

ENCATC  
ACTIVITY REPORT  
2009

encatc

European Network  
of Cultural Administration Training Centres



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Brussels, August 2010



Education and Culture DG

# INTRODUCTION

This document has the objective to present the activities designed, developed and implemented by the European Network of Cultural Administration and Training Centres, ENCATC, during the year 2009.

This document includes the following sections:

- **About ENCATC**
- **Activities and Services of ENCATC**
- **Governance at ENCATC** - an outline of internal matters (Brussels office, Board meetings and Annual General Assembly).
- **Membership development** - an outline of the membership in 2009
- **Lobbying: Developing and influencing Policy** - a short overview of the ENCATC policy development over the year 2009 in relation to the EU matters and other international organisations.
- **Networking: Sharing and improving knowledge** - a review of ENCATC activities, events and projects over the year 2009
- **European Projects**
- **Capacity building: training professionals and students** - a review of training events implemented by ENCATC over the year 2009
- **Stimulating Researchers: Fostering Cultural Policy Research**
- **Raising awareness: Building of Knowledge societies:** An overview of ENCATC main Researches and Publications over the year 2009
- **Cooperation**

This very ambitious working programme was realised by ENCATC thanks to the financial support of the European Commission and UNESCO. It was also possibly thanks to the priceless and invaluable intellectual support and active collaboration of the ENCATC Board and of all our members who hosted and financed our events.

## GENERAL SUPPORT:

*We wish to thank in particular, the European Commission (Directorate General for Education and Culture), and the European Parliament (CULT Committee) for their important contribution to the general operating costs of ENCATC.*



## ABOUT ENCATC

Established in Warsaw in 1992, the European Network of Cultural Administration Training Centres (ENCATC) is **a lively and expanding European platform** encouraging serious exchange of knowledge, methodologies, experiences, comparative research programmes and regular assessment of the sector's training needs in the broad field of cultural management from a European point of view through a wide range of working groups, projects, activities and events. Currently, ENCATC has a **membership of over 100** education and training institutions involved in education and training for the arts and cultural sectors and operates **through 34 countries**.

**ENCATC gives** cultural management education and training institutions **a voice** by its active engagement on regular dialogue with international and European institutions on all aspects of legislation, policies and programmes that have a direct or indirect impact on education and training in the broad field of cultural management.

**ENCATC is** an **international non-profit organisation** governed by the Belgian Law, an NGO with operation links with **UNESCO**, one of the 4 organisations having the status of "**observer**" to the Steering Committee for Culture of the **Council of Europe**.

The **mission** of ENCATC is "to stimulate and encourage the development of cultural management & policy within the context of great changes in the fields of culture, arts and media". ENCATC aims to :

- be an independent and effective umbrella organization which **supports its members and lobbies on their behalf on a national and an international level**, addressing their needs to opinion leaders and decision makers who can exert influence on research and development activities in the field of cultural management.
- create an environment favourable to all institutions and professionals in the field willing to **share experience, exchange good practice and to set up partnerships at a transnational level**;
- **bridge the perceived divide between education, training, research and professional practice** in cultural management;
- **combine the diversity of its members**, promoting examples of good practice, supporting the improvement of quality amongst its members, encouraging the establishment of forms of permanent co-operation and partnership between members;
- establish close **co-operative links with cultural managers** to further develop a theoretical base and cultural management learning which is firmly rooted in practice and to create an arena in which they can reflect on and develop their work;
- to forge **creative partnerships** with arts and media organizations and major stakeholders in culture and education field.

ENCATC mission and aims are based on a **set of values** that include: importance of **high quality education**; importance of research and education for **sustainable development of cultural field**; importance of **mobility and flexibility** - readiness to respond to changes; **openness to other** (institution, country, language) expressed in partnership and exchange; **respect and efficiency** in contacts with individuals.

## ACTIVITIES AND SERVICES

In line with its mission and aims, ENCATC works along the following five complementary strands of activities and services:



### **Lobbying - Developing and influencing policies**

By actively contributing to the shaping, development and implementation of European and national policies, legislation and programmes relevant for cultural education and training institutions, ENCATC is a key partner for constructive dialogue with the European Commission, the European Parliament, UNESCO, the Council of Europe, the Committee of the Regions and the Member States.



### **Networking - Sharing and improving knowledge**

ENCATC is involved in a number of European projects and coordinate several working groups open to ENCATC members and major stakeholders. By taking part in working groups and projects, all the members of the network have the unique opportunity to share knowledge and information on a wide range of training issues and challenges in the field of cultural policy.



### **Capacity building – Training professionals and students**

With the aim to promote capacity building in the cultural sector, ENCATC initiates and supports training activities for trainers and for students of ENCATC members. During these events, the participants have the opportunity to: (1) learn from each other by sharing knowledge, curricula, experiences, but also by comparing different approaches, testing innovative solutions and analysing best practices and key studies; (2) develop common policy positions and joint project proposals. Members with particular experience are also identified, and can be called upon to maximum advantage when needed.



### **Stimulating researchers – Creating a European competitive research area**

As part of its commitment to cultural policy research and education ENCATC administrates the Cultural Policy Research Award, CPRA. This award aims to stimulate academic research in the cultural policy field. The proposed research should assist cultural policymaking by offering possible policy solutions to the cultural issues it analyses. A long-term goal is the development of a network of young cultural policy scholars.



### **Raising awareness - Building of knowledge societies through information and communication**

With the aim to provide the professional arts management constituency and students interested in the sector with update and detailed information about the European policy development, ENCATC is very active in disseminating information outside and inside the network through the ENCATC **webpage** and the **monthly newsletter**. Each year ENCATC also publish a **book on cultural policy**. In cooperation with UNESCO, since 2001 ENCATC delivers an interactive **on-line database** on existing training programmes in Europe, Russian Federation, Caucasus and Central Asia, Latin America, Caribbean Area and Africa.

### **Promoting mobility – fostering the mobility of students, teachers and cultural managers in Europe**

We promote **mobility of students, teachers and cultural managers**. To encourage students to train or work abroad, we publish Praxis, a monthly newsletter circulated to ENCATC members, listing training and job offers across Europe and beyond. To facilitate the participation of cultural management training institutions and individuals in ENCATC activities, we set up the Thomassen Fund in 1999. This mobility fund provides matching grants complementing full membership fees and travel grants for ENCATC members in countries undergoing financial difficulties. To promote artistic mobility in Europe, and where appropriate contribute to the adaptation of curricula, we engage in research by taking the lead in the EU project “Artists moving and learning” (2008-2010).

### **Building partnerships – create dynamic synergies with major stakeholders in education and cultural field in Europe and beyond**

Meaningful partnerships are the foundation for success. Partnerships are what enable people and institutions to make continuous improvements. By sharing with others, we can direct our resources and capabilities to projects we consider most important.

## GOVERNANCE AT ENCATC

ENCATC has a democratic decision-making structure. The most important decisions are made during the Annual General Assembly (GA). At each GA, members take part in elections to decide which members should serve on the ENCATC Board.

Since 2006, ENCATC also has a number of working groups dealing with specific policy areas, which are open to all ENCATC members.

### GENERAL ASSEMBLY



The ENCATC annual General Assembly, GA, is a statutory body, which generally meets once a year and which is open to all ENCATC members.

At the annual General Assembly, the overall Work Programme, budget, membership report, strategic developments and membership fees for the year ahead are discussed and approved. Work progresses are also evaluated.

In 2009, the 17<sup>th</sup> ENCATC Annual General Assembly was organised in Barcelona, (Spain) on the 18<sup>th</sup> October.

### ENCATC BOARD

The **ENCATC Board** consists of **seven people**, representing his/her institution, elected by the General Assembly for a two years mandate. The Board is responsible for the network's policy and for the design and implementation of the ENCATC annual working programme together with the General Secretary. The **members of the board** are also extremely active in implementing a number of activities of the network: each member of the board takes over a specific responsibility and he/she replaces the General Secretary broad.

In 2009, the 7 ENCATC members of the Board met in four occasions:

<b>PLACE</b>	<b>TIME</b>	<b>TYPE OF EVENT</b>
Barcelona, Spain	January	1 <sup>st</sup> Board meeting
London, United Kingdom	March	2 <sup>nd</sup> Board meeting
Brussels, Belgium	July	3 <sup>rd</sup> Board meeting
Barcelona, Spain	October	4 <sup>th</sup> Board meeting

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## ENCATC BOARD MEMBERS IN 2009

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From January to October 2009



**President**  
Jacques Bonniel  
*Université Lumière Lyon II*  
France



**Vice-president**  
Lotta Lekvall  
*Kulturverkstan*  
Sweden



**Treasurer**  
Svetlana Waradzinova,  
*Academy of Music and Dramatic Arts,*  
Slovakia



**Secretary**  
Magdalena Kopczynska,  
*National Centre for Culture,*  
Poland



Gerald Lidstone  
*Goldsmiths University of*  
*London, UK*



Cristina Ortega Nuere  
*Institute of Leisure Studies*  
*University of Deusto*  
Spain



Pia Strandman  
*Helsinki Polytechnic STADIA*  
Finland

From October 2009 to December 2011



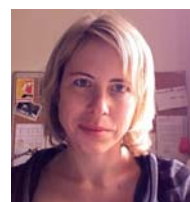
**President**  
**Cristina Ortega Nuere**  
*University of Deusto*  
*Institute of Leisure Studies*  
**Spain**



**Vice-president**  
**Jacques Bonniel**  
*Université Lumière Lyon II*  
**France**



**Treasurer**  
**Svetlana Waradzinova,**  
*Academy of Music and Dramatic Arts,*  
**Slovakia**



**Secretary**  
**Blanka Chládková**  
*Academy of Music and Performing Arts*  
*in Brno*  
**Czech Republic**



**Gerald Lidstone**  
*Goldsmiths University of*  
*London,*  
**United Kingdom**



**Fabio Donato**  
*University of Ferrara*  
*MuSeC – Department of*  
*Economics, Institutions,*  
*Territory*  
**Italy**



**Pia Strandman**  
*Helsinki Metropolia*  
*University of Applied*  
*Sciences*  
**Finland**



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## BRUSSELS OFFICE

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The ENCATC office is based in Brussels in the prestigious venue of Flagey. The Brussels office is also responsible for the general coordination of the ENCATC Working Groups, for preparing the Annual Conference and General Assembly, for the internal and external communication and for the administration of the mobility Fund "Thomassen Fund".

