analysing the challenges and opportunities of digital archives, by Sara Radice; a reflection on the fourth industrial revolution and its implications in terms of labour market, economic factors and competences, by Bo Westas; a teaching experience on developing a digital curricular story, written jointly by Antonia Silvaggi, Federica Pesce and Steve Bellis; a case analysis of the Lights On! Project, by Pekka Vartiainen; a reflection on how expanded media education contributes to active citizenship and an inclusive public sphere through the case analysis of the Doc Next Network; and the proceedings of the ENCATC Masterclass on Digital Tools for Cultural Managers, including access to the full report elaborated with the data of the survey.

ENCATC Working Group on Evaluation to hold first meeting in Brussels

Following the call for applications launched on 25 May, 40 applicants have been selected and invited to join ENCATC’s Working Group on Evaluation. The group’s first meeting will take place in Brussels on 25 October to discuss evaluation topics, methodology and planning.

Led by ENCATC member, Pascale Bonniel Chalier from the University Lyon II in France, the group is made up of academics, researchers, artistic directors, cultural managers, curators, and consultants from 15 countries in Europe and beyond including Angola, Cambodia, Nigeria, Mozambique, and the United States. This strong diversity of disciplines and backgrounds will enrich the group’s work as evaluation becomes more and more a crucial matter for public authorities and professionals in cultural field.

“It will be exciting to follow the developments of this group and what they will contribute for the benefit of ENCATC members and the sector at large. We believe the question of evaluation is not only for experts, consultants or teachers; it is a core question for cultural sectors and networks to defend their missions in society and prove the essential role for Humanity,” said GiannaLia Cogliandro Beyens, ENCATC Secretary General.

The developments and outcomes of this working group will be shared in future issues of ENCATC Mag for members and its shorter digest version for the general public.

ENCATC welcomes a young entrepreneur and start-up to its office space in Brussels

Following the announcement this year that ENCATC and its member the Marcel Hicter Foundation had office space for rent, ENCATC is delighted to welcome Samy Bouzid, a young Belgian entrepreneur. In 2015 he and a team of 14 highly motivated students won “Les Jeunes Entreprises” contest for WakWhite, a start-up idea to get natural and affordable alternative for dental hygiene onto the market.

“We had many people interested in the office space, but to share our space with a young entrepreneur is exciting. First, it speaks to ENCATC’s value to stimulate young talent and new business models (check out our interview series with young cultural entrepreneurs). Second, we hope this start-up will contribute to an enthusiastic atmosphere, bring new marketing ideas and entrepreneurial skills that can be transferred and adapted to the cultural sector,” said ENCATC Secretary General, GiannaLia Cogliandro Beyens.

LEARN MORE ABOUT WAKWHITE: www.facebook.com/WakWhiteOnline/?fref=ts
New opportunities in Europe and beyond to grow your network!

How can you establish yourself in the field of cultural management? How can you and your institution become a trusted partner for transnational and cross sectorial cooperation?

Growing your network will help you find those opportunities and the larger the trusted network you have the more doors that will open!

You can get started right now by reserving your place at the 24th ENCATC Annual Conference this October in Valencia, Spain that has already attracted over 100 participants from 31 countries!

Are you looking for an experience to take you beyond Europe? Save the date for the 6th ENCATC International Study Tour to the Emirates.
How can cultural management and policy deal with uncertainty and unpredictability in a digitalized and globalized environment?

ENCATC’s 24th Annual Conference is taking on the tough questions to help the sector

Within the theme of the 24th ENCATC Annual Conference ‘Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!’ next 5-7 October in Valencia, Spain we will be taking a closer look at how our field can adapt and change in order to deal with uncertainty and unpredictability in a digitalized and globalized environment.

In addition to the keynote speech by Antonio Arino Villarroya, Vice-Principal for Culture and Equality, University of Valencia, Spain, on “Education in Cultural Management and Cultural Policy in Risk Societies” and an international panel debate, the conference programme includes 5 parallel sessions for participants to personalise their focus to what matters most for their work and interests within the wide field of cultural management and policy.

Designed and to be delivered by leading experts, professors, academics, and practitioners, the sessions cover a wide range of disciplines which ensures there is something of interest for everyone, but it also encourages cross-sectorial dialogue and learning. Moreover, the diversity representing the cultural sector opens our perspectives to ideas and possibilities for cooperation.

The intimate format and setting for these sessions will provide insight and knowledge on the hot topics, challenges and today’s issues facing the sector. It is also a unique setting to engage directly with experts, ask questions, and exchange ideas that will ultimately contribute to expanding how participants and the sector can anticipate uncertainty to be ready to react, adapt, and succeed.

Below is a list of sessions participants will be able to choose from. For session details and descriptions, consult the 2016 ENCATC Annual Conference here.

FOR MORE & TO RESERVE YOUR PLACE: http://blogs.encatc.org/annualconference2016/

5 OCTOBER (Open to ENCATC and AAAE members)
- The Agency for cultural well-being
- Project Café: an innovative model of project guidance
- The Changing Nature of Doctoral Education in Cultural Management and Cultural Policy
- Leadership in Culture

6 OCTOBER (Open to all)
- TEKNEDATA, a business intelligence system for audience development
- Cultural and creative spillovers in Europe
- Cooperation between students of Music Management and other Music Interpretation study programmes

7 OCTOBER (Open to all)
- Cultural Governance and Global Contexts
- International Entrepreneurship in the Arts
- Learning and professionalization for cultural development in Mediterranean area

‘IMPORTANT INFORMATION!

05 October 2016: The first day of the ENCATC conference, 5 October is open to ENCATC and AAAE members ONLY

06-07 October: These two days of the conference are open to everyone!’
New York, Shanghai, Barcelona, Boston and now back to Barcelona! ENCATC is teaming up with the Association of Arts Administration Educators and ENCATC member, the University of Barcelona, to bring you an exceptional programme to one of Europe’s top cultural destinations for an insider experience.

Just following the 24th ENCATC Annual Conference, the ENCATC/AAAE International Study Tour in Barcelona will take place from 9-11 October. It will be an exceptional occasion to meet leading cultural managers and visit the most interesting arts and heritage institutions in the city. From a pedagogical point of view, ENCATC and AAAE members and their followers will have the opportunity to gain insight on best practice and case studies for how to efficiently lead cultural institutions, analyze audiences, and improve marketing and public strategies. Participants will also benefit from networking both at national and international levels.

For those attending the 24th ENCATC Annual Conference from 5-7 October in Valencia, Barcelona is an easy train ride along the Balearic Sea coast.

Once in Barcelona the programme will begin on the evening of Sunday, 9 October with a networking dinner for participants to get settled, continue networking from the Annual Conference, and meet new participants who are just joining for this study tour. Take a moment to relax, and savour traditional local cuisine.

Being described by registered participants as "An arts manager’s dream!" the next two days will include visits for privileged access to meet and discuss with top cultural managers and directors. You’ll also meet cultural experts, practitioners, academics, researchers, and policy makers, to gain insider perspectives on the cultural happenings and policy of one of Europe’s top tourist destinations.

