

encatc

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4th Annual ENCATC Policy Debate

*Under the patronage of the European Cultural Parliament and
in partnership with The Centre – Edelman Brussels' platform for public engagement*

**Financing the Arts in Challenging Times:
Policies, Business Models and Good Practice from Europe and the USA**

4 July 2014 // Brussels, Belgium

Organised by

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The Centre



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Wallonie-Bruxelles



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4th Annual ENCATC Policy Debate Table of Contents

Foreword	3
Essay	4
What's on the programme	5
Meet the speakers	6
Meet the artists	9
Exhibition	11
Food for thought...	12
Participants	13
Partnership	18
Practical Information	20

ENCATC is the leading European network on Cultural Management and Cultural Policy Education. 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, professionalise the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

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Foreword

Dear ENCATC members,
Dear colleagues,

On 4 July in Brussels, under the patronage of the European Cultural Parliament, ENCATC will have its 4th Annual ENCATC Policy Debate “**Financing the Arts in Challenging Times: Policies, Business Models and Good Practice from Europe and the USA**” held at The Centre - Edelman Brussels.

This event is part of a series of thought-provoking debates on the topic of “arts and culture on challenging times” started by ENCATC in 2011. It aims to understand the new political and financial contexts where sponsors, donors, policy makers, artists, funders, and managers have to perform. It also aims to present and analyse a number of case studies and practices both from Europe and the United States that could lead to new practices for the sector and inspire the participants in their daily work and future decisions.

Europe is facing the most important financial crisis after World War II. Formally, the start of the crisis could be dated back to September 15, 2008, when Lehman Brothers, the fourth largest investment bank in the USA, declared bankruptcy. However, the World Bank data show that the real start of the crisis could be set around the last quarter of 2007. Today, this means that after six years the crisis is still far to be overcome. This derives from an inaccurate interpretation of the crisis (Davies, 2010). Indeed, the crisis has been mainly considered as a global financial crisis, related to ordinary fluctuations of the economic cycle. Unfortunately, this crisis is not merely happening on the global level, it is not merely financial, and most of all it is not a short-term crisis related to ordinary fluctuations of the economic cycle.

The crisis has been having an huge impact on the financial sustainability of cultural organisations. Typically, the sources of income of an arts and cultural institution are threefold: public contributions, tickets and commercial sales, fundraising and sponsorships. Public contributions are received from public bodies, both at a local level and at a regional and national level. However, these public subsidies to culture are decreasing throughout Europe. The amount of the tickets revenues and commercial sales derives from citizens' degree of consumption of arts. Fundraising and sponsorships derive mainly from the development of joint projects and partnerships with private companies. Surely, fundraising could

regard individuals as well, but usually most of this kind of income comes from companies that wish to improve their public image through donations or cause-related campaigns. Sponsorships are strictly linked to companies' marketing strategies. Today, in the light of the crisis, all three of these income sources are strongly affected.

In this new context, it is extremely important to re-think current business models for financing the artistic and cultural sector to combine public subsidies with a significant amount of other sources of revenue. In the short-term, arts and cultural organisations could increase the level of public subsidies through advocacy and pressure group campaigns. But over the longer term, for achieving an enduring financial sustainability they should aim at leveraging other sources of revenue through a managerial approach. Tickets revenue and commercial sales could be increased through marketing initiatives (Colbert, 1994). Fundraising could be increased through ad hoc projects and participatory processes. Sponsorships could be increased through market analysis and joint programmes. The opportunities created from the web 2.0 and the digitalisation processes should be better exploited, and a greater degree of attention should be paid to the development of the cultural organisation's on-line identity. Cost accounting should be implemented in order to monitor efficiency. Planning and control tools should be adopted in order to steadily verify the capability of meeting the planned objectives and the capability of operating in financial sustainability conditions (Gilhespy, 1999).

Our gratitude goes to all the speakers who have kindly accepted to share their experiences and knowledge at the 4th Annual ENCATC Policy Debate. It is our hope that these discussions will actively to new ways of thinking among the participants as well as to design new sustainable business models for the artistic and cultural sector.

Finally, ENCATC wishes to sincerely thank our partners, host, and supporters who have immensely contributed to the implementation of this event.

GiannaLia Cogliandro Beyens
ENCATC Secretary General
30 June 2014, Brussels, Belgium

Essay

Mia Pearlman is an engaged artist whose work is meant to contribute to advancing reflection and thinking in the artistic sector. She has written this essay especially for the 4th Annual ENCATC Policy Debate as a launching pad for the discussions to follow.

In the United States, the arts like everything else are subject to a highly Darwinian style of capitalism in which only the strong survive.

Individual artists do not receive funding directly from the federal government because conservative politicians killed those programs in the 1990's. Any government support for individual artists comes from state, city or local governments. Some big states, like California and New York, give a significant amount of money to non-profit organizations and have awards for individual artists, which are usually merit-based. Other states may invest next to nothing. In general, being an artist is seen as an individual choice that society is not responsible for supporting in any way. If people want to have the arts in their lives, they can pay for it. If not, then there will be no arts. This is why in most of the U.S. you don't find galleries, concert halls, theaters or free performances. They can't survive without help, so they don't survive. Even radio stations are owned by big conglomerates, so unless there is a public radio station in the area, in many places you can only hear country music and Christian rock.

As a result, museums and other non-profit institutions are constantly trying to raise money from private donors. Much of what a typical museum director does is entertain rich people and ask them to support the museum, which could not survive otherwise. This gives large donors a lot of power in terms of the programming and direction of the institution, not to mention have their name emblazoned across the museum wing they funded. It leads to conflict of interest, like when museums show the private collection of someone on the Board of Directors, which increases the value of the art for the owner.