In 2009, the office was staffed with the following people:

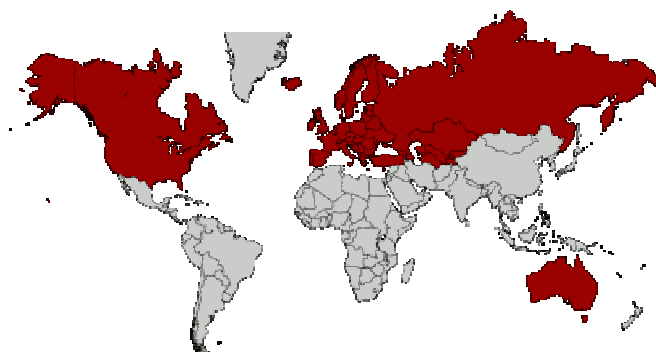
- a General Secretary; **GiannaLia Cogliandro Beyens**
- an Administrative Assistant **Tara Schneider Appriou**;
- a Communication officer (**Rosa Diaz Dominguez/Claudia Ritter**) and 3 trainees

As in the previous years, *ad hoc basis*, specialised support (webmaster, ICT manager, translator, etc.) was also associated to the permanent staff for activity and project development.

With the objective of actively contributing to mobility of students, ENCATC hosted during 2009 3 graduates from ENCATC programmes: Vanessa Bianchi from Italy; Elizabeth Darley from USA and Laia Ros Gash from Spain.

The Board of ENCATC was also extremely active in 2009 in helping the Brussels office in the development and implementation of different dossiers and European projects but also in replacing when necessary the General Secretary abroad.

## MEMBERSHIP DEVELOPMENT



*Countries where ENCATC is present today (2009)*

ENCATC membership has continued to grow in 2009. At the end of the year 2009, the network counted **129 members** representing the voice and the interest of over **10 million** of professionals and managers from European countries and beyond.

### List of new ENCATC members since October 2008.

Institution	Responsible person	Type of membership; country
1. Haute Ecole ICHEC - ISC Saint-Louis – ISFSC ; International Cultural management	Jean-Dominique SEROEN, Prof.	Full, Belgium
2. Pedro García Cabrera Foundation	Jairo López Pérez. Jerónimo Cabrera Romero.	F, Spain
3 Seinäjoki University of Applied Sciences; School of Culture and Design, Degree Programme in Cultural Management	Mr Jussi Kareinen, Head of Programme	F, Finland
4. The ART and CULTURAL PROFESSIONALS TRADE UNION (TAKU)	Ms. KIRSI HERALA	Ass, Finland
5. University of Zürich, Executive master in arts and administration	Dr. Gerhard Brunner	F, Switzerland
6. University of Antwerp	Annick Schramme	F, Belgium
7. Arts Academy, Arts and Media Production Department	Dr Dejana Prnjat	F, Serbia

(previously Arts and Media Management)		
8. Université d'Avignon, Mention Stratégie du développement culturel, Masters "Médiations de la culture et du patrimoine" et "Publics de la culture et communication"	Yves Jeanneret, Emilie Flon	F, France
9. HEC Montréal, Chair in Arts Management Carmelle and Rémi-Marcoux	François Colbert	F, Canada
10. King's College London; (1) Short Course Unit, King's Business  (2) Centre for Culture, Media and Creative Industries Research  (3) Department of Management	Tayyeb Shah	F, UK
11. NGO Agency for support of creative initiatives «KusiCreaVision»	Natalia Kusik	Ass, Ukraine
12. The Maria Curie-Sklodowska University	Dariusz Kubinowski	Full, Poland

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## LOBBYING: DEVELOPING AND INFLUENCING POLICIES



**ENCATC** gives cultural management education and training institutions **a voice** by its active engagement on regular dialogue with international and European institutions on all aspects of legislation, policies and programmes that have a direct or indirect impact on education and training in the broad field of cultural management. The aim is to ensure that the important role of cultural education is taken into account during the development and implementation of International / European policies and

legislation having a direct or indirect impact on education and training in cultural management.

In 2009 ENCATC was actively involved in the work implemented by:

- the European Platform on creative industries and Contribution to the drafting of two policy
- the European Platform Access to culture

A response to the EU Green Paper on creative industries was drafted by the ENCATC working group on "creative entrepreneurship" and widely disseminated in Europe and beyond.

Moreover, in 2009, the voice and the interests of our membership were represented during the meetings organised regularly by the European Parliament (Culture and Education Committee), the Council of Europe and UNESCO.

## NETWORKING: SHARING AND IMPROVING KNOWLEDGE

With the aim to provide the professionals involved in arts management education and training a better understanding of the field, **ENCATC initiates or supports** on regular basis the following types of **events**:



1. **Events that focus on specific topics** aimed for professionals or other target groups within the specific field and which correlates to the over all aims of ENCATC.
2. **Events that explore, debate, discuss** and challenge areas and themes related to cultural management, cultural management training and other training programmes within the artistic and cultural field.
3. **Events that aim to develop or explore new areas** within fields related to cultural management, cultural management training and other training programmes within the artistic and cultural field.



**ENCATC** is also **leader or partner** of a number of **European projects**. By taking part in joint projects, all the members of the network have the unique opportunity to create new links, to share best and bad practices as well as to develop and text new training programmes in the field of cultural management.



**ENCATC** also coordinates several **working groups** involving ENCATC members and major stakeholders. These platforms allow ENCATC members to share knowledge and information on a wide range of training issues and challenges in the field of cultural policy and cultural management.

### ANNUAL CONFERENCE

The 17<sup>th</sup> ENCATC Annual Conference took place in October in Barcelona, Spain.

Organized by ENCATC, this international event gathered **together over 200** professionals from more than **35** countries in Europe, USA, Australia, Canada, Latin America, Asia, and Africa.

The whole ENCATC network was strongly involved in the conception, development and delivering phase of this important event. This ensured a wider dissemination and awareness rising about the conference and its outcomes.

The Conference **produced some concluding statements and recommendations** on future policy and researcher's needs.

The **deliverables** of the Annual Conference also included:

- **Final Compendium** of the Conference proceedings and articles written by prominent experts. The Final Compendium will be published in EN in printed and electronic version.
- **Conference reader**, covering the topics debate.
- **Final Report**
- **Publication (2009)**

Through its website and its numerous communication tools (Newsletter, Info Flash), ENCATC was successful in widely disseminating the Conference programme and its outcomes, including the reader and the recommendations afterwards.

Several **other events** also took place simultaneously:

- **ENCATC's 5<sup>th</sup> Annual Student Conference** in close cooperation with the University of Barcelona
- **ENCATC's 2<sup>nd</sup> Annual Working Groups Meeting**
- **The 3<sup>rd</sup> Forum for Young Cultural Policy Researchers Forum**
- **The 6<sup>th</sup> Cultural Policy Research Award Ceremony**

Finally, it is important to stress that in order to reinforce the presence of ENCATC members at this event and to give the conference additional visibility, ENCATC organised its own 2009 General Assembly alongside this event.

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## ANNUAL STUDENTS' CONFERENCE

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This Annual meeting gathered together in Barcelona a group of 40 students, coming from ca.15 different universities and institutions.

This year the students from ENCATC programmes were invited to attend the same programme that was designed for the members of the association. They also had the chance to meet their colleagues from the Forum From Young researchers and thus offered them the possibility to know more the participated this year in all sessions of the ENCATC meeting and followed the same programme their own programme, presenting their projects on the international forum. The overall aim of this student conference is to enable students of cultural management, meaning the future cultural managers, to establish links, exchange opinions, share experiences, shortly - to network.

This meeting was a place for dialogue and cooperation between cultural management students, teachers, researchers and experts all over the Europe. This unique ENCATC initiative could be also the first step towards a more active **participation of the students in the decision-making process and an opportunity to express their own standing points**. In this regard, the results of the students' meeting will be presented to the ENCATC's international forum.

The coordination of this event was ensured by the University of Barcelona, in cooperation with ENCATC.