FOR MORE:

PHOTO CREDIT: Christine Zenino Via Flickr CC BY-NC-ND 2.0

What will you discover at the 6th ENCATC International Study Tour to the Emirates?

You’re invited to join us from 14-17 March 2017 for a once in a lifetime experience at our 6th International Study Tour to the Emirates with planned itineraries to Abu Dhabi and Dubai!

Designed in partnership with our member, the Louvre Museum, and the World Leisure Organisation the intense interactive four-day programme will include lectures, study visits, cultural tours, and lively discussions led by experts in the field to create a once in a unique experience to learn about arts and culture in the Gulf countries.

This educational tour aims to foster international exchanges of ideas projects and best practice among academics, scholars, cultural entrepreneurs and administrators from different world regions. It will also promote cooperation among European and UAE educational and cultural institutions.

The aim of the activity will be to open discoveries to some aspects of the UAE’s development, highlighted by the Louvre Abu Dhabi project in the “Cultural District” of Saadiyat Island. This will present a rare opportunity to discover and debate the question of Culture in the Gulf Countries, and particularly the role of museums in the frame of the contemporary cultural and social cosmopolitism. The activity also aims at creating a first structured dialogue between European academics and regional / local Universities and cultural professionals in order to develop networking activities and exchanges both for research and training programmes.

Expected visits will include a cultural visit in Abu Dhabi, the Louvre Abu Dhabi, and the Art Dubai Fair. Stay tuned for more visits and the programme coming soon!

FOR MORE & TO RESERVE YOUR PLACE:
www.encatc.org/en/events/detail/6th-encatc-international-study-tour-to-the-emirates/

PHOTO CREDIT: "The Heritage Village, Abu Dhabi" by lucadex via Flickr CC BY 2.0
How can you invest in your professional development and make your organisation stronger and more resilient?

We’re committed to providing lifelong learning, education and training opportunities to professionals with a stake in cultural management and policy.

Learn about the new trainings coming this fall to help you in your career and the focus of the next edition of the ENCATC Academy on Culture in External Relations.

STIMULATING EDUCATION
Each ENCATC Breakfast includes a delicious breakfast spread to start the day, networking time to meet and mingle with other participants, and specially designed interactive training.

How to Get Things Done and Be More Productive
26 October 2016 in Brussels

Are you feeling overwhelmed by your to-do list? Are you doing a lot, but still lacking in productivity? You already got the habit of writing down your tasks on nice To-Do lists and you are rather satisfied of your organizational skills in general, but you would love to achieve more of what really matters for you. This training is just what you need! You will learn about the 10 fundamental keys you need to apply to make your days (and your life!) productive and satisfying.

At this ENCATC Breakfast training invest in solutions designed to help you win at the game of work and business.

A TRUSTED TRAINING PROVIDER

At date more than 200 professionals from 13 countries in Europe and beyond have entrusted ENCATC to help them develop and hone their professional skills and provide the necessary knowledge on the latest tools and methodology to stay on top of rapid developments impacting today’s work force. Participants have been representatives from the European Commission, the European Parliament, and UNESCO; academics and researchers from higher education institutions; professionals from major cultural institutions such BOZAR, La Monnaie, the Royal Museums Fine Arts of Belgium, and the BRAFA Art Fair; professionals working in cultural networks like EUNIC, the European Festivals Association, and Europa Nostra; and representatives from national and regional government bodies.

For more than 20 years, ENCATC has been contributing to the professionalisation of academics, researchers, cultural professionals, policy makers, students and artists. Co-funded by the Creative Europe programme of the European Union, ENCATC has more than 130 members in over 40 countries. This resource of knowledge and practice allows ENCATC to scour the cultural sector for the latest developments, innovative methods, and new tools needed for optimal professional performance and growth. Our unique access to leading experts, educators, and trainers across Europe and beyond ensures we deliver quality training, new perspectives, and best practices.
of life. You’ll gain a better understanding of this work-life management system and see immediately how you can transform an overwhelming task list and schedule into an integrated system for stress-free productivity.

During the training you will receive an introduction to the theory of productivity, learn common misconceptions of productivity, the common mistakes made when people try to be more productive, how to make connections with the main time management principles, and 10 secrets for boosting productivity.

Leading you will be coach, consultant and trainer, Anne-Françoise Gailly who is Director of Heo sprl, a German scholar and a linguist.

**The Hofstede Method and Cross-Cultural Teamwork**

**18 November 2016 in Brussels**

How can you better work in a team made up of a variety of cultures and make sure everybody understands you correctly?

Everyone has an identity, a cultural reference. It is crucial to recognize that our differences can sometimes generate misunderstandings, bitterness and frustration. Even “experienced people” recognize that it’s a never-ending process to improve cross-cultural management. The Hofstede Method will bring you clarity and tools to help you navigate cross-cultural and transnational cooperation.

This training is ideal for anyone working in a multicultural or multilingual team or is involved in transnational or European cultural projects.

Jean-Pierre Coene, a coach and trainer at Itim International, (overseen by the Professor Geert Hofstede) will initiate you to a method which enlightens the cultural differences analysis. You’ll also understand how you are perceived by other cultures, gain self-confidence in the way you communicate with others, and be more appreciated within your team, avoiding conflicts and bitterness.

RESERVE YOUR PLACES:

**GET TRAINED, GET MORE, GIVE MORE**

By participating in ENCATC’s Breakfast Fidelity Programme you can earn a free training for your continued professional development or you can choose to donate it to someone unemployed or to a colleague or friend. Join ENCATC’s commitment to professionalise the cultural sector to make it sustainable! Learn more on our website: [www.encatc.org](http://www.encatc.org)

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**ENCATC’s 6th Academy on Culture in External Relations to focus on Europe’s refugee crisis**

This Academy to be held from 27-28 March 2017 is an intensive learning programme for senior and medium level professionals in the area of international cultural relations.

The focus of this edition will be on the question of culture in Europe’s refugee crisis. The event will question the Maslow hierarchy of needs in relation to arts and culture and look at the ‘clash of cultures’ as much as that of politics in the current period of great shifts in populations. The event will also briefly look at the outcomes of previous ‘migrations’ and their subsequent impact.

‘Fortress Europe’, the closer economic and political union of diverse peoples built on the exclusion of Others, is showing its cracks under the pressure of millions of migrants, refugees and asylum applicants. This is a crucial moment for the European Union, as its members are divided over their responses.

During the Academy we will seek to understand the situation from the point of view of culture and the arts: the context and background of the crisis, as well as its development and its implications for the EU and for the Member States. The inclusion of a practice based partner that works directly with people going through the trauma of these events will ground the event in both theory and practice.

The aim is to exchange experiences and knowledge, developing expertise and preparing participants to deal with challenges in cultural relations. This peer-learning programme also expands professional networks and establishes future project partnerships. Diplomats, EU officials, representatives of international organisations, institutes of culture, government officials (Ministries of Culture, Foreign Affairs), local government authorities (Regions, cities), academics, researchers, students, artists, cultural workers and anyone interested in this topic who wish to gain further and up-to-date expertise in this domain are invited to attend.