Corporations are huge sponsors of arts programming, which also gives them undue influence in the institutions they support. They donate money as part of their branding strategy, so the things they support have to fit their "brand." Totally private funding is why museum, concert, theater and dance tickets are so expensive. Without being subsidized, only upper middle class or rich people can afford the arts. In France, for example, there is a little jazz festival in almost every town. In the U.S. to see jazz, which is constantly lauded as one of our main cultural contributions to the world, you have to travel to a

big city like New York and spend \$50 or more dollars at a club. You can't find jazz, or a jazz radio station anywhere else.

In my opinion, having shown my work in Europe and Asia, the positive aspect of the American system is that by asking people to donate money, individuals are more invested in the arts in the U.S., because they have to be. If people don't fight for their local theater or opera or museum, it won't exist. Often people are the most invested in smaller cities and towns because they may have only one cultural institution, and if that disappears, there is nothing at all.

Individual artists have to be highly entrepreneurial to survive, especially because most people leave school with upwards of \$100,000 USD of debt and pay interest rates higher than those corporations pay to banks. So to be an artist you really have to be ultra-committed. More and more people who go into the arts come from rich families who subsidize their kids, because otherwise it's almost impossible to make a living. I think serious artists here are very motivated and ambitious. The people who keep going are the ones who really care.

From what I can see, the European model of arts funding is much better in that it supports the arts for all of society, not just those in urban areas or those who can afford it. There is more of a respect for the arts and a feeling that they are very important to a healthy society. Perhaps individual artists are somewhat less ambitious by American standards, but they probably have a much higher quality of life. The down side is that when funding is cut because of a financial crisis, most people don't feel personally responsible for keeping their institutions alive. Appointments to run institutions can be political, and change based on elections. At least in the U.S. these jobs are based on merit, not politics, and if someone is great at their job they can keep it no matter who is in office.

I think a hybrid of the two models would be ideal. If there were a way to combine the individual sense of investment and responsibility in America with the more universal state support of Europe, there would be a great balance that would serve everyone.

Mia Pearlman, Artist
2 July 2014, New York City, USA

What's on the programme?

4th Annual ENCATC Policy Debate

Under the patronage of



PROGRAMME 4 July 2014 in Brussels, Belgium

- 15:00 – 15:30 **Registration and welcome coffee**
- 15:30 – 15:40 **Opening words**
Jill Craig, Deputy General Manager, Edelman Brussels
GiannaLia Cogliandro Beyens, ENCATC General Secretary
Savina Tarsitano, Artist, Member of the European Cultural Parliament
- 15:40 – 16:00 **KEYNOTE**
Financing the arts in challenging times in Europe and the USA
Annick Schramme, ENCATC President, Professor, University of Antwerp
- 16:00 – 17:30 **PANEL DEBATE**
Moderated by
Jill Craig, Deputy General Manager, Edelman Brussels
Participants
Mattia Agnetti, Executive Secretary, Fondazione Musei Civici di Venezia
Luc Colebunders, CEO, Crofun (Crowdfunding platform)
Ignasi Guardans, CEO, CUMEDIAE
Catherine Magnant, Deputy Head of Unit Cultural Policy and Intercultural Dialogue, European Commission
Annick Schramme, ENCATC President, Professor, University of Antwerp
Johanna Suo, Partner, TAG Gallery
- 17:30 **Official opening of the exhibition**
Savina Tarsitano, Artist, Member of the European Cultural Parliament
With artists from Europe and the USA
Emmanuel Beyens, Belgium
Morris Rosenzweig, USA
Mia Pearlman, USA
Networking time and cocktail offered by Gal Kroton

Meet the speakers



Mattia Agnetti

Mattia Agnetti is the Executive Secretary at Fondazione Musei Civici di Venezia since 2008. Fondazione Musei Civici di Venezia is a network of 11 Museums located throughout the city centre and the Venetian lagoon islands. The Executive Secretary is responsible for the implementation of all decisions taken by the Board. In his role, Mattia acts as Director General. From 2003 to 2008, he worked as Deputy Head and Project Manager at INTERACT Programme Secretariat in Vienna where he supervised financial and operational aspects of approved operations as well as the implementation of the INTERACT Programme Annual Work Plan. Mattia is also Chairman and CEO of SMINT srl - Servizi Museali Integrati. The Company, fully owned by the Fondazione, develops and implements relevant business such as the management of Museums' Bookshops and Coffee Shops, hosting of events in Museums' locations and merchandising. As from January 2013 the Company has been incorporated into the Fondazione. Previously, he worked as senior manager at the Comune di Venezia, where he was responsible for the management of the EU Policies and Projects Office. As for his education, he studied International Relations and Diplomatic History in Padova, French Foreign Policy at the Ecole Nationale d'Administration and European Policies at the Université Libre de Bruxelles.



Giannalia Cogliandro Beyens

Giannalia Cogliandro Beyens has been since 2004 the Secretary General of ENCATC, the leading European network in the field of cultural management and cultural policy education. She is also the administrator of the Thomassen mobility programme and serves on several boards. With more than 20 years experience in international relations, Giannalia is an expert in advocacy, cultural policy and strategic management, in particular in the context of international cultural organisations. Former Policy Officer of the Cultural Forum of EUROCITIES, the network of major European cities, she successfully designed and coordinated within this prestigious organization several transnational and cross-sectorial projects in the field of culture and education. Giannalia was Secretary General of the Association of the European Cities of Culture of the year 2000 set up in 1996 by the European Commission. Journalist since 1993, she started her career as Press & PR Officer for the N.A.T.O organization in Rome. For the European Commission she wrote 10 Reports on social European policy and a major study on the European Cities of Culture for the year 2000. Educated at the University "La Sapienza" in Rome, Giannalia holds a Degree in Political Sciences - International Relations, a M.A. in European & International Career Studies and a M.A. in European Constitution. Giannalia was trained for six months at the European Commission and at the Italian Institute for Foreign Trade, ICE, in Brussels.