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## INTERNATIONAL SEMINAR

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 <b>PROMOTING ARTS ENTREPRENEURSHIP</b>	
<b>Rationale</b>	Arts entrepreneurship as an area of academic study is just beginning to establish roots in the forest of academia. Little is known about the process of arts entrepreneurship and why some entrepreneurs succeed while others do not. Research and education in arts entrepreneurship are in the early stages. Also, there is some question as to the extent to which arts entrepreneurship can be taught. At the same time, it has become evident that arts entrepreneurship, particularly in the US, is the key to economic growth and creation of new jobs in the arts. At art schools and universities in the US, many are starting to believe that traditional art curricula should include an arts entrepreneurship component. If young artists added to the battery of skills and knowledge they already receive, the ability to think like an entrepreneur, and some basic management tools, their chances of achieving and sustaining financial viability would greatly increase.
<b>Date and Place:</b>	<b>Chicago, USA, Summer 2009</b>
<b>Content:</b>	<p>In particular, this event will focus on the following topics:</p> <ul style="list-style-type: none"> <li>● Acceptance and legitimacy of arts entrepreneurship as an academic discipline</li> <li>● Scholarship and research in this field</li> <li>● Interdisciplinary focus of arts entrepreneurship</li> <li>● Arts entrepreneurship and educational practices within areas of Fine Arts, Performing Arts and the Media Arts</li> <li>● Topical arts entrepreneurship issues</li> <li>● Learning objective and outcomes</li> <li>● Instructional techniques</li> </ul>
<b>Target:</b>	This event is proposed to ENCATC members willing to share their experience of teaching arts entrepreneurship and discuss the challenges of developing arts entrepreneurship curricula.
<b>Action 2009</b>	<ul style="list-style-type: none"> <li>● One week seminar in Chicago, USA</li> </ul>
<b>Co-organiser:</b>	The seminar will be organized by ENCATC in cooperation with the Arts, Entertainment and Media Management Department of Columbia College Chicago and Columbia's Centre for Arts



	<b>Entrepreneurship.</b> In addition to attending working session, learning about the activities of the Centre for Arts Entrepreneurship, the participants will have a chance to meet with arts entrepreneurs and visit a number of successful arts enterprises around Chicago.
<b>Partners:</b>	ENCATC will work in <b>partnership with a range of international, European and regional stakeholders.</b> Among its most important partners will be UNESCO, Council of Europe, European Commission, AAAE, IFACCA, etc.
<b>Results:</b>	<ul style="list-style-type: none"> <li>● <b>Platform for dialogue and exchange</b> between representatives from the educational, cultural and business sector;</li> <li>● <b>Development of principles and actions</b> thanks to a set of guidelines and recommendations developed during the workshop on teaching arts entrepreneurship subjects and/or components within the broader arts management curricula;</li> <li>● Number of <b>good practices</b> identified and documented and promoted</li> <li>● <b>Mobility</b> of academics, students and researchers fostered</li> <li>● <b>Visibility and dissemination:</b> The organizers will ensure publication of the document in English and French and its circulation and dissemination among academics and practitioners interested in the subject.</li> </ul>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>● seminar leaflets,</li> <li>● publication,</li> <li>● website,</li> <li>● data collection,</li> <li>● articles, news, reports</li> </ul>

## EUROPEAN PROJECTS

 <b>ARTISTS MOVING AND LEARNING - Analysing artistic mobility in Europe from an educational and Life Long Learning perspective</b>	
<b>Rationale</b>	<p>“Artists moving &amp; learning” analyses the impact of mobility of artists in Europe from an educational and Life Long Learning perspective.</p> <p>What are the effects of their cross-border movements –as bursaries in artists’ residencies or as guest artists in festivals, museums or galleries?</p>


	<p>Does mobility boost the creativity and of artists? Can non-formal learning resulting from artistic mobility be formalised by integrating it into initial professional education for artists? How can instruments for life-long learning target better the needs of mobile artists?</p> <p>To examine these questions, the “Artists moving &amp; learning” partners conducted interviews with artists from the performing and visual arts in ten EU Member States: Belgium, France, Hungary, Italy, Luxembourg, the Netherlands, Portugal, Romania, Slovenia, Spain and the UK.</p>
<b>EU Program</b>	LLP - Multilateral Projects, Networks, Accompanying measures
<b>Period:</b>	24 months 11/2008 – 11/2010
<b>Challenges</b>	<ul style="list-style-type: none"> <li>● <b>analysing and comparing</b> the learning (formal and informal) potential of artists in mobility;</li> <li>● <b>identifying standards, conditions and schemes of learning that contribute to innovation.</b></li> </ul>
<b>Target groups</b>	<ul style="list-style-type: none"> <li>● Policy-makers and educators in the cultural and artistic area</li> </ul>
<b>Results 2009</b>	<ul style="list-style-type: none"> <li>● <b>1<sup>st</sup> findings meeting</b>, Poverigi, Italy, September 2009</li> <li>● <b>2<sup>nd</sup> Partners meeting</b>, Budapest, Hungary, December 2009</li> <li>● <b>Policy debate</b> on artistic mobility, Brussels, December 2009</li> <li>● <b>10 national monographs</b> drafted</li> </ul>
<b>Partners</b>	<ul style="list-style-type: none"> <li>○ ENCATC (project leader), Belgium</li> <li>○ Mediana-sprl (project coordinator), Belgium</li> <li>○ Inteatro, Centro Internazionale per la Promozione e la ricerca teatrale, Italy</li> <li>○ ATER, Fondazione Ater Formazione, Italy</li> <li>○ Deusto, Universidad de la Iglesia de Deusto, Spain</li> <li>○ Budapest Observatory, Regional observatory on financing culture in Eastern-Central Europe, Hungary</li> <li>○ CPPC, Centre of Professional Training in Culture, Romania</li> <li>○ PACTE, Politiques publiques, Action politique, France</li> </ul>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>● Seminar leaflets,</li> <li>● website,</li> <li>● data collection,</li> <li>● articles, news, reports</li> </ul>



## DIGITAL EXTRA - Stimulating competence to produce digital exhibitions

<b>Rationale</b>	<p>Digital ExTra stands for Digital Exhibition Training.</p> <p>The Digital ExTra project is based upon the transfer of innovation of studies carried out within the eTEN funded project ECMADE <a href="http://www.ecmade.net/">http://www.ecmade.net/</a></p> <p>The Digital ExTra project has its starting point in the needs of small and medium-sized museums and archives for creating digital exhibitions on the internet and addresses the main reasons for a lack of cultural heritage related eContent being produced today:</p> <ul style="list-style-type: none"><li>• A lack of sector specific training opportunities for personnel within the ALM, VET and in cultural heritage tourism and ICT/media sectors.</li><li>• The economic barriers for the production of digital material.</li><li>• A lack of synergy between the needs of the cultural sectors and the knowledge of the ICT media sector.</li></ul>
<b>EU Program</b>	Leonardo da Vinci Programme
<b>Period:</b>	24 months 11/2008 –10/2010.
<b>Challenges</b>	<ul style="list-style-type: none"><li>• to support participants in training and further training activities, in the acquisition and the use of knowledge, skills and qualifications to facilitate personal development, employability and participation in the European Labour Market</li><li>• to support with example and case studies improvements in quality and innovation in vocational education and training systems, institutions and practices</li><li>• to enhance the attractiveness of vocational education and training and mobility for employers and individuals and to facilitate the mobility of working trainees</li></ul>
<b>Target groups</b>	<ul style="list-style-type: none"><li>• Small and medium-sized museums and other cultural, alongside training, institutions in Europe with financial concerns inhibiting their potential</li></ul>
<b>Results 2009</b>	<ul style="list-style-type: none"><li>• <b>2<sup>nd</sup> Meeting</b>, Austria, March 2009</li><li>• <b>3<sup>rd</sup> Meeting</b>, Turkey, 2009</li><li>• <b>4<sup>th</sup> Meeting</b>, London, UK, November 2009</li></ul>
<b>Partners</b>	The project partners are the Jämtland County Museum (Sweden) (also Project Leader), the University of Applied Science Vorarlberg (Austria), the Dornbirn City Archive (Austria), Luerzer Graphics Dornbirn (Austria), the University of Applied Science Madrid (Spain), Power Lake AB (Sweden), Tinta Utbildning (Sweden), Middlesex University (UK),

	Montserrat National Trust Museum (UK), Pamukkale University (Turkey), and ENCATC, who have overall responsibility for communicating the project results.
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>● Seminar leaflets,</li> <li>● website,</li> <li>● data collection,</li> <li>● articles, news, reports, newsletter</li> </ul>

 <b>MUSEUMS' LITERACY - Encouraging cultural literacy through museum activities</b>	
<b>Rationale</b>	<p>This project aims to establish a platform for museums, administrations and training institutions to overcome barriers to cultural literacy through museum activities.</p> <p>Museums today can be fully considered as valuable environments for lifelong learning while embodying the idea of access to culture for all.</p> <p><i>"Museum Literacy"</i> offers a forum for dialogue and exchange between training institutions, public bodies and museums from 5 different European countries. By establishing a platform for museums, administrations and training institutions, MUSLI strives to overcome cultural barriers through museum activities. These activities encourage participation from potential audiences with low levels of formal education, such as citizens with low qualifications or at risk of social exclusion.</p> <p>Working to pilot and encourage new methods learnt for designing and conducting educational sessions for this target group, MUSLI enables museum operators as well as trainers to learn about significant examples in terms of involvement of people with low educational qualifications in cultural activities.</p>
<b>EU Program</b>	Grundtvig Learning partnership
<b>Period:</b>	24 months. 01/09/2008 - 30/09/2010.
<b>Challenges</b>	<ul style="list-style-type: none"> <li>● Set in place an <b>exchange platform for operators and institutions</b> involved in "Museums Literacy" to highlight and tackle the different issues that today contribute to hinder exchange between museum cultural offers and potential public belonging to different categories of potential final beneficiaries: citizens with low qualifications; immigrants with low qualifications; citizens at risk of social exclusion; people at vocational training.</li> <li>● <b>Share</b> with operators and institutions involved in "Museums Literacy" <b>outreach experiences focused on overcoming the barriers of cultural literacy through museum activities.</b></li> <li>● <b>Pilot or encourage piloting new methods learnt for designing</b></li> </ul>