The seminar series ‘Cultural leadership and the place of the Artist’ visited Brussels in July, bringing a range of artists, organisers and researchers to the Discussion Room at BOZAR, the Centre for Fine Arts Brussels, for a day of debate. Co-hosted by On The Edge Research and ENCATC, the event also brought together project partners The Clore Leadership Programme and Creative Scotland with representatives from European networks including IETM and EUNIC. Participants originated from a range of European countries, with most currently working in Belgium or the UK.

ENCATC President Annick Schramme introduced the role of ENCATC in the research project and Gianna Lia Cogliandro Beyens, ENCATC Secretary General, also participated in the debate.

The gathering heard details of On The Edge’s decade of research on cultural and artistic leadership at Gray’s School of Art (Robert Gordon University, Aberdeen) from Anne Douglas and Jon Price. This included analysis of leadership practice, discourse and training in the cultural sector, identifying the different ways in which artists, especially, can act as leaders both within and beyond their creative forms. The research critiques strongly individualised and hierarchical versions of ‘leadership’, borrowed from business, which fail to recognise the processes, collaborations and explorations key to cultural work. It emphasises instead the value of ‘action’ as a principle which integrates leading and following - embracing uncertainty and recognising the overlapping roles which support creative production.

Presented by UK researchers in the heart of Brussels at this particular moment, the event inevitably raised some questions about the relationship of British and European culture post-referendum. The project as a whole aims to build bridges between experience and perspectives in Scotland, England and mainland Europe, and it was encouraging that a good number of UK researchers travelled over for this event. Moreover, it was organised to coincide with BOZAR’s major exhibition ‘Facing the Future: Art in Europe 1945-1968’, visited by the group, which now seemed to take on particular resonance.

This exhibition identified the gradual emergence and eventual decline of a ‘playful, utopian and activist form of art’ during the post-war period, characterised by engagement with immediate social conditions and the ability to imagine new possibilities, without imposing dogmatic agendas. It described an art aware of its place in the world, neither subsumed in politics nor retreating into aesthetic escapism, but able to respond and reconfigure in relation to surrounding upheaval. Is there something of this spirit which today needs to be retrieved? In preparing for this event and looking for creative practices that exemplify the most potent forms of contemporary artistic leadership, the research team found itself drawn to works that coincided strongly with such ideals. As the morning progressed, Chris Fremantle, a producer and researcher working in the art, outlined the environmentally focused work of Helen and Newton Harrison as a complex example of how artists continue to lead through their practice in the public sphere. As participants entered BOZAR’s exhibition, they were asked to consider what kind of art is most necessary now. What are the works and who are the artists responding to our current circumstances? In this new era of upheaval - from Brexit and political populism to the rise of sectarian violence and authoritarian governments across Europe - what would we put in an imaginary ‘next room’ of this exhibition, nearly 40 years on?

These issues were put aside for the first part of the afternoon as Rosanna Irvine, the project’s Artist-in-Residence, challenged us all to think and act quite
differently, animating the BOZAR space with a collaborative drawing exercise. Participants worked in pairs across large rolls of paper, concentration now focused on connecting with the individual opposite. Eyes closed, sensing the other’s will through the movements of a shared pencil, we drew the patterns of our mute decision-making. We listened through our arms and fingers, sometimes following to the limits of our reach, sometimes leading by pressure or withdrawal. Through actions of trust, attention, invitation and response, moments of leadership were traced and exchanged.

From this intense shared experience we progressed into our final debate. And this time some strong and quite divergent opinions and responses were expressed. Some resented the exhibition’s attempt to impose a single narrative on the diverse work represented; others questioned its inclusions and exclusions. A number found the current European and global political context profoundly depressing and disempowering, struggling to define the role of culture within it. Others again, notably some of the younger participants and several from Eastern European countries which had more recently joined the EU, rejected this pessimism. They were not utopian, perhaps, but at least conscious that the past itself is no paradise and that the future remains to be constructed in forms as yet unseen.

Countries - and individuals - with shorter experiences of the governance and economic models now declining in the West are less likely to mourn their passing. As cultural professionals we need to understand our histories in order to invent our futures, which means being empowered by knowledge and not dragged down by it. Often this feels intensely difficult. But if cultural leadership means anything in this context it is whatever process can maintain creativity in an uncertain - even unpromising - world. It is not about making something perfect, but it is about continuing to act and make, with others, in the given circumstances and with the materials at hand. We are outside paradise, beyond utopia, so we need to find ways to keep moving. How to do so is what we can learn by blending perspectives and cultural outlooks. It is part of the value of our networks and why we continue to pursue this dialogue through research.

We reached few conclusions about our ‘next room’, but we articulated important questions to take forward to new debates, starting with our next event in London.

ENCATC, On The Edge, and the project partners would like to thank all our participants for their wholehearted participation in this seminar. We would also like to thank BOZAR, a member of ENCATC, for provision of the space and the opportunity to work within their exhibition programme. The final event in this series is in London on 15 September, hosted by the Wellcome Trust. For further details please contact Jon Price (j.price@rgu.ac.uk) or see https://ontheedgeresearch.org/.

The year-long initiative is funded by the Arts and Humanities Research Council (AHRC) with additional support from the three partners. ENCATC thanks Jon Price for contributing this text.
FOSTERING RESEARCH

Are you looking for ways to connect to the global community of researchers working in cultural management and policy?

Where can you learn about the latest trends, new perspectives, and developments happening in the wide field of cultural management and policy from different corners of the globe?

How can you show your support for the next generation of talented young researchers who will help to shape the future of cultural policy and cultural management?
ENCATC 7th Annual Research Session:
Key trends and developments in cultural management and policy to be revealed!

On 6 and 7 October in Valencia, Spain leading researchers and academics will be presenting their latest work being done under the umbrella of cultural management and cultural policy. Topics will cover heritage, cultural leadership, education, sustainability, the cultural and creative industries, cultural diplomacy, performing arts, arts entrepreneurship... just to name a few!

Papers will be presented to an international audience of academics, researchers, cultural professionals, artists and policy makers representing 31 nationalities from Europe and beyond.

The 7th Annual ENCATC Research Session is being organised in the framework of the 24th ENCATC Annual Conference “Cultural Management Education in Risk Societies - Towards a paradigm and policy shift?! “

The final papers will also be included in an e-publication (with ISBN) to be made available to the participants and the wider public.

FOR MORE ABOUT THE ENCATC ANNUAL CONFERENCE WHERE THE RESEARCH SESSION WILL TAKE PLACE:
http://blogs.encatc.org/annualconference2016/

*IMPORTANT INFORMATION!
05 October 2016: The first day of the ENCATC conference, 5 October is open to ENCATC and AAAE members ONLY
06-07 October: These two days of the conference are open to everyone!

Illustration by Freepik

SAVE THE DATE:
Who will be the 2016 winner of the ENCATC Research Award?