Luc Colebunders

Luc Colebunders is the CEO and Founding Partner of Crofun bvba, the Crowdfunding Company for creative, social, and innovative business projects, that combines the various forms of crowdfunding. He is also the Chairman of BCF vzw (the Belgian Crowdfunding Federation). Luc is a Board Member of BZB (Professional Association of Independent Financial Intermediaries / Beroepsfederatie van Zelfstandige financiële Bemiddelaars) the largest professional association in Flanders that defends the interest of the self-employed bank and insurance intermediaries. BZB is an appreciated partner in several political parties, the Flemish and federal government, the European Parliament, the FSMA, Febelfin, Assuralia and many financial and insurance institutions. He is also the CEO and Founding Partner of Active Capital bvba Bankbroker and Insurance Broker, specialised in Portfolio Management, Portfolio Monitoring, Independent Fund Advisory & Wealth management.



Jill Craig

Jill Craig is Deputy General Manager at Edelman Brussels. She has over 15 years of policy and public affairs experience in Brussels. She has advised corporate, trade association and coalition clients across a wide range of sectors including financial services, land use and construction, energy, environment and consumer affairs. Before joining Edelman, Jill was the Director of Government Relations Europe for Genworth Financial, a US Fortune 500 insurance company, and prior to that Head of Public Affairs for the world's largest organisation for real estate.



Ignasi Guardans

Ignasi Guardans (Barcelona, 1964), Ph.D., started his career in 1991 as an academic in the field of Private International Law. He later practiced for some years at an international business law firm, dealing with issues as Intellectual Property, among others. In 1995 he started a political career, which took him to the Catalan Parliament (1995); the Spanish Parliament (two mandates, 1996-2004), and finally the European Parliament (2004-2009). Among other responsibilities, for all those years Ignasi was an active Member of the Culture Committee in those assemblies. He therefore had a direct perspective and implication in legislative and monitoring work in the field of culture, media and creative industries. He had also a direct relationship for many years with stakeholders, at national and European level. In 2009, he was appointed CEO of the ICAA, Spain's Film and Audiovisual Arts Agency within the Ministry of Culture. As a Member of the Board of Directors of the Ministry of Culture, he was also closely informed on the areas and decisions of his colleagues in other disciplines (Performing Arts and Music; Cultural Industries; Heritage; Books and Libraries). During that period he was Chairman of the Board of Audiovisual SGR, a Public Private Partnership for Credit Guarantees to Creative Industries. After a period as Head of Public Affairs at the European Broadcasting Union (Eurovision), he moved to Brussels, and was the Co-Founder of CUMEDIAE, Culture & Media Agency Europe aisbl, a non profit consultancy in the field of creative industries. In 2014 he has joined as a Partner the Brussels Office of a US-based Global Law Firm, K&L Gates.



Catherine Magnant

Catherine Magnant, a French citizen, graduated in international relations and Slavic languages. She started her career in Moscow, where she headed the Press and information section of the local European Commission Delegation. Back in Brussels, she worked on EU enlargement issues, and on the promotion of human rights in EU's external relations. She then moved to the Directorate General of Employment and Social Affairs where she coordinated the 2007 European Year of Equal Opportunities for all. Catherine is now Deputy Head of the Unit in charge of Culture Policy and Intercultural Dialogue in the Directorate General for Education and Culture.



Annick Schramme

Annick Schramme (Belgium) is President of ENCATC and Professor and Academic Coordinator of the Master programme in Cultural Management at the University of Antwerp and the Competence Center Management, Culture and Policy (Faculty of Applied Economics). Besides, she is the Academic Director of the Competence Center Creative Industries at the Antwerp Management School. Over the last years she has published about arts policy, international cultural policy, heritage management, creative industries and fashion management. From 2004 until the end of 2012 she was the advisor of the Vice-Mayor for Culture and Tourism of the City of Antwerp. Finally she is member of several boards of cultural organisations and advisory committees in Flanders and the Netherlands. She is member of the Arts Council of the Netherlands and of the Strategic Advisory Committee of Culture, Youth, Media and Sports of the Flemish Government and the Flemish UNESCO commission. She is also President of the Flemish Children Theatre house HetPaleis, member of the board of the Royal Flemish Opera house and Royal Ballet and member of the Flemish Fund for Literature, and some other organisations.



Johanna Suo

Johanna initially entered the culture arena through acting. For several years she pursued a career as a theatre actress in Sweden and she has always been a cultural entrepreneur. Whilst in Stockholm, she was key in creating the theatre Scenen Pipersgatan 4 in 2001. She also started a theatre company, Theatre Overground, where she assumed the role as Artistic Director and managed a long-term project about making marginalised voices heard through stage productions. That project resulted in 6 plays that were staged in Sweden. At the beginning of 2005 Johanna moved to France to manage a cultural exchange/stage performance at the Swedish Institute in Paris. In 2008 she founded the association Innovation Culture Europe (ICE) which aim is to improve knowledge between European countries and cultures and to encourage values such as awareness, engagement and openness through art and cultural projects. Johanna initiated and conceptualised of the large-scale exhibition project United States of Europe – a travelling exhibition about European Identity and Europe today, coordinated by the Goethe-Institut Paris where Johanna also worked as Project Manager. After having spent 3.5 years in London she moved to Brussels. Here she continues to coordinate the European Cultural Parliament (ECP) Youth Network and the "Empowerment through Culture" project. Since summer 2013 she is a member of the European Cultural Parliament. She is a partner of the newly started art gallery TAG bxl and she works as Director of Development at CUMEDIAE, culture and media agency Europe.