	<p><b>and conducting education sessions</b> for the above-mentioned groups</p> <ul style="list-style-type: none"> <li>● Introducing in the future <b>offer of training for museums professionals experiences</b>, cases, theoretical assumptions and operational patterns known and shared amongst partners along the project.</li> <li>● <b>Collect and resume</b> in final documentation (to be published on line – abstract in FR, EN, IT, HU, full document in English) <b>the evidence</b> drawn from the analysed cases and experiences, summing up conclusions about the most effective solutions and practices to be adopted to approach publics with low educational level/cultural capital</li> </ul>
<b>Target groups</b>	<ul style="list-style-type: none"> <li>○ Museum operators</li> <li>○ Administrations and public bodies</li> <li>○ Training institutions</li> </ul>
<b>Results 2009</b>	<ul style="list-style-type: none"> <li>● <b>Meeting in Turin, Italy March 2009</b></li> </ul> <p>This Project meeting was preceded by <b>the International Conference and Workshop “New Audiences and Museums”</b> which involved ENCATC and which took place in Turin on 3-5 March 2009</p> <ul style="list-style-type: none"> <li>● <b>Seminar and meeting, Brussels, Belgium June 2009</b></li> <li>● <b>Meeting in Manchester, UK November 2009</b></li> </ul>
<b>Partners</b>	<p><b>Project leader:</b>  <b>Fondazione Fitzcarraldo, Torino, Italy</b></p> <ul style="list-style-type: none"> <li>● <i>Associated partner:</i> Comune di Torino, Torino, Italy</li> </ul> <p><b>Project partners:</b></p> <ol style="list-style-type: none"> <li>1. <b>Foundation for Museums and Visitors, Budapest, Hungary</b> <ul style="list-style-type: none"> <li>● <i>Associated partner:</i> Pulszky Society - Hungarian Museum Association, Budapest, Hungary</li> </ul> </li> <li>2. <b>The European Network of Cultural Administration Training Centres, Brussels, Belgium</b> <ul style="list-style-type: none"> <li>● <i>Associated partner:</i> Musée du Louvre, Paris, France</li> <li>● <i>Associated partner :</i> Nord Pas de Calais Region, Lille, France</li> </ul> </li> <li>3. <b>Provincia Autonoma di Bolzano Alto Adige – Sudtirolo – Ufficio cultura italiana 15.1, Provincia Autonoma Bolzano, Italy</b></li> <li>4. <b>The Manchester Museum, the University of Manchester, Manchester, UK</b></li> </ol>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>● Seminar leaflets,</li> <li>● website,</li> <li>● data collection,</li> <li>● articles, news, reports</li> </ul>



## SYNAXIS BALTICA: Building a network for future professionals


<b>Context:</b>	<p>Synaxis Baltica is a network for students in the field of arts and arts management. The network consists currently of eleven universities and partner institutions. They all are located in countries surrounding the Baltic Sea. Thus questions of European culture management focus on a regional aspect.</p> <p>Each year one of the member institutions arranges a summer academy. There the participating students of the network meet and work on particular issues of cultural management and cultural policy</p> <p>This challenging project was initiated by ENCATC in <b>2002</b>.</p>
<b>Challenge</b>	<ul style="list-style-type: none"><li>● To <b>exchange information and knowledge</b> in the field of cultural management and policy;</li><li>● To <b>participate in training opportunity</b> that discusses cultural management and policy issues relevant to the hosting country and <b>analyses specific contemporary cultural trends of the region, as well as of Europe at large.</b></li><li>● To form <b>international project teams</b> and to work with students from different cultural backgrounds</li></ul>
<b>Actions 2009:</b>	<ul style="list-style-type: none"><li>● <b>SYNAXIS BALTICA 2009: International Summer Academy for Cultural Management, Potsdam (Germany) 24 July- 7 August 2009</b></li></ul>
<b>Results:</b>	<ul style="list-style-type: none"><li>● <b>Students Academy every Summer</b></li><li>● <b>Academy Report</b></li><li>● <b>Evaluation of the Academy</b></li><li>● <b>Contribution to the mobility of students and teachers</b></li><li>● <b>Long lasting platform for exchange of information and knowledge</b> between professionals in the cultural field around the Baltic sea</li><li>● <b>Development of new training material for cultural managers</b></li></ul>
<b>Partners</b>	<ul style="list-style-type: none"><li>● This project is <b>supported by</b> the Nordic Cultural Fund, Kulturkapital Fund, InfoBalt, 5 Continents, The Nordplus-network Kult, Swedish Cultural Fund, Svenska Folkskolans vänner, The ENCATC Nordic Baltic Platform, Ministry of Culture of Latvia, Liepaja City Council</li></ul>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"><li>● website</li><li>● articles, news, reports</li></ul>

## CAPACITY BUILDING: TRAINING PROFESSIONALS AND STUDENTS

**ENCATC is a lively platform** encouraging serious exchange of knowledge, methodologies, experiences, comparative research programmes and regular assessment of the sector's training needs in the broad field of cultural management from a European point of view through a wide range of working groups, projects, activities and events.

The extensive **consultation process** initiated by ENCATC in 2007 clearly shows the wish of the ENCATC membership to better structure the exchange of knowledge, methodologies, experiences and comparative research programmes taking place within the network. Therefore, in order to answer to this need ENCATC set up or confirmed a number of **working groups**.


Each ENCATC working group addresses a **specific topic**. The **selected topics** results from the consultation with the membership and they are all closely linked with the **policy priority of the association**.

 <p style="text-align: center;"><b>Working Group N°1:</b> <b>CREATIVE ENTREPRENEURSHIP &amp; EDUCATION IN CULTURAL LIFE</b></p>	
<b>Chair:</b>	Lotta Lekvall, Nätverkstan, Sweden
<b>Rationale:</b>	<p>Figures from the EU Commission show that the cultural and creative sector is growing. It is economically larger than the car industry. Europe is watching a new industry taking form. Cultural industries and the creative sector are substantially contributing to European GDP and employment. Researchers talk about the role of creativity, innovation and creative industries for the development of regions and cities in Europe.</p> <p>If culture is a motor for growth and is economically important in society, how should municipalities, regions and states act to support and develop this growing sector? How should infrastructure around art and culture be built to offer possibilities for a growing and vivid cultural life? And how are we to view a cultural sector that is to be both economically viable and retain its artistic integrity? The working group aims to grasp these discussions and relate them to education and training. How is an education designed for the 21<sup>st</sup> century in content, methods, pedagogics and schedule-designing ? And what is our responsibility as educators and trainers with regard to future cultural entrepreneurs?</p>
<b>Challenges:</b>	<ul style="list-style-type: none"> <li>● to reflect on, and discuss topics related to creative industries, creativity, entrepreneurship, innovation, cultural management, creative spaces, artistic work and the situation for Artists, and connect this with education</li> </ul>

	<ul style="list-style-type: none"> <li>• to exchange knowledge, ideas and reflections to both learn from each other and to add something new</li> <li>• to strengthen the cultural and creative field by offering professional educational options in Europe</li> <li>• to strengthen students from cultural administration training centres in employability in the cultural sector, in self-employment and entrepreneurship, and to strengthen mobility of students and teachers.</li> </ul>
<b>Actions 2009</b>	<ul style="list-style-type: none"> <li>• <b>Brainstorming meeting</b>, Barcelona, Spain, January 2009</li> <li>• <b>Conference</b> "The Creativity and innovation in cultural cooperation projects"</li> <li>• <b>Seminar "Can we build creative cities and regions?"</b>, Brussels, Belgium, April 2009 (joint activity with WG 6)</li> <li>• <b>Conference E-Creative</b>, Venice , Italy, June 2009</li> <li>• <b>International Conference: "Creative Entrepreneurship and Education in Cultural Life"</b>, Chicago, USA, July 2009</li> <li>• <b>WG Meeting</b>, Cornwall (UK), October 2009</li> <li>• <b>2<sup>nd</sup> Annual Working Group Meeting</b>, Barcelona, Spain, October 2009</li> </ul>
<b>Results:</b>	<ul style="list-style-type: none"> <li>• A major international event in USA</li> <li>• Working meetings</li> <li>• Seminar</li> <li>• Publication</li> <li>• Bibliography</li> <li>• Directory of training programmes on the field</li> <li>• Guidelines and recommendations</li> <li>• Exchange of students and teachers Europe / USA</li> <li>• Multi-stakeholders partnerships to foster creativity in education for all promoted</li> <li>• Employability in the cultural sector enhanced</li> <li>• Educational and training offer in relation to culture and creative professions improved</li> <li>• high quality training material produced and shared</li> </ul>
<b>Target Groups:</b>	<p>There are three types of target groups:</p> <ul style="list-style-type: none"> <li>• Cultural Organisations and institutions (public and private) at European, national and local level</li> <li>• Training institutions, universities and colleges, vocational</li> </ul>




	<p>education training institutions (VET) and similar organisations dealing with cultural entrepreneurship and creativity.</p> <ul style="list-style-type: none"> <li>• Business sector</li> </ul>
<b>Partners:</b>	<ul style="list-style-type: none"> <li>• ENCATC will work in <b>partnership with a range of international, European and regional stakeholders</b>. Among its most important partners will be UNESCO, Council of Europe, European Commission, European Cultural Foundation, EUROCITIES, AEC, UEA, EURYDICE, etc.</li> </ul>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>• Publication</li> <li>• website</li> <li>• data collection,</li> <li>• articles, news, reports</li> <li>• recommendations and guidelines</li> </ul>