On 15 December in Brussels the winner of the 3rd ENCATC Research Award on Cultural Policy and Cultural Management in the presence of the Award’s international jury, distinguished academics and researchers, policy makers from European institutions, cultural professionals and artists.

This prestigious recognition aims to stimulate academic research in the field of cultural policy and cultural management with an emphasis on its applied implications. The ENCATC Award also has the ambition to contribute to the process of creating a network of scholars who are competent in doing comparative research projects in cultural policy and cultural management.

Each year the Award is granted to a recently published PhD thesis exploring, through comparative and cross-cultural research, issues at stake and taking a step from evaluative (descriptive) to comparative applied research. In addition, the ENCATC Award is given to a PhD thesis that can inform policymaking and benefit practitioners active in the broad field of culture.

Previous winners include Elodie Bordat-Chauvin from France (2014) for her research on “The Dynamics of Changes in Public Policy. A Comparative Historical Analysis of Mexican and Argentine Cultural Policies”, Annika Hampel from Germany (2015) for her thesis on “Fair Cooperation. Partnership based cooperation in Foreign Culture Policy”, and Alessia Usai, from Italy for her research on “The Creative City. Cultural policies and urban regeneration between conservation and development”.

For the Award's third addition applications were received from young PhD researchers in Bulgaria, the Czech Republic, France, Georgia, Greece, Portugal, Spain, and the United Kingdom.

FOR MORE ABOUT THE ENCATC AWARD:
www.encatc.org/en/award/

FOR MORE ABOUT THE ENCATC ANNUAL CONFERENCE WHERE THE RESEARCH SESSION WILL TAKE PLACE:
http://blogs.encatc.org/annualconference2016/

Illustration by Freepik
We want to hear directly from ENCATC members about what is going on in the field of cultural management and policy in their own countries.

The first interview is with the University of the Arts London, one of our newest members who joined in June.

As we continue our series on cultural entrepreneurship we’re learning about how one young man from Valencia in Spain is on a mission to open our eyes to the heritage in our everyday lives.

The second interview is with Tono Vizcaino, creator of “Piedra, la arqueología a la vuelta de la esquinad”.
ENCATC in Contact Interview with our new member, the University of the Arts London

ENCATC spoke with Professor Oriana Baddeley who is Dean of Research for the University of the Arts London. The University joined the network in June 2016.

Why did you want to join ENCATC?
The University has a vibrant Research culture across its six colleges, nine University Research Centres and the University Innovation Insights Hub, which lead innovative research, disseminated through exhibitions, publications, conferences, festivals and workshops. We are Europe’s largest arts University and we bring together six arts, design, fashion and communication colleges: Camberwell College of Arts; Central Saint Martins; Chelsea College of Arts; London College of Communication; London College of Fashion; and Wimbledon College of Arts. UAL’s programmes in Arts and Cultural Enterprise, Innovation Management and Imagination in the Creative Industries challenge boundaries and question state of the art practices, and propose user-centred design as an approach in arts management.

We believe that joining the network is a mutual benefit to UAL and all ENCATC members.

Being part of a larger European network like ENCATC, our academics and staff at the University of the Arts London can engage their knowledge and resources to strengthen academic relationships with other institutions and begin building resilient partnerships. And our academics can largely benefit from the vast training and networking opportunities that ENCATC offers to its members.

What are your personal expectations concerning the ENCATC network?
I believe that our research community will engage with other Universities and members of the network to better cross-fertilise educational programmes in arts management, but also advocate recognition of the role of art and design practice based research in supporting societal challenges and supporting participatory and design driven innovation in Europe. We are even more convinced that after the Brexit vote, our academic work and projects should reflect a greater European solidarity, that trespass national boundaries and that future policies can be influenced by designers, makers and artists.

How do you like to see ENCATC further develop in future?
UAL endorses ENCATC’s mission in providing an international forum for researchers, educators and policy makers, facilitating dialogue, creating capacity building opportunities and contributing in advancing cultural management and policy. Our future wish for ENCATC would be to continue transferring best practices among its members via study tours and seminars and to connect us even more globally, enabling transnational networking opportunities with stakeholders, and offering platforms for either physical or virtual exchanges. Specifically, we hope to find a place for a design centred approach for cultural policies as we believe we have a lot to share in this area.
Do you have any interesting projects you’re working on right now that are interesting for ENCATC members and followers?

Our projects are very diverse but I would like to bring to your attention two projects in particular. We would like to invite organisations across Europe to join us this autumn for a series of events here in London where they can meet and engage with our academics.

The University of the Arts London is partner in a four-year project called Creative Lenses funded by the Creative Europe programme. This project is highly relevant because art centres and performing arts organisations are continuously under pressure, especially in the context of austerity reducing public sector funding. During the project, Creative Lenses will produce and share know-how and will support art venues in developing new business models and new ways of engaging audiences and managing their resources, enabling them to contribute to societal and cultural change. UAL-Innovation Insights Hub will host the first Creative Lenses Forum on 13th October 2016 in London, which will bring together 100 thinkers and managers to explore business model innovation in independent arts venues and performing arts organisations.

UAL – TRAIN Research centre is co-partnering with Middlesex University in the Black Artists and Modernism project (BAM), an AHRC funded project, which investigates the works of Black-British artists and their relationship to modernism. For this project we are organising Black Artists & Modernism conference on 6-8 October in collaboration with Tate Britain bringing together the legacies of Black-British artist’s practices in the twentieth century.

FOR MORE: www.arts.ac.uk

Professor Baddeley is Dean of Research for the University of the Arts London. She provides academic leadership for the management of the University’s research and leads on the development and implementation of the University Research Strategy, including its Research Centres and, with the support of the Director of Doctoral Programmes, its Research Degree Programmes. She studied History and Theory of Art at the University of Essex where she completed her PhD. She has written extensively on contemporary Latin American art and is a member of the UAL research centre for Transnational Art, Identity and Nation (TrAIN). She was on the Research Excellence Framework (REF) 2014 sub-panel for Art and Design: History, Theory, Practice; is on the editorial board of the journal Art History; is a Trustee of the St Catherine Foundation in London and New York; on the board of the Ashley Family Foundation; and a staff governor of UAL.

Are you interested in getting in touch with the University of the Arts London?

ENCATC Contact: Jerneja Rebernak
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FOR MORE:

Images from "Xhibit 2013" via Flickr by SUARTS CC BY-ND 2.0
ENCATC spoke with Tono Vizcaíno to learn about his passion and project to engage citizens in having a more connected relationship with the heritage surrounding their everyday lives.

How did you get the idea and why did you start your Instagram “Piedra, la arqueología a la vuelta de la esquina” launched in 2015?

It all started as an attempt to show how alive the past is in our day-to-day existence. Often people think of history as something boring and overly formal, because it’s associated with schoolbooks, museums or documentaries. But nothing is further from reality: the past is very much alive and we deal with it constantly and in very different ways. For example, as an advertising resource for the products we consume. Or as an image of cafes and shops we frequent. Or as names of streets and squares through which we walk daily. The interesting thing is that those everyday references allow us to understand and imagine society in the past. And that is where I wanted to understand how imagination and utilize the past to构社会. Y es precisamente ahí donde yo quería incidir, haciendo ver que la historia no es algo tan distante y frío como se cree, sino que se trata de una realidad mucho más cercana. Y me pareció que Instagram, por su inmediatez y por su atractivo visual, era una herramienta ideal para hacerlo.