Meet the artists



Emmanuel Beyens

Emmanuel Beyens is a Belgian artist living and working in Brussels. After a fifteen year career as journalist for the written press and Belgian television, he decided in 2013 to entirely dedicate his life to portrait and depicting the human figure. Born in a family of Belgian ambassadors, his painting is strongly influenced by the memories of his childhood spent in several countries including Japan, Brazil, The Netherlands and Italy. *"In Brazil, I gained a fascination for bright colors and semi-precious stones. Italy has given me a taste for beautiful fabrics and classicism. In Japan, I experienced the endless search for perfection."* Emmanuel creates portraits on commission as well as contemporary and surrealistic portraits freely inspired and painted from live models. His work has been shown in several exhibitions organised by The European Commission (2010) or more recently by the Montepaschi Bank (2014). In 2011, Emmanuel won the Grand Prix at the Portrait International Fair (Château de Beaugard, France). His paintings are to be found in several private collections.



Mia Pearlman

Since receiving a Bachelor of Fine Arts from Cornell University in 1996, Mia Pearlman has exhibited internationally in numerous galleries, non-profit spaces and museums, including the Museum of Arts and Design (NYC), Plaatsmaken (Netherlands), Roebling Hall Gallery (NYC), Smack Mellon (Brooklyn, NY), the Centre for Recent Drawing (London), Morgan Lehman Gallery (NYC), the Montgomery Museum of Fine Arts (AL), the Renwick Gallery at the Smithsonian American Art Museum, and the Manchester Art Gallery (UK). She recently completed a large commission for Liberty Mutual's new headquarters in Boston, and is currently working on a commission for the 80th Street A Train station for the MTA in Queens, New York. Her work has been featured in over a dozen books on contemporary art, and in both international and domestic press, including The New York Times, New York Magazine, The New York Post, The Boston Globe, The Milwaukee Journal Sentinel, Surface Design Journal, Elle Décor Italia, Grafik (UK), Machina (Poland), Computer Arts (UK), and Home Concepts (Singapore). Pearlman has also appeared on PBS Thirteen's SundayArts and NY1. Pearlman has participated in many residency programs, including 20x24 Studio (NYC), Proyecto'Ace (Buenos Aires), Byrdcliffe (Woodstock, NY), the Lower East Side Printshop (NYC), and the Vermont Studio Center. In 2012 she was a Fellow at the Liguria Study Center in Bogliasco, Italy. Pearlman lives and works in Brooklyn, NY.



Morris Rosenzweig

Morris Rosenzweig was born in New Orleans, where he grew up among the tailors, merchants, and strong-willed women of an extended family which has lived in southern Louisiana since the mid 1890s. His works have been widely presented throughout the United States, as well as in Denmark, Sweden, Holland, France, Germany, Japan, Argentina, Mexico and Israel. Among the noted ensembles who have brought these works to life are Speculum Musicae, "Piano and Percussion-Stuttgart", The New York New Music Ensemble, the Chamber Players of the League-ISCN, EARPLAY, NOVA, Philippe Entremont with the New Orleans Symphony, and Joseph Silverstein with the Utah Symphony. Mr. Rosenzweig has received honors from the Guggenheim Foundation, the Rockefeller Foundation for a residency at Bellagio, an Academy Award from the American Academy of Arts and Letters, a commission from the Koussevitzky Foundation in the Library of Congress, a commission from the Fromm Foundation at Harvard University, and the support from the Alice M. Ditson Fund for two recording projects. He has also been awarded the McCurdy, Nietzsche, Rapoport, and the

International Horn Society prizes in composition. Presently Distinguished Professor of Music at the University of Utah -- where he teaches composition, theory, contemporary performance practice, and directs the [Maurice Abravanel Visiting Distinguished Composers Series](#) -- he has formerly held positions at Queens College and New York University.



Savina Tarsitano

Savina Tarsitano was born in Calabria, Italy where she grew up before to start her travelling through Europe. Her research hinges on concept of *landfall*. She has spent creative periods in “theme-sites” like islands, abbeys, and castles. Her works, executed using varied techniques, are incarnate visions (ingrown visions) arising from the perceived relation with the place, the environment, conceived itself as a visual space. Her works have been exhibited in Denmark, France, Martinique, Greenland, Italy, Germany, Finland, Belgium, Holland, and the United States. In 2008 she was nominated to be a member of the European Cultural Parliament. She has obtained several grants from Europe, USA and China (Bogliasco Foundation, Et in Arcadia Ego, Programme Odyssey, etc). In 2011 she was selected to the Biennale of Venice, Padiglione Italia/Calabria. In 2012 Savina met the American composer Morris Rosenzweig at the Bogliasco Foundation and since then they have been cooperating for the forthcoming exhibition “*Heard through mixtful eyes*” a dialogue between music and photography. Morris Rosenzweig composed his music inspired by Savina Tarsitano’s photos. Since 2006 Savina has also been developing her project “creativity in motion” for a social integration and responsible transformation with local communities, in particularly in Martinique and the Caribbean Islands. Her project has been showed in the USA, Japan, and Europe. In 2012 “creativity in motion” was selected by the REBIRTH project and shown at the Louvre Museum on the occasion of the Michelangelo Pistoletto’s exhibition. In 2014 she was nominated Ambassador of the Rebirth project. She is the Italian responsible of the Human Rights project INSCRIRE by the artist Françoise Scheine.