 <p><b>Working Group N°2:</b> <b>INTERPRETATION/MEDIATION APPLIED TO HERITAGE SITES</b></p>	
<b>Chair:</b>	<b>Claire Giraud Labalte, Catholic University of Angers, France</b>
<b>Rationale:</b>	<p>The expansion of free time in European countries offers a good opportunity for the discovery of patrimony. In addition, the growth in travel, and the development of technology and the media makes the public increasingly demanding about what is available with regard to culture and tourism. In order to face up to this new reality and to the competition, public and private sites must re think about the mediation that they are offering to their public(s), come up with appropriate solutions for the diverse needs, explore all the possibilities offered by the developments that have taken place and even support the emergence of new artistic forms without always showing a stronger allegiance to the cultural content than to the technical.</p> <p>It is therefore necessary to review the existing programmes and methods, to include new models and even create specific pedagogical programmes for initial and continuous training.</p>
<b>Challenges:</b>	<ul style="list-style-type: none"> <li>• To find models to enable the conception of a pedagogical model or a pedagogical mediation programme applied to patrimony</li> <li>• To determine the types of qualifications required in the domain of mediation (in particular, the conception of what can be offered in the way of visits of patrimonial sites for a heterogeneous public)</li> <li>• To find the means of establishing the link between education,</li> </ul>


	<p>patrimonial sites and the cultural and tourist institutions.</p> <ul style="list-style-type: none"> <li>• To define the basic elements and pedagogical content of the programme.</li> <li>• To introduce didactic options into the teaching of mediation applied to the patrimony</li> <li>• To introduce some good practices into training in mediation applied to the patrimony.</li> </ul>
<b>Actions 2009</b>	<ul style="list-style-type: none"> <li>• <b>Working Group meeting “Experimenting and analysing mediation devices”</b>, Paris, France, March 2009</li> <li>• <b>2<sup>nd</sup> Annual Working Group Meeting</b>, Barcelona, Spain, October 2009</li> <li>• <b>SYNTAXIS BALTICA 2009: International Summer Academy for Cultural Management</b>, Potsdam (Germany) 24 July- 7 August 2009</li> <li>• <b>Heritage policy peer reviews</b></li> <li>• <b>Collection of data and bibliographies</b></li> <li>• <b>Publication of articles</b></li> </ul>
<b>Partners:</b>	<p>ENCATC will work in partnership with a range of international, European and regional stakeholders. Among its most important partners will be the UNESCO World Heritage Center (WHC), Europa Nostra, National Trust; ICOMOS, and Council of Europe.</p>
<b>Results:</b>	<ul style="list-style-type: none"> <li>• Working groups meeting in 2009</li> <li>• Seminar on Cultural Statistics in 2009</li> <li>• Summer Academy in 2009</li> <li>• <b>Platform for dialogue and exchange</b> between education and training institutions, heritage organisations and research field.</li> <li>• <b>Increased awareness</b> among the local public and decision makers of historical sites as a resource for local development;</li> <li>• <b>High quality training material on mediation programmes applied to heritage sites</b> produced and widely shared and disseminated</li> <li>• Number of <b>good practices identified</b> and documented and promoted</li> </ul>
<b>Target Groups:</b>	<ul style="list-style-type: none"> <li>• Education and training institutions</li> <li>• Representatives from the cultural and heritage sector</li> <li>• Representatives and experts from international, European and national institutions.</li> <li>• Researchers</li> </ul>

<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>• articles, news, reports</li> <li>• website</li> <li>• data collection</li> <li>• good practices tool kit</li> </ul>
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 <p><b>Working Group N°3:</b>  <b>ANALYSIS OF METHODOLOGIES USED BY</b>  <b>CULTURAL OBSERVATORIES AND STATISTICAL CENTRES</b></p>	
<b>Chair:</b>	<b>Cristina Ortega Nuere, University of Deusto, Spain</b>
<b>Partners:</b>	UNESCO, INTERARTS, The Budapest Observatory; Observatoire du Canada; Observatoire des Politiques culturelles de Belgique,
<b>Rationale:</b>	<p>Cultural observatories constitute a recent phenomena that has arisen in Europe by the end of X Century, in the context generated by the emerging society. Their sense appears as a consequence of: a) the increasing role assumed by information; b) the change of paradigm of knowledge in the present society; and c) the close relationship between the decision taking in the design of policies and the development of a contrasted indicators system.</p> <p>Since cultural observatories are a recent phenomena it requires to be studied. Thus, there are several issues concerning their nature that need to be discussed such as the following ones: a) The meaning of organisms devoted to cultural observation (the role of information and knowledge in the change of paradigm in the current society; the role of statistics and indicators in cultural policies); b) Genesis of cultural observatories (conception, features, promoting agents); c) Different points of view to look at culture (sectors, fields, themes); d) Competences of cultural observatories (mission, aims, objectives); e) Geographical scope (area of influence, collaboration networks, etc.)</p> <p>The WG will also provide the opportunity to research on the information systems used by cultural observatories and debate on the process of collecting, managing and disseminating information and knowledge. This will give the WG the chance to argue about cultural data, statistics and indicators, common frameworks, cultural mapping, supply and demand study, methodologies research, etc.</p> <p>The WG should therefore provide a platform of exchange of knowledge,</p>


	dissemination of information and access to best practices.
<b>Challenges:</b>	<p>The aim of the WG is to provide tools in order to:</p> <ul style="list-style-type: none"> <li>• provide useful information to organisms in charge of the observation of cultural phenomena:</li> <li>• clarify the role and nature of cultural observatories</li> <li>• innovate on cultural information systems</li> <li>• strengthen the collaboration between cultural observatories in terms of exchange of information and knowledge</li> <li>• supply cultural managers useful information</li> <li>• recognise what kind of skills and knowledge (methodologies, information systems, etc.) are needed for cultural managers acting for gathering and interpreting cultural data.</li> <li>• introduce didactic options in the teaching and learning of methodologies for gathering data about cultural supply and demand.</li> <li>• To improve the links / connections between the researchers, academic sector and professionals.</li> </ul>
<b>Actions 2009</b>	<ul style="list-style-type: none"> <li>• <b>2<sup>nd</sup> Annual Working group meeting</b>, Barcelona, Spain, 22 October 2009</li> <li>• <b>Seminar on Cultural Statistics</b>, Brussels, Belgium, February 2009</li> <li>• <b>Publication on cultural observatories</b></li> <li>• <b>Project proposal submitted</b></li> </ul>
<b>Target Groups:</b>	<ul style="list-style-type: none"> <li>• Educational and training institutions,</li> <li>• Representatives from cultural observatories and research organisations</li> <li>• Policy makers and experts from international, European and national institutions.</li> </ul>
<b>Results 2009:</b>	<ul style="list-style-type: none"> <li>• <b>Multi stakeholder's platform for dialogue and exchange</b> between education and training institutions, cultural observatories, and research field.</li> <li>• <b>Contribution to the definition of skills and knowledge</b> (methodologies, information systems, etc.) <b>needed</b> for cultural managers acting for gathering and interpreting cultural data;</li> <li>• <b>Didactic options</b> in the teaching and learning of methodologies for gathering data about cultural supply and demand identified and documented and promoted;</li> <li>• <b>Number of good practices</b> collected and widely disseminated.</li> </ul>

Partners:	ENCATC will work in close <b>partnership with a range of international, European and regional stakeholders</b> . Among its most important partners will be the Cultural observatories in and outside Europe, UNESCO, OCDE, European Commission (EUROSTAT), INTERARTS, Committee of Regions, EUROCITIES.
Visibility and dissemination:	<ul style="list-style-type: none"> <li>● Publication</li> <li>● articles, news, reports</li> <li>● website</li> <li>● data collection</li> <li>● good practices tool kit</li> </ul>

 <p><b>Working Group N°4:</b> <b>AUDIENCES POLICIES IN EUROPE</b></p>	
Chair:	Anna Krebs, Musée du Louvre , Paris, France
Rationale:	<p>Visitors are now recognized to have a key role within cultural projects in museums and the cultural heritage. One sees the strong implementation of audience and public development policies; cultural institutions are enhancing their training and social roles, paying extra attention to their local audience and surroundings. A renewed economic and social context is redefining local and global audience policies. At the same time, cultural organizations experiment new management's models and their ambition is to carry new responsibilities in order to earmark their visitors policies.</p> <p>The professional and academic stakeholders need to enhance theoretical and practical approaches and new skills to accompany the European museums and heritage development. The question of audience policies' evaluation underlies the thoughts as a growing problematic.</p> <p>Audiences' policies cover a <b>wide range of academic matters</b> (art, sociology, economics, marketing, psychology, museum studies...), and a <b>wide range of services and job opportunities</b> (audiences marketing, mediation, and studies).</p> <p>Relations between cultural institutions and audiences are moreover to be constantly enhanced, unique in time, space and context. Therefore, professionals specialised in audiences policies finally need to <b>develop technical, intellectual and above all personal skills</b>. Educational programs dealing with audiences' policies and mediation are to be permanently updated. A balance must be found between theoretical and practical approaches.</p>

Challenges:	<ul style="list-style-type: none"> <li>● <b>To contribute to the development of collaborations</b> between universities, experts and practitioners from the museums, the cultural heritage and local communities.</li> <li>● <b>To exchange information, academic and working knowledge</b>, to study relevant European examples and theoretical approaches on the subject.</li> <li>● <b>To develop a network of Regional and European partners</b> within the Louvre-Lens project.</li> <li>● To introduce thoughts on a <b>European program focusing on mediation training, management and audience policies</b> in museums</li> <li>● To contribute to the <b>global evaluation of European cultural audience policies</b></li> </ul>
Action 2009	<ul style="list-style-type: none"> <li>● <b>Working group meeting “Audience policies in Venice”</b>, Venice, Italy, April 2009</li> </ul> <p>This working group meeting coincided with the <b>International Conference “The Consumption of Culture and the Culture of Consumption”</b>, organised by ICARE and the University Ca’ Foscari of Venice, in collaboration with ENCATC</p> <ul style="list-style-type: none"> <li>● <b>International Seminar on Audience Development &amp; study visits</b>, Brussels, Belgium, June 2009</li> <li>● <b>2<sup>nd</sup> Annual Working Group meeting</b>, Barcelona, Spain, October 2009</li> <li>● <b>Project proposal submitted</b></li> </ul>
Target Groups:	<ul style="list-style-type: none"> <li>● Educational and training institutions</li> <li>● Professionals from museums</li> <li>● Specialist on Audiences Policies</li> <li>● Researchers</li> <li>● Policy makers at international, European and local level.</li> <li>● Representatives from UNESCO, Council of Europe, European Commission, ICOM, organisations dealing with museums’ audience policies issues.</li> </ul>
Partners:	<p>ENCATC will work in close partnership with a range of international, European and regional stakeholders. Among its most important partners will be UNESCO, Council of Europe, European Commission, ICOM, other major stakeholders.</p>
Results:	<ul style="list-style-type: none"> <li>● <b>Multi-stakeholders platform for dialogue and exchange</b> between education and training institutions, museums, policy makers and researchers;</li> <li>● <b>Policy makers awareness</b> that renewed economic and social</li> </ul>