Is this part of a larger project?

Yes, indeed the Instagram account is more of a window into the project divulging “Piedra” (2013), dedicated to the relationship between archaeology and mass culture, for which I use different digital platforms. So while Instagram serves me as a sort of e-book to document and compile all those images of our everyday lives concerning the past using the hashtag #piedradeldía, the blog I write has more extensive posts about very different subjects. Topics can range from the kind of Egyptian-soft-pop-aesthetic of one of the video clips of Katy Perry, to the sexist vision through the film Minions offers history, or the hipster characteristics of the Vikings in some TV series. At the same time I manage a Facebook for “Piedra” where I further spread posts from Instagram and Tumblr, combined with news that relates to the topic and memes about history.

But for the moment, “Piedra” is very much a personal project. Although lately I’m mulling possible applications beyond the blog. I think this combination of archaeology, media and marketing is very interesting and with many professional possibilities remaining an unexplored world. In addition, there are people who are doing very good things in this line, and collaboration is always a way to develop. For example, recently I collaborated with the company Lure Archaeology at a convention of archaeologists that was done in Madrid. We did a little experiment on the use of the past in brands, particularly in craft beers. So while attendees sampled beers, we wondered about the meanings and qualities that, as consumers, we associate to those brands that use images or old names. It was an interesting experience and quite fun!

¿Es parte de un proyecto más amplio? Si es así, ¿nos lo podrías explicar?

Tono Vizcaíno: Sí, de hecho la cuenta de Instagram es una cara más del proyecto divulagativo Piedra (2013), dedicado a las relaciones entre arqueología y cultura de masas, para el que utilizo distintas plataformas digitales. Así, mientras Instagram me sirve como una especie de cuaderno de campo donde voy compilando todos esos referentes cotidianos al pasado -que llamo #piedradeldía-, en el blog escribo ‘posts’ mas extensos sobre...
Can you give us some background into your education and experience in heritage/archeology?

I studied history at the University of Valencia (Spain) and a specialization in Archaeology at the University of Athens through the Erasmus programme. Throughout my formative years I had the opportunity to participate in various projects and archaeological excavations around the Mediterranean, from Morocco to Greece, which allowed me to meet teams and encounter very different ways of working. After graduating, I decided to continue the investigation and began a doctorate in Valencia. However, it seemed to me - and I still find it to be the case - archaeological research is looking too inwards and cares little about society. So from the beginning it was clear that my research would seek to put the people as the protagonist. Thanks to that, I discovered Public Archaeology, a young field of study that defends precisely the need to explore links between archeology and society. And I ended up doing a thesis on how Valencian society imagines and uses one of its favorite parts of its history, Iberian culture (s. V -I a. C), its economic, political and identity purposes.

I am currently working on various projects in collaboration with government, institutions and companies, but all with a common element: the centrality of heritage and collective memory.

¿Qué es tu formación y experiencia en el mundo de la arqueología y del patrimonio cultural?

Estudié historia en la Universitat de València (España) y me especialicé en arqueología a medio camino entre esa universidad y la de Atenas. A lo largo de mis años de formación tuve oportunidad de participar en distintas excavaciones y proyectos arqueológicos alrededor del Mediterráneo, desde Marruecos hasta Grecia, que me permitieron conocer equipos y maneras de trabajar muy distintas. Tras licenciarme, decidí continuar con la investigación y comencé el doctorado en Valencia. Sin embargo, me parecía - y me sigue pareciendo- que la investigación arqueológica se mira demasiado el ombligo y se preocupa poco por la sociedad. Así que desde el principio tuve claro que en mi investigación buscaría situar a la gente del presente como protagonista. Gracias a eso descubrí la Arqueología Pública, una corriente joven que lo que defiende precisamente, es la necesidad de estudiar los vínculos entre la arqueología y nuestra sociedad. Y acabé haciendo una tesis sobre cómo la sociedad valenciana imagina y utiliza uno de sus pasados predilectos, el de la cultura ibérica (s. V -I a. C), con fines económicos, políticos e identitarios.

Actualmente estoy colaborando en distintos proyectos, en colaboración con administraciones públicas, instituciones y empresas, pero todos ellos con un elemento común: la centralidad del patrimonio y la memoria colectiva.

What skills or personal attributes have helped you launch and carry out this project?

Perhaps the most logical is my ability to communicate with attractive writing. I remember when I was in high school, I did many works on Greek mythology with a fun approach, because this is what the teacher had asked. Those years of adolescence marked my writing and I have enriched it during my...
Besides writing, I would say “Piedra” owes much to my critical capacity. My interest in the popular uses of the past comes from largely putting into question the authority and the secrecy of archeology. Archaeologists often criticize the way the media represent the past, or rate of banal usage outside the professional sphere. And they do it because these other ways of understanding the past does not strictly fit their vision. Personally, I think that with this criticism we must also question ourselves as a professional group, and also believe that we must be able to understand the meanings that society gives to the past. That is, at the end of the day, what I stand for with “Piedra”.

Finally, I must admit that the project has been greatly influenced by my sense of humor. From the beginning, one of the purposes of “Piedra” has been to break the coldness and distance which almost always come to mind when we think of history. I was attracted to the idea of challenging all that and making a closer connection to the past. And the mood has been one of my main resources to achieve it.

¿Qué habilidades o cualidades personales consideras que fueron cruciales para el desarrollo de este proyecto? Quizá la más lógica sea la capacidad de comunicar mediante una escritura atractiva. Recuerdo que cuando iba al instituto hacía muchos trabajos sobre mitología griega con un enfoque divertido, porque así nos lo pedía la profesora. Esos años de mi adolescencia marcaron mi manera de escribir, que he enriquecido durante la carrera investigadora en la universidad. Aún así, debo reconocer que, por desgracia, el mundo académico fomenta una escritura excesivamente formal y técnica, que trato de dejar de lado siempre que escribo en el blog o en Instagram – aunque no siempre es fácil.

Además de la escritura, yo diría que Piedra debe mucho a mi capacidad crítica. Mi interés por los usos populares del pasado nace, en gran medida, de poner en tela de juicio la autoridad y el hermetismo de la arqueología. Con frecuencia los arqueólogos critican la manera en que los medios de comunicación representan el pasado, o califican de banal su uso fuera del ámbito profesional. Y lo hacen porque esas otras formas de entender el pasado no se ajustan estrictamente a su visión. Personalmente, creo que la crítica debemos hacernosla también a nosotros mismos, como colectivo profesional, y considero también que debemos ser capaces de entender los significados que tiene el pasado para nuestra sociedad. Eso es, al fin y al cabo, lo que defiendo desde Piedra.