ENCATC is extremely grateful to the artist Savina Tarsitano who not only initiated, selected this talented group of European and American artists, and coordinated the artistic part of this debate, but she also introduced ENCATC to Edelman Brussels and attracted sponsors. We think she is an excellent example of an “artist entrepreneur” and we hope her example will be followed widely.

Exhibition

You are invited to
discover
the artistic works of

Emmanuel Beyens
French/Belgian artist

Savina Tarsitano
Italian artist

Mia Pearlman
American artist

Morris Rosenzweig
American composer

In the framework of the 4th Annual ENCATC Policy Debate “Financing the Arts in Challenging Times: Policies, Business Models and Good Practice from Europe and USA” participants are invited to attend a presentation and exhibition of four artists from both Europe and the United States.

Guests can see paintings, photographs and watch a music video “Heard through mixtful eyes” accompanied by a degustation of the Italian/Calabrian products offered by Gal Kroton.



Credits: Music and Video Morris Rosenzweig
Credits: Photos Savina Tarsitano Calabria and Palazzo del Majno, Bereguardo, Italy
Credits: Emmanuel Beyens
Credits: Mia Pearlman

Food for thought...

To get ready for the discussions on 4 July during the 4th Annual ENCATC Policy Debate, ENCATC invites participants to check out these essays, videos, articles and more which will be useful to enhance dialogue and exchanges.

ESSAYS



How is the arts and culture sector responding to the crisis?

Helmut K. Anheier

How should non-profits rise to new challenges?

Helmut K. Anheier

Six tips for weathering the storm

Helmut K. Anheier

Preparing for the future

Helmut K. Anheier

How can the cultural sector survive the financial crisis?

Helmut K. Anheier

VIDEOS



Opportunities of Crisis

Culture Change Conference



Cat Harrison

Possible Futures

Culture Change Conference



Joe Ludlow

Opportunities of Crisis

Culture Change Conference



David Lan

Possible Futures

Culture Change Conference



Shelagh Wright

Spain: Policies, crisis and opportunities



Eva Morago

ARTICLES



Culture could help defeat economic crisis

EU Hungarian Presidency

The economic crisis, prospects for art and culture in Europe

SICA

La crise ne menace pas le mécénat d'entreprise

Chantal Pirlot

Global financial crisis and recession: Impact on the arts

IFACCA

Le mécénat d'entreprise déserte la culture

Le Monde

Rethinking Cultural Philanthropy

Diane Ragsdale

Impact on the Current Models of Governance and Management of the Cultural Sector in Europe

Lluís Bonet & Fabio Donato

Exporting Culture in a Global World: War economy or a Warhol economy?

Cristina Ortega & Giannalia Cogliandro Beyens

REPORT



Responding to the Crisis with Culture: Towards new Models of Governance for the Cultural Sector

Participants

	Last Name	First Name	Institution	Job Title/Position	Country
1.	Adam	Robert	Romanian Cultural Institute Brussels	Director	Belgium
2.	Aerts	Sven	HUB21.tk	Assistant Manager	Belgium
3.	Agnetti	Mattia	Fondazione Musei Civici di Venezia	Executive Secretary	Italy
4.	Alperyte	Irena	Vilnius Academy of Visual Arts	Associate Professor	Lithuania
5.	Ataulina	Marianna	Université Libre de Bruxelles	MA Student	Belgium
6.	Bartolani	Paolo	Accademia Nazionale di Santa Cecilia	Project manager and international relations	Italy
7.	Bedo	Maxim	Universite Libre de Bruxelles	Post Graduate	Belgium
8.	Beyens	Emmanuel	- - -	Artist	Belgium
9.	Bishop	Zachery	European House for Culture	Project Manager	Belgium
10.	Botta	Valeria	Edelman Brussels	Senior Account Executive	Belgium
11.	Boulenger	Catherine	Kultur Art Bridge NGO	Art Project Manager	Belgium
12.	Buler	Anna	Theatre Laboratory	Theatre practitioner/ Cultural projects	UK
13.	Bulta	Nuria	ICEC Catalan Institute for the Cultural Companies	Director Delegation Brussels	Belgium
14.	Burlizzi	Flavio	Unioncamere	Brussels Delegate	Belgium
15.	Bystrom	Sara	Independent Office	Lawyer/Lecturer	France
16.	Calabrese	Viola	EACEA	Project Officer	Belgium
17.	Castells	Helena	ICEC	Leonardo internship	Belgium
18.	Cederlid	Cecilia	Xtreme Business Insight	Advisor	Sweden
19.	Ciancio	Giuliana	- - -	Freeland Cultural Project Manager	Belgium
20.	Cogliandro Beyens	GiannaLia	ENCATC	Secretary General	Belgium