	<p>context is redefining local and global audience policies for cultural infrastructures;</p> <ul style="list-style-type: none"> <li>• <b>Number of good practices and innovations in policy identified, collected and documented</b></li> <li>• <b>High quality training materials produced and widely shared</b></li> <li>• <b>Contribution to the global evaluation of European cultural audience policies</b></li> </ul>
<b>Visibility and Dissemination:</b>	<ul style="list-style-type: none"> <li>• Conference leaflets</li> <li>• Publication</li> <li>• articles, news, reports</li> <li>• website</li> <li>• data collection</li> </ul>

 <p><b>Working Group N°5:</b> <b>EUROPE INTERNATIONAL</b></p>	
<b>Chair:</b>	<b>Gerald Lidstone, Goldsmith University of London</b>
<b>Rationale:</b>	<p>To develop thinking on the cultural relationship between Europe and the rest of the world.</p> <p><b>1.Policies and Competencies</b></p> <p>Students need to develop competencies and skills to work worldwide across and between cultures. To understand and respect cultural difference in both policy and management. This is best achieved through dialogue with partner organisations institutions and networks in countries outside Europe.</p> <p>ENCATC will research existing and emerging networks worldwide concerned with the teaching of international cultural policy and cultural management and where appropriate develop a relationship with them , for example the new Higher Education Cultural Policy network in Japan, UK Cultural Policy and Management Network and Asia – Europe Foundation.</p> <p>ENCATC will research and share knowledge of the specific international schemes and funding to facilitate international exchange of the arts of member EU and related countries – to encourage inclusion within curricula and discussion and analysis.</p> <p>ENCATC will through symposia examine the role of national cultural agencies such as the Institut Francais, Goethe Institut, British Council, Instituto Cervantes, Romanian Cultural Foundation the OMNI</p>

	<p>Foundation Bulgaria in a European and International context</p> <p><b>2.Diversity of students</b>  Many academic partners within the network have a significant percentage of students from outside Europe. There is a need to develop understanding by staff of the cultural context and the cultural key issues that concern these students. In addition evidence suggests that students from different cultures/countries working together on projects and programmes (as they maintain their contacts) leads, when employed back in their countries, to a greater future movement of performances/exhibitions worldwide and an enrichment of intercultural dialogue.  ENCATC will provide the forum (through conferences and web dialogue) for both its members and others to develop strategies to deal with these concerns and provide practical examples of good practice to disseminate into the public domain.</p> <p><b>3.Learning and teaching</b>  For staff in Universities to be able to reflect on cultural policy and practice in Europe with their students there needs to be further knowledge and dialogue with universities from countries outside the EU. There also needs to be dialogue with the national agencies responsible for policy – this could initially be achieved in part through International Federation of Arts Councils and Cultural Agencies, IFFACCA. This dialogue will be focused on the exchange and translation of key documents and bibliographies for staff and students to become more familiar with policy and practice in other countries. <b>This links directly to the ENCATC Bibliographies Project.</b></p>
<p><b>Challenges:</b></p>	<ul style="list-style-type: none"> <li>● To undertake a range of international projects, seminars, symposia and international collaborations that can advance thinking on Cultural Policy and Management and its teaching. Particularly :</li> <li>● To develop how the EU relates culturally to the non EU through a variety of agencies</li> <li>● To develop the forums for students to reflect on how they construct their own cultural identity and that of others.</li> </ul>
<p><b>Actions 2009</b></p>	<ul style="list-style-type: none"> <li>● <b>International Forum on “Cultural Diplomacy and Culture in a Changing World”, London, UK, June 2009</b></li> <li>● <b>2<sup>nd</sup> Annual Working Group Meeting, Barcelona, Spain, October 2009</b></li> <li>● <b>Collection of data and mapping of resources</b></li> </ul>
<p><b>Target Groups:</b></p>	<ul style="list-style-type: none"> <li>● ENCATC Members</li> <li>● Cultural Management Students</li> <li>● International Government and NGO agencies</li> </ul>




	<ul style="list-style-type: none"> <li>• EU agencies</li> </ul>
<b>Partners:</b>	ENCATC will work in <b>partnership with a range of international, European and regional stakeholders</b> . Among its most important partners will be Asia Europe Foundation, European Commission, EUA,
<b>Results 2009:</b>	<ul style="list-style-type: none"> <li>• Working meeting provided, London, June 2009</li> <li>• Forum for <b>students</b> exchange developed</li> <li>• Development of principles and action guidelines to encourage the exchange of students and dialogue among different cultures</li> <li>• Increased <b>mobility</b> of students and teachers on cultural policy and management from / to Asia/Europe</li> </ul>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>• Conference leaflets</li> <li>• Publication of the data collection of principles and guidelines</li> <li>• articles, news, reports</li> <li>• website</li> </ul>

 <p><b>Working Group N°6:</b> <b>URBAN MANAGEMENT AND CULTURAL POLICY</b></p>	
<b>Chair:</b>	Svetlana Hristova, Swu-South West University 'Neofit Rilski' in Blagoevgrad - Bulgaria
<b>Rationale:</b>	<p>The working group was created in late 2008 to respond to international geopolitical and socio-cultural changes which take place at the scale of urban networks and the organisation of urban space. The establishment of the group reflects growing public awareness on the importance of cities as nodes in European and global flows of capital, migration, ideology and culture.</p> <p>Cities are increasingly seen as sites in which new forms of identity can be created and co-exist - for example through the promotion of innovative design and new architectural developments, culture-led urban regeneration and creative management of public space. Currently we also observe a process of rescaling of governance and growth of the potential role for cities as a driving force for social change in a new 'European society', a notion offered by Manuel Castels, in which – to put it in Simioforides' words - Europe is 'a community of cities rather than a community of nations and/or countries'. Therefore, the dynamics of European cities in a range of</p>

	<p>contrasting contexts, related to various forms of inclusion-exclusion, requires closer attention in order to understand contemporary processes of socio-cultural change and the potential for managing such change in the urban environment.</p> <p>Current European enlargement and integration processes suggest the need to re-think implications of the new multicultural context, particularly to minimize the negative effects of this new cultural situation of constantly growing and less manageable diversity. Arts and creative activities are of profound significance in this process of promotion of inclusive European citizenship as instruments for social cohesion and reintegration. This is due to their value added to stimulate positive cultural identities and to afford opportunity for self-expression and self-determination of different sections of the population, including various disadvantaged groups.</p>
<p><b>Challenges:</b></p>	<ul style="list-style-type: none"> <li>● Organise a creative core of scientists and practitioners in the area of urban management and cultural politics of the city for sharing professional experience, exchange of information and developing of joint projects of common concern.</li> <li>● Raise awareness of civil society and relevant institutions about the possibilities for urban regeneration policy and the potential of urban environment as a factor of social integration of various disadvantaged groups on the territory of the city.</li> <li>● Create a bridge between the academic world and the urban policy-makers by involving them in academic and research programmes, and by sensitizing them about existing innovative practices and shifts in urban planning and regeneration.</li> <li>● Encourage systematic multidisciplinary comparative cross-national monitoring and analysis of important problems of urban development, enabling the comparison of existing urban policies and elaboration of most effective and context-sensitive urban policy models.</li> <li>● Develop a database of empiric results, research findings and examples of innovative urban planning and use of urban imagery which allows the identification of good/bad practices - and also examples of successful/unsuccessful urban identity formation.</li> <li>● Stimulate debate among the scientific community and cultural sector about alternative science-based approaches in urban planning and regeneration – for example through conferences, special publications, photo-exhibitions, catalogues and media campaigns presenting changing European townscapes.</li> <li>● Map the curriculum of existing education and training programmes in the field of urban studies and prepare a model for interdisciplinary programmes in 'Urban management and cultural policy of city', thus enriching the theory of cultural management with issues about the cultural politics and management of the city.</li> </ul>

<b>Actions 2009</b>	<ul style="list-style-type: none"> <li>• Seminar “Can we build creative cities and regions”, Brussels, Belgium, April 2009 (joint activity with WG 1)</li> <li>• 2<sup>nd</sup> Annual Working Group Meeting, Barcelona, Spain, October 2009</li> </ul>
<b>Partners:</b>	International, European, regional and local stakeholders both from governmental, non-governmental and business sector. Among some of the partners are UNESCO, COUNCIL OF EUROPE, Eurocities, etc
<b>Target Groups:</b>	<ul style="list-style-type: none"> <li>• ENCATC members from Europe and non-Europe, but also non-members.</li> <li>• Education, training and research institutions such as universities, colleges, and similar organisations dealing with education in the field of cultural management and cultural policies;</li> <li>• Public and private cultural organisations and associations at international, regional and local level;</li> <li>• Key figures of urban governance;</li> <li>• The business sector</li> </ul>
<b>Results 2009:</b>	<ul style="list-style-type: none"> <li>• Events provided</li> <li>• Expanding multi-stakeholder partnership network</li> <li>• Elaborated research methodology for regular observation and collection of information on the</li> <li>• development of public space of European cities (this could be in comparison with non-European cities)</li> <li>• Curriculum Model for new education program</li> <li>• Information data base of positive/negative examples of urban development and regeneration</li> </ul>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>• ENCATC website</li> <li>• articles, news, reports</li> <li>• blog</li> </ul>