Por último, debo reconocer que en el proyecto ha influido mucho mi sentido del humor. Desde el principio, uno de los propósitos de Piedra ha sido romper la frialdad y la distancia con la que casi siempre se piensa la historia. Me atraía la idea de desafiar todo eso y hacer del pasado algo más cercano. Y el humor ha sido uno de mis principales recursos para conseguirlo.

Was there anything you wished you had known before you started the project? Although “Piedra” on Instagram is just over a year old and still cannot speak with much perspective, it is true that I have rethrought and clarified some issues. And I think for the better. For example, at first I only put up my pictures, and did it without too much order. So, it was a kind of a personal notebook of what I saw in the field, but with informative intention. Shortly after I realized that if I really wanted to connect with Instagramers, I should encourage them to participate by having them send in their own photos. And I should also set a timing so not drive them crazy. That was how I started publishing a photo a day, Monday to Friday, always at the same hours, and to asked them to observe carefully around looking for references. The truth is the vast majority of photos upload are sent to me by “Piedra” followers, and are not mine. Which is a good sign. Somehow, the “Piedra” Instagram account has become a collaborative game.

Following the same logic emerged, without having planned, thematic weeks that pose as challenges for fans. Well in advance, I propose to find on the street references on a specific topic: for example, urban art using ancient icons, or allusions to historical people and places in the street of our cities. And it works!

¿Hay algo que desearías haber sabido antes de empezar este proyecto? Aunque el Instagram de Piedra tiene poco más de un año de vida y todavía no puedo hablar con mucha perspectiva, sí que es cierto que he repensado y matizado algunas cuestiones. Y creo que para bien. Por ejemplo, en un primero momento solamente subía mis fotos, y lo hacia con demasiado orden. O sea, era una especie de cuaderno de campo personal, pero con intención divulgativa. Poco después me di cuenta de que si realmente quería conectar con los Instagramers, debía animarles a participar enviando sus propias fotos. Y también debía fijar un timing para no volverles locos. Fue así como empecé...
¿Estás buscando algún tipo de financiación para start-ups de cara a expandir el proyecto? Si es el caso, ¿dónde?

Piedra todavía es un proyecto divulgativo a pequeña escala, una especie de hobby que compagina con otros trabajos relacionados con la arqueología y el patrimonio. Pero, como decía antes, no descarto explorar nuevas vías en un futuro próximo.

What advice would you give to students or early career professionals looking to start their own cultural project?

I advise originality and conviction in what is being done. In my opinion, the best way to stand out is to offer different things, and it is essential to have an open mind. That means not only soak up new things that are being done out there and be willing to experiment, but not be a barrier. We are too accustomed to staying in what we’re supposed to do. It is very comfortable in the comfort zone. However, beyond the limits of our disciplines and professions, contacting others through collaboration and training, it is what really leads to the most creative proposals.

What keeps you motivated and going?

Seeing that the initiative does what I set it out to do. It is very encouraging when a person tells you that the “Piedra” blog, for its focus, has awakened their interest in history that they did not have before. People seem to be having fun, and I love it. Or when someone says that since following the “Piedra” Instagram account, they are looking around with new eyes. Even in some cases I have had “complaints” because finding everyday referents of the past has become an addiction for some followers! This change in mindset when seeing the past is what really motivates me to keep going.

¿Qué consejos darías a los estudiantes o a los jóvenes profesionales que están intentando lanzar su propio proyecto cultural?

Aconsejaría originalidad y convicción en lo que se hace. En mi opinión, lo mejor manera de destacar es ofrecer cosas diferentes, y para ello es fundamental tener la mente abierta. Eso implica no solo empaparse de las cosas novedosas que se hacen por ahí y estar dispuesto a experimentar, sino también no ponerse barreras. Estamos demasiado acostumbrados a no salimos de lo que se supone que tenemos que hacer. Se está muy cómodo en la zona de confort. Sin embargo, desbordar los límites de nuestras disciplinas y profesiones, entrando en contacto con otras a través de la colaboración y la formación, es lo que realmente da lugar a las propuestas más creativas.

¿Qué dificultades te has encontrado en el desarrollo de este proyecto?

Sin duda la primera dificultad a la que me tuve que enfrentar, y que sigue estando muy presente, es la de visibilizar el proyecto. Vivimos un momento de auténtica saturación de información, sobre todo en las redes sociales, y es muy complicado hacerse un hueco. Una buena idea no sirve de nada si no se sabe promocionar. No basta con “estar” en internet, y ese es uno de los fallos más habituales de las propuestas divulgativas online. En mi caso, aunque es ilusionante ver que Piedra gusta, soy consciente de que todavía me falta muchísimo por hacer, tanto a nivel de impacto cuantitativo como de interacción con los seguidores.

¿Cuáles han sido los principales retos que has encontrado al desarrollar este proyecto?

¿Qué es lo que te motiva a continuar con la iniciativa?

Ver que la iniciativa cumple su cometido. Resulta muy alentador cuando una persona te dice que el blog de Piedra, por su enfoque, le ha despertado un interés en el pasado que antes no tenía. A la gente le parece divertido, y a mí me encanta que sea así. O cuando alguien me comenta que, desde que sigue el Instagram de Piedra, mira a su alrededor con otros ojos. Incluso en algún caso me han maldecido porque la búsqueda de referentes cotidianos del pasado se ha convertido en una adicción! Provocar ese cambio de chip a la hora de ver el pasado es lo que verdaderamente me motiva a seguir adelante.

What have been the most difficult challenges you have encountered on this project?

No doubt the first difficulty I faced, and that is still very present, is to visualize the project. We live in a time of real saturation of information, especially on social networks, and it is very difficult to gain a foothold. A good idea is useless if you do not know how to promote it. It’s not enough to “be” on the Internet, and that is one of the most common faults of online dissemination proposals. In my case, though it is exciting to see “Piedra” being liked, I am aware that I still have much to do, both in terms of quantitative impact and interaction with followers.

But to be honest, the main challenge is how I go reinventing the initiative with new tools and strategies and not end up with monotonous results.
NEWS FROM OUR MEMBERS

What are ENCATC members up to lately? How are they working together?

From conferences, events, networking opportunities, visiting professorships, calls for papers and more, ENCATC members are making their mark on the field of cultural management and policy in Europe and beyond.
MEMBER STORIES: GERMANY & THE UNITED KINGDOM

Framing Art and Cultural Management: the relationship of the management of arts and cultural objects to globalisation, internationalisation, and migration

ENCATC members, Heilbronn University and Queen’s University Belfast and working together to organise the seminar “Framing Art and Cultural Management: the relationship of the management of arts and cultural objects to globalisation, internationalisation, and migration” to be held next 16-17 January 2017 in Heilbronn, Germany.

The seminar is the first of a series that aims to build a network of researchers, policymakers and arts and cultural management practitioners who are interested in developing greater critical discourse on the contribution of arts and cultural management to intercultural understanding. The organisers wish that, together, it is possible to reflect on the historical, institutional and social dimensions of intercultural activities that take place within the realms of arts and cultural management practice and education.