	Last Name	First Name	Institution	Job Title/Position	Country
21.	Colebunders	Luc	CroFun	CEO	Belgium
22.	Coumans	Sandra	Independent Art Professional	Freelance	Belgium
23.	Craig	Jill	Edelman Brussels	Deputy General Manager	Belgium
24.	Crijns	Felicie	University of Antwerp	Student Master Cultural Management	Belgium
25.	Cunningham	Florence	EEAS	President	Belgium
26.	Darley	Elizabeth	ENCATC	Director of Communications	Belgium
27.	De Graeve	Rita	Ministry of Culture	Expert on Cultural and Creative Sectors	Belgium
28.	Delaere	Naima	European Festivals Association	Administration Manager	Belgium
29.	Didbaridze	Giorgi	Intercultural Dialog Center	Program Coordinator	Georgia
30.	Diez Garcia	Juncal	Cantabria Regional Office in Brussles	Junior Policy Officer	Belgium
31.	Fau	Emma	EUcapital	Founder	Belgium
32.	Fazi	Costanza	ENCATC	Trainee	Belgium
33.	Földesi	Réka	Representation of Budapest	Trainee	Romania
34.	Geukens	Anna	Culture Policy Unit, Province of Limburg	Policy Officer	Belgium
35.	Gissot	Daria	So!Art Association	President	Belgium
36.	Gnolidze	Lasha	Intercultural Dialog Center	Associate Human Resources	Georgia
37.	Godin	Antoinette	St'art Invest SA	European Projects Officer	Belgium
38.	Gogvadze	Gocha	International Association TIP	Chairman	Georgia
39.	Grafulla	Elisa	KEA	Consultant	Belgium
40.	Greco	Andreea	University of Bucharest	Associate professor	Romania
41.	Grinberg	Michal	Avisa	Associate	Belgium
42.	Hambouri	Ekaterini	European Commission	Policy Officer	Belgium

	Last Name	First Name	Institution	Job Title/Position	Country
43.	Heid	Katherine	RESEO- European Network for Opera and Dance Education (Non-	Co-Director	Belgium
44.	Hemme	Lotte	LAHEMME	Researcher	Netherlands
45.	Heymans	Gudrun	Dep CYSM - Flemish Authority	Coordinator Creative Europe Desk - Culture	Belgium
46.	Hills	Gary	SEAP	Secretary General	Belgium
47.	Kaguna	Francis Kaswahili	East African Creative Rights Company	Managing Director	Tanzania
48.	Kalogirou	Ada	European Commission	Policy Officer	Belgium
49.	Kechagioglou	Eleférios	PPCM - Centre des Arts du Cirque et des Cultures Emergentes	Director	France
50.	Kristoffersen	Elke	Centre for Fine Arts	Head of Funding - Foundations	Belgium
51.	Kvernadze	Megi	Intercultural Dialog Center	Projects Manager	Georgia
52.	Lagarre	Vincent	European Commission	Policy Officer	Belgium
53.	Lapierre	Hanne	Centre for Fine Arts	Assistant	Belgium
54.	Laukkanen	Eevi	UK Research Office (UKRO)	European Advisor	Belgium
55.	Lazzaro	Elisabetta	Universite Libre de Bruxelles	Chair and Professor of Cultural Management	Belgium
56.	Lorenzo Lerones	Gloria	European Commission	Desk Officer	Belgium
57.	Losaberidze	Khvicha	Intercultural Dialog Center	Campaign Manager	Georgia
58.	Magnant	Catherine	European Commission	Deputy Head of Unit Cultural Policy and Intercultural Dialogue	Belgium
59.	Marques	MariaPaz	CultProd	Free-lance	Spain
60.	McClaughlyn	Kerrita	Edelman Brussels	Associate Director	Belgium
61.	Mees	Dahlia	Royal Institute for Cultural Heritage	Scientific Assistant	Belgium
62.	Milano	Carmela	Solvay Brussels School of Economic and	Teaching Assistant and PhD Student	Belgium

	Last Name	First Name	Institution	Job Title/Position	Country
63.	Morantin	Charlotte	ECO (European Consulting Organisation)	Expert Cultural Policies	Belgium
64.	Moulonguet	Matthieu	Rhône Alpes Regional's Office to the EU	Policy Officer	Belgium
65.	Myhrman	Malin	Edelman Brussels	Knowledge Manager	Belgium
66.	Myle	Brigitte	Kunsten en Erfgoed	Member of Staff	Belgium
67.	Nigge	Dorota	European Commission	Policy Officer for Culture/Cultural and creative sectors	Belgium
68.	Omelchenko	Yan	Mission of Ukraine to the EU	Minsiter Councillor	Ukraine
69.	Ouchtati	Sana	More Europe - cultural external relations	Project Director	Belgium
70.	Pagliuca	Paola	ITS BACT	Concept and Scientific Committee	Italy
71.	Palmieri	Ira	European Commission	Expert	Belgium
72.	Parisi	Eleonora	VUB Vrije Universiteit Brussel	Graduate Student	Belgium
73.	Pearlman	Mia	- - -	Artist	USA
74.	Peters	Philippe	Brabant Wallon	Actor	Belgium
75.	Philibert	Matthieu	IMPALA	Public Affairs Manager	Belgium
76.	Raeva	Bilyana	City of Varna	Head of EU Office	Belgium
77.	Rebulla	Patrizia	Université Libre de Bruxelles	Doctorante	Belgium
78.	Rocco	Marianna	Ass. Oltre...	Project Manager	Italy
79.	Ros	Laia	Interval Studio	Cultural Engineer	Belgium
80.	Rosenzweig	Morris	- - -	Artist	USA
81.	Salanska	Silvia	Permanent Representation of Slovakia to the EU	First Secretary	Slovakia
82.	Sanchez	Estefania	University of Granada	Art historian	Belgium
83.	Schramme	Annick	University of Antwerp	Professor	Belgium
84.	Schuermans	Carole	Maison Particulière	Director	Belgium
85.	Sheppard	Philip	Zaparazzi sprl	CEO	Belgium
86.	Socratous	Demetra	ANTAMOSIS Group	Drama Facilitator/Teacher	Cyprus