 <p><b>Working Group N°7:</b> <b>ARTS AND HEALTH</b></p>	
<b>Chair:</b>	<b>Pia Strandman</b> , Metropolia University of Applied Sciences, Finland
<b>Rationale:</b>	Cultural needs are among the basic needs to all human beings. Presently art is discussed widely in its various social contexts. Whether the fitting

	<p>definition is community art, social art, applied art etc., art in this context is used for social and community purposes and the art practices involved are presented for example in care centers and hospitals – outside the traditional art institutions. This is a growing sector in meaning-intensive production and creative economy with beneficial cultural, social, employment and economic results.</p> <p>Activities in this specific borderline area of combining the culture/art-field and social and healthcare fields cover a wide range of academic approaches (art and cultural studies, sociology, psychology, cultural policy studies, consumption studies, marketing, economic, and others). There is a demand for multi-skilled persons. The forms and methods of arts based practices in this context need to be studied further. Additionally, so does the production process of art services for rehabilitation and for social, therapeutic and recreational purposes.</p> <p>Firstly, there is the topic of the reception of art. There are several studies indicative of cultural consumption and cultural pursuits having a positive effect on health. Participation in arts activities creates a sense of community and networks which support life management and add social capital. The significance and potential of arts and culture is especially crucial in the healthcare sector. For example in all Western countries the number and ratio of elderly population is growing quickly, creating an obvious demand and financial pressure for finding and developing new and more effective arts based working methods suitable for social and healthcare fields. Arts can also be a source of wellness and enrichment to work environment.</p> <p>Secondly, there is the topic of production of art services. In the art and cultural sector a lot of progress is made in relation to audience development and accessibility in order to reach new potential audiences. It's believed that art offers innovative dynamics for change, potential growth in economic activities as well as benefits for social and health services and workplace practices.</p>
<p><b>Challenges:</b></p>	<ul style="list-style-type: none"> <li>● To start an international forum to discuss, share practices and find models in this specific borderline area. There are several topics to start with: applied art and culture, team and co-operation, management, education, etc.</li> </ul> <p><i>For example:</i> What kind of arts based practices and services are needed in the care sector? How to encourage and enhance co-operation? How to create the financial framework needed and which are the relevant possibilities to integrate entrepreneurship? What kind of skills, qualifications and approaches are needed to work in the are</p>
<p><b>Target Groups:</b></p>	<ul style="list-style-type: none"> <li>● Education, training and research institutions organizations</li> <li>● <i>Private and public organisations dealing with arts and health</i></li> </ul>
<p><b>Actions 2009</b></p>	<ul style="list-style-type: none"> <li>● <b>Working Group meeting, Barcelona, Spain, October 2009</b></li> </ul>

Partners:	RESEO,
Target Groups:	<ul style="list-style-type: none"> <li>● Education, training and research institutions organizations</li> <li>● <i>Private and public organisations dealing with arts and health</i></li> </ul>
Results 2009	<ul style="list-style-type: none"> <li>● Working meeting provided</li> <li>● Multi-stakeholders platform for dialogue and exchange</li> <li>● Policy makers awareness fostered</li> <li>● Number of good practices and innovations in policy identified, collected and documented</li> <li>● High quality training materials produced and widely shared</li> </ul>
Visibility and dissemination:	<ul style="list-style-type: none"> <li>● ENCATC website</li> <li>● articles, news, reports</li> <li>● blog</li> </ul>

## STIMULATING RESEARCHERS: FOSTERING CULTURAL POLICY RESEARCH



### CULTURAL POLICY RESEARCH AWARD

<b>Rationale:</b>	<p>The main aim of the Cultural Policy Research Award (CPRA) is to stimulate academic research in the field of cultural policy.</p> <p>The overall area covered by the award is applied comparative cultural policy research. Emphasis is placed on research which analyses various aspects of cultural creativity in Europe and which seeks to inform policymaking and benefit practitioners active in the field.</p> <ul style="list-style-type: none"> <li>• Proposed research projects must focus on matters related to creativity and innovation through Education and Culture. Proposals may tackle this highly topical issue affecting contemporary Europe at three levels: a)</li> <li>• Promote creativity in education by involving the cultural sector in building on the potential of culture as a concrete input/tool for life-long learning and promoting culture and arts in informal and formal education (including language learning).</li> <li>• Promote capacity building in the cultural sector by supporting the training of the cultural sector in managerial competences, entrepreneurship, knowledge of the European dimension/market activities and developing innovative sources of funding, including sponsorship, and improved access to them.</li> <li>• Develop creative partnerships between the cultural sector and other sectors (ICTs, research, tourism, social partners, etc) to reinforce the social and economic impact of investments in culture and creativity, in particular with regard to the promotion of growth and jobs and the development and attractiveness of regions and cities.</li> </ul> <p>Priority is given to evaluative, comparative and action-research projects which cover the European or macro-regional space. The research outcomes contain relevant policy proposals for systemic and structural changes, or innovative ideas for rethinking culture as a key element for social and technological innovation, and therefore an important driver of growth, competitiveness and jobs in the EU.</p>
<b>Challenge:</b>	<p>In exploring the role of creativity and innovation through Education and Culture the research project must provide new insights and suggest practical policy orientations and/or recommendations for decision-makers</p>

	and thinkers (new policy solutions and proposals of new instruments and/or procedures which will create favourable conditions for creativity and innovation).
<b>Actions 2009</b>	<ul style="list-style-type: none"> <li>● <b>Evaluation</b> of the previous process and building up the new strategies and Com tools for the Award 2009</li> <li>● Implementation of the CPRA competition</li> <li>● Finalists' selection</li> <li>● <b>October: Organisation CPR Award 2009 Awarding Ceremony</b> in Barcelona (Spain)</li> </ul>
<b>Deliverable:</b>	<ul style="list-style-type: none"> <li>● Awards on Cultural policy research in 2008, 2009, and 2010</li> <li>● Round Tables in 2008, 2009, and 2010</li> </ul>
<b>Target Groups:</b>	<ul style="list-style-type: none"> <li>● Higher education Institutions</li> <li>● Young researchers</li> </ul>
<b>Partners:</b>	<ul style="list-style-type: none"> <li>● European Cultural Foundation,</li> <li>● Riksbankens Jubileumsfond</li> </ul>
<b>Results 2009:</b>	<ul style="list-style-type: none"> <li>● Award Ceremony organised</li> <li>● Contribution to the development of competitive European research area;</li> <li>● Long term <b>platform for dialogue and exchange between young researchers</b> on cultural policy in Europe and beyond</li> <li>● Enhancing <b>research policy linkage</b> on cultural policy in Europe and beyond</li> <li>● <b>Researches</b> and studies published</li> </ul>
<b>Visibility and dissemination</b>	<ul style="list-style-type: none"> <li>● Award ceremony leaflets</li> <li>● Publication</li> <li>● articles, news, reports</li> <li>● website</li> </ul>



## YOUNG CULTURAL POLICY RESEARCH FORUM

<b>Rationale:</b>	The YCPR Forum is designed to give <b>young/early career cultural policy researchers</b> the opportunity to meet their colleague, to present their recent research activities (e.g. first publications or research projects) and to discuss together important questions (e.g. issues related to education and training, availability of scientific journals, access to networks of researchers and conferences), to exchange content related aspects and results of their work, and to exchange about different methods and
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	<p>relevant fields of research.</p> <p>To what extent we, as cultural policy researchers, are effective when using such comparative cross-cultural approaches? What are our approaches to culturally diverse countries and regions where policies and realities are sometimes incomparable? What are the difficulties we face and the lessons we learn when implementing cross-cultural approaches in our analytical framework? How do we collaborate and share such comparative cross-cultural methods of research in a networking mode, both online and offline? Do we explore all possible resources for research and how do we use Internet to enrich our research experiences? Do the policy recommendations we offer as a result of our research consider the diversity of our societies and cross-cultural communication at all levels? <b>The Forum for Young Researchers 2009</b> aimed at answering these questions in an open atmosphere, and considering the viewpoint of emerging cultural policy researchers.</p>
<b>Challenge:</b>	<ul style="list-style-type: none"> <li>● Enhance university research in the field of cultural policymaking by emphasising the concrete outcomes,</li> <li>● Explore, through comparative trans-national research, the challenges and stakes ahead for today's Europe in order to anticipate new orientations,</li> <li>● Contribute to the setting up of a network of Ph D graduates and young researchers.</li> </ul>
<b>Actions 2009</b>	<ul style="list-style-type: none"> <li>● Young Cultural Policy Researchers Forum in Barcelona (Spain), October</li> <li>● Coordination with the Organisation of the <b>CPR Award 2009 Awarding Ceremony</b> in Barcelona (Spain)</li> </ul>
<b>Target Groups:</b>	<ul style="list-style-type: none"> <li>● Higher education Institutions</li> <li>● Young researchers</li> </ul>
<b>Partners:</b>	The European Cultural Foundation and ENCATC, in partnership with the University of Barcelona
<b>Results 2009:</b>	<ul style="list-style-type: none"> <li>● <i>Young Cultural Policy Researchers Forum provided</i></li> <li>● Mobility of over 150 researchers from different European countries and beyond fostered</li> <li>● Creation of a network of young cultural policy researchers with European competencies</li> </ul>
<b>Visibility and dissemination</b>	<ul style="list-style-type: none"> <li>● Forum leaflets</li> <li>● Publication</li> <li>● articles, news, reports</li> <li>● website</li> </ul>



## RAISING AWARENESS: BUILDING OF KNOWLEDGE SOCIETIES THROUGH INFORMATION AND COMMUNICATION

With the aim to provide the professional arts management constituency and students interested in the sector with update and detailed information about the European policy development ENCATC publishes each month a **NEWSLETTER**. It also publishes ad hoc basis FLASH Info or thematic newsletters. The newsletter is a service for the ENCATC members but it is also posted to a selected list of partners and stakeholders.