The field of arts and cultural management is defined as incorporating the institutions, organisations, groups, and individuals who coordinate and lead the protection, marketing, mediation, and financial organisation of creative and aesthetic expressions; namely the fine and performing arts and heritage, rather than popular or commercial and broadcast arts. The areas of practice and education are where the historical, institutional and social assumptions and traditions of arts and cultural management are exchanged and reproduced.

The idea of the seminar is to reflect on the historical, institutional and social dimensions of intercultural activities that take place within the realms of arts and cultural management practice and education. These include: international project activities between individuals working in different countries; inter- and cross-cultural interactions that occur in arts and cultural programmes among majority and minority cultures within a single country; and teaching and learning within arts and cultural management courses, particularly in higher education.

Intercultural understanding refers to the ability to know, accept, value and empathise with alternative perspectives and perceptions of the world. In their work with creative and aesthetic expressions, which are inherently reflective of cultural ideas, knowledge and values, arts and cultural managers (educators and practitioners) have a critical role directing, administering and mediating intercultural understanding. Yet, very little is understood about the historical, institutional and social dimensions of this process.

As this seminar is setting out the wider context in which intercultural exchange takes place, we are seeking papers that consider the following broad questions: Where and how does internationalisation, globalisation and/or migration intersect with arts and cultural management? How are the issues of internationalisation, globalisation and/or migration being addressed within arts and cultural management education and practice? How are the ‘rules’, ‘norms’, ‘habits’, ‘traditions’, and ‘terminology’ of arts and cultural management travelling, or being exchanged, as a result of internationalisation and globalisation and migration? What challenges and opportunities do internationalisation, globalisation and migration present to arts and cultural management - in both practice and education/training?

CALL FOR PAPERS:

For this first seminar the organisers have launched a call for papers from academic researchers and practitioners working in a diverse range of disciplines who wish to explore the relationship of globalisation, internationalisation and the global migration of people to the field of arts and cultural management, especially the areas of practice and education/training.

The deadline for submission ends on October 16, 2016. Speakers will be notified in November. Travel and subsistence are not provided.

Please submit to: raphaela.henze@hs-heilbronn.de

DOWNLOAD THE CALL HERE:

ENCATC CONTACTS:
Heilbronn University
Dr. Raphaela Henze raphaela.henze@hs-heilbronn.de
Queen’s University Belfast
Dr. Victoria Durrer v.durrer@qub.ac.uk

Do you have a member story to share? We’d love to share your story collaborating with other ENCATC members in our upcoming issues of this e-magazine. Send in your collaboration to e.darley@encatc.org.
Cultural and Creative Entrepreneurship Forum
23-24 November 2016 in Dijon, Burgundy, France

Creative and cultural industries hold a significant place in French economy. Many studies show the existence of a growing creative economy produced by an ecosystem of creative and cultural enterprises in France and across Europe.

The cluster La Coursive Boutaric and ESC - Burgundy Business School decided to launch a Forum in 2015 to boost significantly this ecosystem. Two days dedicated to all professionals, politicians, academics, students from the sector; connecting, exploring and discovering new models and practical solutions to make creative entrepreneurship more resilient and sustainable.

Twelve recommendations for the sector issued from the 2015 debates were made to politicians and decision makers in Burgundy Franche-Comté.

Join us for the 2016 edition! Registration will be opened a month before the Forum.

FOR MORE:
www.la-coursive.fr
www.escdijon.eu

ENCATC CONTACT:
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CALL FOR APPLICATIONS:
VISITING SCHOLAR 2016 "COLLEGIO MATTEO RICCI"

DEADLINE: 25 November 2016

In order to encourage international mobility as well as to develop or strengthen networks of scientific collaboration around the world, the University of Macerata has launched a call for applications for visiting scholars.

Within the framework of its internationalization policies, the University of Macerata (UniMc) has the objective with this call to broaden and improve joined research activities during the academic years 2017/2018.

To develop the University internationalization policies it is hoped that the Visiting Professor will contribute to promote bilateral accords of cooperation between the University of Macerata and their home research institution, to take part in drafting joint research projects with the research groups of UniMc to be submitted within the program Horizon 2020 and, eventually, to produce joint scientific publications with colleagues from UniMc.

Macerata, a people-oriented town with ancient traditions, is the right place to start this kind of projects because the slow rhythms of this town favour the gradual development of ideas and of research activities. For all Visiting Scholars, the “Collegio Matteo Ricci” is a quiet place where ideas and projects come alive; for the University of Macerata and for the entire city, it is a unique and lively window into the world. Visiting Scholars will be required to live in Macerata for at least 2 months to carry out research activities and provide face-to-face lecturing.

20 grants will be awarded – 10 for the term September 2017 - January 2018 and 10 for the term February-June 2017. The amount of the grant is €3,000.00 and it includes accommodation at residential colleges.

Applications must be submitted no later than 2 p.m. (Italian hour) of the 25th of November 2016.

FOR MORE:
www.unimc.it/it/ateneo/bandi-e-concorsi/
borseattivitaria cerca

DOWNLOAD THE CALL:
www.unimc.it/it/ateneo/bandi-e-concorsi/
borseattivitaria cerca/call-for-applications_visiting-scholar-2016_web

ENCATC CONTACT:
Mara Cerquetti mara.cerquetti@unimc.it
ANCER Research Camp – Collective Creative Practices in Southeast Asia

The Asia Pacific Network for Cultural Education and Research (ANCER) is organising a research camp entitled “Collective Creative Practices in Southeast Asia” at ENCATC member institution, LASALLE College of the Arts, Singapore, 18-20 November 2016.

ANCER invites collectives working across the creative fields in Southeast Asia to submit proposals to present manifold aspects of their practices during the 3-day period, but interested colleagues from all around the world can join as participants.

The main intention of the research camp is to fill the gap in knowledge and share practices about creative collective practices (working in the fields of – and not restricted to – visual art, design, music, performing arts, research, curating, journalism, writing and criticism) from the region. The camp aims to provide an opportunity for participants to be involved in a platform specifically initiated for critical thinking, sharing and discussion about the perspectives, visions, challenges and strategies for collectivity, within the excellent art and design education environment of the LASALLE College.

The deadline for proposal submission is 16 September 2016. A panel will consider all applications and successful applicants will be notified in October 2016.

ANCER is Asia Pacific’s first Network for Cultural Education and Research. An initiative of LASALLE College of the Arts, its formation is an effort to stimulate international inquiry and research in this sector, which will contribute to a better understanding of the unique factors contributing to arts management and cultural policy in the Asia Pacific region.

For more: www.ancernetwork.org

ENCATC Contact:
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Creative Lenses is a four-year project (2015-2019) that seeks to make arts and cultural organisations more resilient and sustainable by improving their business models and developing their long-term strategic and innovation capacities. The key question Creative Lenses seeks to answer is, what are the most viable and suitable business models for non-profit arts and cultural organisations to be more resilient and financially sustainable without compromising their artistic integrity, mission and values?

The legacy of the project will be the know-how, tools and support mechanisms required for European arts and cultural organisations to strengthen their financial sustainability, so that they are more able to successfully deliver their missions.