	Last Name	First Name	Institution	Job Title/Position	Country
87.	Suo	Johanna	TAG Gallery	Partner	Belgium
88.	Svarce	Liva	Estonian Music and Theater Academy	Student	Estonia
89.	Tarsitano	Savina	European Cultural Parliament	Artist	Italy
90.	Thienpont	Katrien	Permanent Representation of Belgium to the EU	Attaché	Belgium
91.	Urian de Sousa	Monica	European Commission	Programme Manager	Belgium
92.	Urosevic	Natasa	University of Pula, Croatia	University lecturer and researcher	Croatia
93.	Van Hille	Julian	South African Embassy	Marketing Officer	South Africa
94.	Vargiolu	Cristina	European Commission	Head of Sector	Belgium
95.	Vitezy	Zsofia	Balassi Institute of Hungarian Culture in Brussels	Director	Belgium
96.	Vittori	Mara	Fondazione Musei Civici di Venezia	Manager	Italy
97.	Volchenko	Nataliya	Youth Unit of Artists at the NGO "KATKA"	Independent Expert	Ukraine
98.	Vouzelakou	Irini	British Council	Cultural Programmes Manager Greece (on secondment to Brussels office)	Belgium
99.	Wu	Lei	Université Libre de Bruxelles	Researcher	Belgium

Last updated 1 July 2014.

The final list of participants will be made available online after the ENCATC Policy Debate.

Partnership

Patron - The European Cultural Parliament



The “European Cultural Parliament” is a forum for European personalities in the fields of arts, culture and letters for dialogue, discussions and debate about crucial and burning issues of importance for European co-operation, European democracy and European culture. The belief of the “European Cultural Parliament” is that the European idea is based on a balance between respect for the diversity of cultures in Europe and cross-cultural tolerance and understanding. The purpose of the “European Cultural Parliament” is to strengthen the role of cultural and artistic ideas in the debate on the future of Europe. The Parliament will stand for common values, cultural identity and diversity as well as tolerance and will promote bridge building with other cultures.

www.kulturparlament.com

Organiser - ENCATC



ENCATC is the leading European network on Cultural Management and Cultural Policy Education. 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, professionalise the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

www.encatc.org

Partner - Edelman



Edelman is the world’s largest independent PR firm with over 4,800 people in 67 offices worldwide. Edelman Brussels has a multinational and multilingual team of 30 people that provides strategic thinking and delivers high-impact campaigns, across the full spectrum of communications, providing quality services that enable its clients to engage with their stakeholders, build strong relationships and influence attitudes and behaviours in a complex world.

www.edelman.be

Partners - Creative Help Desk Vlaanderen and Wallonie-Bruxelles



Creative Europe
Desk Belgique
Wallonie-Bruxelles



Formerly Culture Contact Points, the Creative Europe Desks Belgium (CED Flanders and CED Brussels-Wallonia) are the official providers of information and resources on the Creative Europe programme for international cultural and creative cooperation in Belgium. They are part of the international CED network, with desks in each participating country in the Creative Europe programme. CED works in close relationship with both the

European Commission and the Executive Agency EACEA and with the national, regional and local authorities and cultural and creative operators. The Creative Europe programme aims to support the European audiovisual, cultural and creative sector. The different funding schemes encourage the audiovisual, cultural and creative players to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. By helping European cultural and audiovisual works to reach audiences in other countries, the programme will also contribute to safeguarding cultural and linguistic diversity.

www.cjism.be/cultuur/themas/internationaal-cultuurbeleid/subsidies/creatief-europa
www.pcc-europe.be

Artistic Partner - The Bogliasco Foundation



The Bogliasco Foundation was created in 1991 by a group of artists and scholars from Italy, Switzerland, and the United States. Since 1996, the activity of the Foundation has been to run the Liguria Study Center for the Arts and Humanities where during seventeen years of activity it has hosted almost 650 fellows from 40 countries providing residential fellowships for qualified persons working on advanced creative or scholarly projects in the arts and humanities. Bogliasco is a little town situated on the south eastern city limits of Genoa in northern Italy. The Study Center is one of the few residential institutions in the world dedicated exclusively to the humanistic disciplines. Approximately 50 Bogliasco

Fellowships are awarded each year after a very careful selection process of the applications received, carried out by the Foundation's Advisory Committees in Italy and the United States. The applicants for Fellowships are expected to demonstrate significant achievement in their disciplines, commensurate with their age and experience and must submit descriptions of the projects that they intend to pursue in Bogliasco. An approved project is presumed to lead to the completion of an artistic, literary, or scholarly work, followed by publication, performance, exhibition, or other public presentation.

www.bfge.org

Artistic Partner - TAG bxl



TAG bxl wants to reconcile the public with art by offering a variety of unique contemporary pieces by emerging artists at affordable prices. TAG bxl aims to constantly offer new and interesting artists and artworks to a wider audience. The gallery offers more than 200m² of exhibition space at the heart of the Marolles district, a hub of the European art world. We have noticed that art is often (wrongly!) associated with a certain elite as if it would be reserved only for those with the

knowledge and the means to buy art. We think this prevents art from developing freely, not only for the artists who cannot find places to expose, but also for the potential clients that may not be able to spend large sums of money and turn it into non-art solutions (like posters or reproductions). This is where we come in! We would like to serve as a stepping stone gallery: by giving artists the opportunity to expose their works and offer a large variety of authentic pieces of art at affordable prices.

www.tag-bxl.be

Host - The Centre



The Centre

The Centre is Edelman Brussels' forum for debate and public engagement, allowing people engaged in shaping Europe's development to share ideas and views. It is both an incubator of ideas – hosting seminars, round tables, book launches, debates and a range of social events; and an instigator of ideas – collaborating with think tanks, foundations and other thinking communities globally to provide a different perspective and revitalize debate on the major issues of the day.

www.edelman.be/the-centre

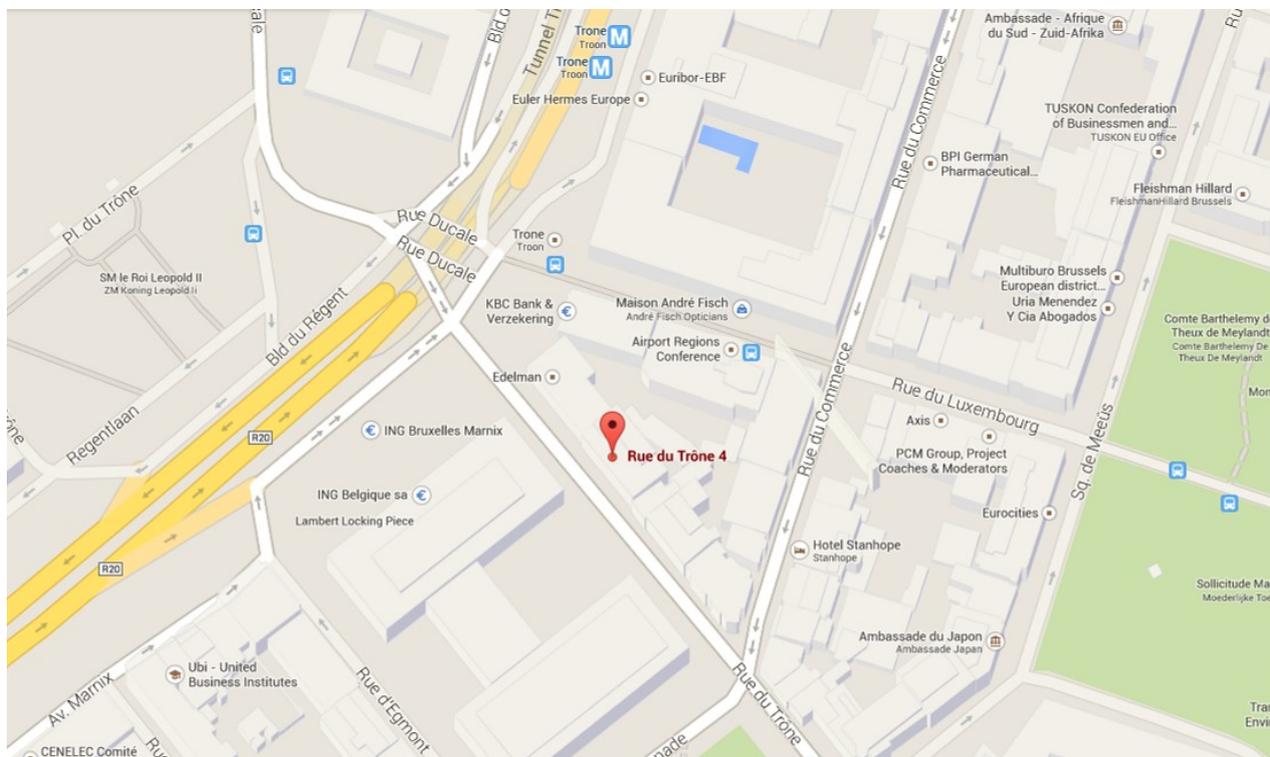
Supporter - Gal Kroton



The Gal Kroton's activity started after the creation and approval by the European Union as a LDP (Local Development Plan), which covers 27 municipalities of the Province of Crotona and an area of 1716.75 square km. Functioning in the LDP framework, Gal Kroton aims to create an organised system among the different sectors of the rural economy centered on an integrated and eco-compatible development that wishes to promote local products and untapped local potential. In particular, the aim is to protect biodiversity for the preservation of a genetic, economic, social and cultural heritage, often orally transmitted from farmers and artisans, that is extremely interesting, rich and complex. Actions are also carried out to promote sustainability in order to stimulate the revival of sustainable agriculture. This particular type of agriculture is useful to counteract the negative environmental impacts, preserve the productive capacity of the land and encourage to make sustainability the structural basis of local agriculture. Sustainability ensures as well the viability of local agriculture through processing, research and introduction of new technologies for a stable and reliable local development process, for transnational and international cooperation and for the enhancement and promotion of the Mediterranean culture through the creation of networks between rural areas.

www.galkroton.it

Practical Information



Language

English

Date

Friday, 4 July 2014

Time

Registration from 15:00

Policy Debate from 15:30 - 17:30

Exhibition and networking from 17:30

How much does it cost to attend the ENCATC Policy Debate?

This event is free to attend, but [online registration](#) is required.

How do I get to Edelman - The Centre?

Address:

Rue du Trône 4, 2nd floor

B-1000 Brussels

The Centre can be reached by metro and bus. If taking the metro, lines 2 and 6 stop at Trône. Take the exit marked "Luxembourg". If taking the bus, lines 27, 38, 64, 95 all stop at Trône. From the Central Train Station, take bus number 38, direction Héros/Helden.

Where should I stay in Brussels?

Here are some suggestions to make the planning of your stay in Brussels a little easier.

[The Pantone Hotel](#)

Place Loix 1

1060 Brussels

Tel: +32 2 541 48 98

[Vintage Hotel](#)

Rue Dejoncker 45

1060 Brussels

Tel: +32 2 533 99 80

[The Stanhope Hotel](#)

Rue du Commerce 9,

1000 Brussels

Belgium

Tel: +32 2 506 90 31

Fax: +32 2 506 9026

[Renaissance Brussels Hotel](#)

Rue du Parnasse 19

1050 Brussels

Tel: +32 2 5052929

Fax: +32 2 5052555