The first Creative Lenses Forum at Chelsea College of Arts, University of the Arts London on 13 October, brings together thinkers and managers from arts and cultural organisations, business and academia to explore business model innovation in independent arts venues and performing arts organisations. The event will combine high profile keynotes and panel discussions with practical workshops. Confirmed speakers include Julie Aldridge from the Arts Marketing Association, Catherine Bunting from Everyday Participation, Stefan Haeflige of the Cass Business School, Francesca Sanderson from Nesta, Giovanni Schiuma of the University of Basilicata, and Mary-Alice Stack from Creative United.

Creative Lenses is funded by the Creative Europe programme which includes UAL and London-based independent arts venue Village Underground as partners.

For more: http://events.arts.ac.uk/event/2016/10/13/Innovative-Business-Models-in-the-Arts/

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NEWS FROM OTHER ORGANISATIONS

"Education, Training and Innovation for a Better Management of Historic Houses” Conference

Now in ENCATC Mag, we are introducing regular news from members of the European Heritage Alliance 3.3. As a member itself, this is another way in addition to providing expertise that ENCATC can contribute to the advancement of the Alliance and its members who are dedicated to promoting the untapped potential of Europe’s heritage, cultural and natural, immovable and movable.

On the 5th of October, the European Historic Houses Association organises its annual conference on ‘Education, Training and Innovation for Better Management of Historic Buildings’.

The European Historic Houses Association (EHHA) is dedicated to the conservation of Europe’s great artistic and architectural heritage. For this event, EHHA is proud to announce Mrs. Martine Reicherts, Director-General for Education and Culture of the European Commission, will be giving the opening speech. For the keynote address, EHHA will welcome Mr. Robert Madelin, author of ‘Opportunity Now: Europe’s Mission to Innovate’. Other speakers and panelists will be announced later.

Please register with your name, email and job description at: m.peeters@europeanhistorichouses.eu

FOR MORE:

Have you taken the Crowdfunding4Culture survey yet?

How are creative and cultural organisations raising funds for their activities? What do they think of crowdfunding? We ask all creatives and cultural organisations about their thoughts on crowdfunding. Are you a creative or cultural organisation?

With your participation, contribute to a European wide information hub for anyone who wants to learn more about what crowdfunding might bring to cultural and creative organizations, what the possible crowdfunding models and platforms are and how to select the right one, how other cultural and creative professionals have handled their crowdfunding campaigns, and what type of finance can be raised through crowdfunding.

You’ll also be helping the European Commission to better understand what the potential of crowdfunding is, or the development of cultural and creative activities and evaluate possible policy actions, based on the research results of this study.

TAKE THE SURVEY HERE:
www.crowdfunding4culture.eu/
Museums in Short 2016 winners announced

On 6 July in Milan, Italy the third edition of the “Museums in Short Awards” were announced as part of the ICOM International Conference.

The Awards aim to broaden the knowledge of the role of museums as innovative players in the historical and artistic technical field and in the field of video production. The initiative is of international scope and high quality and was very successful in 2016 with over 267,000 views of the finalist videos.

Most popular video is “Murtosa”, presented by the Comur Museum Municipal, Portugal. This short received almost 400 votes in only five days. The Special Award ICOM Milan in 2016, dedicated to the relationship between museums and landscapes, went to the Stiftung Domäne Dahlem - Landgut und Museum, Germany. Museums in Spot, the Prize for very short video conceived to promote museums or exhibitions, went to Micropia (The Netherlands). Finally, Kiran Nadar Museum of Art (New Dehli, India) won the Museums in Short Award. The delivery of the Prizes will take place in autumn, in an international, dedicated event.

FOR MORE ABOUT THE WINNERS:

European Composer and Songwriter Alliance announces appointment of ECSA gender working group

Following ECSA’s call for nominations to the ECSA Working Group on Gender, it is now with pleasure we announce that the ECSA Board appointed three members to the WG in order to address the issue of gender balance and equality of chances within the wider music community and also in its membership network, Boards and CMO’s.

ECSA is aware of the fact that the representation and promotion of female composers is still very poor within the European community of composers and songwriters. In order to address these challenges and to critically examine what must be done in order to foster the development of female music creators, the ECSA General Assembly decided to establish a Gender Working Group. The WG shall examine the situation and provide critical recommendation as to what ECSA needs to do within its network to foster the development of female composers.

FOR MORE:
http://composeralliance.org/ecsa-gender-working-group/

CUMEDIAE launches new website

CUMEDIAE, short for Culture and Media Agency Europe AISBL, is pleased to announce the launch of its newly designed website.

The new website has been deeply renovated to provide visitors with a faster, easier and more user-friendly experience.

Created with the user experience firmly in mind, the site includes a modern, clean uncluttered and colourful design. It is divided into six different sections helping you to quickly and easily navigate to find exactly what you need: Home, What we do, Who we are, What's new, Get involved, and Contact.

You can stay informed with the latest CUMEDIAE news through the new online blog. Together with new links to some new features such as our internship programme, partnering with us or joining our team, we hope to make visitors more involved and introduce them into the enthralling world of culture, arts and creative industry.

FOR MORE:
https://culture-media.eu/cumediae/

Join FRH’s Conference on tourism, pilgrimage and religious heritage

Tourists, Travellers & Pilgrims
Encountering Religious Heritage in Today’s Europe

Future for Religious Heritage is delighted to announce its fifth biennial international conference from 9-11 of November 2016 in Vicenza, Italy. Once again, it will bring together those committed to save and promote religious heritage across Europe (and beyond).

The conference ‘Tourists, Travellers and Pilgrims: Encountering Religious Heritage in Today’s Europe’ will examine pilgrimage in both its traditional and modern sense. It will be an outstanding chance to explore the historic and modern meaning of pilgrimage and what role it plays for people and communities, in tourism and the landscape of religious heritage in Europe.

FOR MORE:
www.frh-europe.org/events/frh-biannual-conference-vicenza-2016/
WHERE WILL YOU GET THE LATEST UPDATES HAPPENING IN THE FIELD OF CULTURAL MANAGEMENT AND POLICY?

ENCATC Mag is a trusted source for what is happening in the wide field of cultural management and policy. Since its creation, ENCATC has dedicated itself to keeping its members abreast of the latest developments in the field, as well as highlighting a plethora of opportunities for them to deepen their knowledge and advance the visibility of their institutions as well as their careers. Furthermore, in each issue our readers can learn from peers in the ENCATC in Contact interview series, see what other members and cultural organizations are contributing to the field, and consult recently published books, studies, and reports.

ENCATC Mag is an electronic magazine is produced for ENCATC members by the ENCATC Secretariat in Brussels. A shorter Digest version is made available to non members.

ENCATC IS THE LEADING EUROPEAN NETWORK ON CULTURAL MANAGEMENT AND POLICY.

It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalize the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

ENCATC holds the status of an NGO in official partnership with UNESCO, of observer to the Steering Committee for Culture of the Council of Europe, and is co-funded by the Creative Europe programme of the European Union.

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