ENCATC also manages a regularly updated **website** ([www.encatc.org](http://www.encatc.org)) rich in documents, research and useful information.

With the objective of influencing decisions that are being made at European, national level ENCATC also publishes on regular basis number of **Policy papers**.

Since 2004, **ENCATC publishes** each year a **book** on a topic that is closely related to the theme of the Annual Conference.

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### IMPROVING THE ACCESS TO RELEVANT MANAGEMENT EDUCATION AND TRAINING INFORMATION

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#### ENCATC/UNESCO ON LINE INTERNATIONAL DIRECTORY

<b>Background</b>	<p>This project <b>address the need for an update and free of charge database</b> of existing centres and institutions providing training for cultural development professionals, in particular in cultural policies, management, administration, animation, entrepreneurship. The basic difficulty is that the existing publications are <b>not always available on the Internet</b> and catalogues are either difficult to find or <b>very expensive to buy</b>.</p> <p>This need is most acute especially among universities, students and professionals in the field. It was identified by ENCATC after a wide range of consultations in Europe and beyond with universities, students and organisations and after discussions with ministers in charge of education and culture. Questionnaires were also sent to a large mailing list of universities.</p> <p>The first UNESCO / ENCATC directory was published in June 2003 and made immediately after available on line at: <a href="http://www.encatc.org/library/directory.lasso">http://www.encatc.org/library/directory.lasso</a>.</p> <p>A <b>clear proof</b> of the importance and great appreciation of this first directory</p>
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	for universities, students and professionals is the very high number of hits per day on our website.
<b>Challenges</b>	<ul style="list-style-type: none"> <li>● To provide complete on line information on available training programmes for cultural development professionals in order to:</li> <li>● Allow graduate and post graduate students, as well as practitioners, to <b>identify training courses and programmes</b> corresponding to their particular needs;</li> <li>● <b>Develop cooperation among training centres</b> within and across the regions</li> <li>● Provide a complete picture of the present situation in training of cultural development specialists in order to allow the <b>identification of gaps and shortcoming in training provision</b> and make recommendations for the development of corresponding programmes.</li> <li>● Identify <b>major trends and new training needs</b> within the field and make policy oriented recommendations.</li> </ul>
<b>Actions 2009</b>	<ul style="list-style-type: none"> <li>● Working meetings in Paris, UNESCO Headquarter</li> <li>● Extension of the interactive online database to include North America and the Asia Pacific.</li> </ul> <p>The new version of the UNESCO-ENCATC Directory now contains comprehensive information on training centres in North America and the Asia Pacific in addition to Europe, the Russian Federation, the Caucasus, Central Asia, Latin America, and Africa.</p>
<b>Target groups</b>	<ul style="list-style-type: none"> <li>● Universities; training and research institutions</li> <li>● Graduate and post graduate students; Researchers</li> <li>● Practitioners;</li> <li>● International and European Institutions (UNESCO, Council of Europe, European Commission);</li> <li>● Professional organisations.</li> </ul>
<b>Partners</b>	ENCATC, UNESCO
<b>Results 2009:</b>	<ul style="list-style-type: none"> <li>● Number of <b>training programmes for cultural development professionals identified and collected and published on line</b></li> <li>● <b>Cooperation among training centres</b> stimulated</li> <li>● <b>Identification of gaps and shortcoming in training provision</b> and make recommendations for the development of corresponding programmes.</li> <li>● Identification of <b>major trends and new training needs</b> within the field.</li> </ul>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>● Website</li> <li>● Online Directory</li> </ul>

	<ul style="list-style-type: none"> <li>• Conference leaflet</li> <li>• Articles, news, reports</li> </ul>
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<b>Rationale:</b>	<p>One of the major resources for teaching all areas of Arts Management and cultural policy is texts, books reports, and articles. All university courses compile bibliographic reading lists for their students. As a resource large lists themselves are useful but also can become a challenge to negotiate. They become more useful if there is some guidance from teachers as to which might be a priority.</p> <p>Directly leading from discussion with ENCACT members it was identified that we should and could easily share this key resource of bibliographies. In some countries of the EU there more university programmes and research undertaken in a particular discipline of policy or management therefore there tends to be more books and other resources. Each country has strengths and weaknesses. By creating an international bibliography for Arts Management and Cultural Policy it will enable programme directors to have access to a greater range of resources. Many students on postgraduate programmes speak a range of languages and come from different cultural backgrounds however in their host university the bibliographies mainly relate to that country. For Example this list will assist a Spanish speaking student on a UK programme research a particular area such as Cultural Tourism from a Spanish Bibliography as well as an English one.</p> <p>It will:</p> <ul style="list-style-type: none"> <li>• Enable students to be more aware of Cultural Policy and Practice across EU countries (and internationally)</li> <li>• Encourage staff in one country/language to recommend texts from another context.</li> <li>• Encourage students to be more international in their perspective by providing them with the tools to research other cultural contexts.</li> <li>• Provide a list that can be easily updated</li> <li>• Encourage staff and students to become further sensitive [through using the bibliography] to how the disciplines within cultural policy and management are interdependent and overlap for example Cultural tourism and regional Development</li> <li>• ENCATC members will be actively engaged in contributing to the project and will therefore have a sense of common ownership.</li> </ul> <p>This is a resource that exists but in many different places. It gains considerable value when collated together. ENCATC is in a unique position with its membership to create this new resource effectively</p>
<b>Challenges:</b>	<ul style="list-style-type: none"> <li>• To collect bibliographies from the ENCACT membership</li> </ul>

	<ul style="list-style-type: none"> <li>• To reform the data into a single or complimentary format</li> <li>• To update and sustain the bibliographies so they are up to date</li> </ul>
<b>Actions 2009</b>	<ul style="list-style-type: none"> <li>• <b>Collection of data</b></li> <li>• <b>Evaluation of the methodology</b></li> </ul>
<b>Target Groups:</b>	All staff and students on HE Programmes of Cultural Management
<b>Partners:</b>	ENCATC in close cooperation with the <b>Goldsmith College University</b> and a number of its members.
<b>Results 2009:</b>	<ul style="list-style-type: none"> <li>• <b>Bibliography</b> database of researches and studies on cultural management and cultural policy <b>published</b> on line in several languages</li> </ul>
<b>Visibility and dissemination:</b>	<ul style="list-style-type: none"> <li>• Website</li> <li>• Bibliography</li> <li>• Data collection</li> <li>• Articles, news, reports</li> </ul>

## COOPERATION

Since its creation, the ENCATC cooperates in many ways with the **European Commission**, the **European Parliament** and other European and International institutions including **UNESCO**, the **Council of Europe**, the **European Cultural Foundation**, etc

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### EUROPEAN COMMISSION & PARLIAMENT

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ENCATC is one of the European networks active in European level in the field of culture.

**In 2009**, ENCATC organised a number of meetings with representatives from the European Commission and the European Parliament. The aim of these meetings will be to present the view point of the sector in relation to the future policy and research needs in the cultural management field but also to explore possible synergies and joint actions.

ENCATC played a major role during the **European year of Creativity and innovation**. The network was also actively involved in the **Platforms for the cultural sector**.

ENCATC is also one of the main partners in a number of important European projects funded by the European Commission in common consultation.

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## UNESCO

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ENCATC is a non-governmental organisation, NGO, with **operational relations with UNESCO since 2000**.

In 2009, ENCATC was commissioned by UNESCO to realise a **major study** on "*Linking cultural diversity, Dialogue and Sustainable development in training for cultural actors. A Contribution to the Decade on Education for Sustainable Development*". The 6 experts who participated in the study had a phone conference in March and a meeting in April, before submitting the final document.

ENCATC was also asked to complete the mapping of cultural institutions active in cultural management and cultural policy in the whole world. The **ENCATC/UNESCO Directory** was launched in 2008. In 2009, the interactive online database was extended to include North America and the Asia Pacific. The new version of the UNESCO-ENCATC Directory now contains comprehensive information on training centres in North America and the Asia Pacific in addition to Europe, the Russian Federation, the Caucasus, Central Asia, Latin America, and Africa.

Moreover the **UNESCO World Heritage Center** was also one of the key partner of the **working group on "mediation of Heritage"**.

With the aim to voice the interests of its members, ENCATC also attended several UNESCO expert meetings held in 2009.

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## COUNCIL OF EUROPE

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ENCATC was launched in 1992 under the auspices of the Council of Europe. The launch was supported by the Council of Europe in the framework of the "Training of cultural administrators" programme of the Council of Europe. The programme's aims are to facilitate the mobility of trainers and trainees in the field of arts administrations; to stimulate the exchange of information on pedagogical contents and methodologies; to encourage arts administration training programmes to include European dimension in the curricula. The Council of Europe is an ex-officio member of the ENCATC Board.

A regular exchange of information between the Council of Europe and ENCATC took place in 2009.

**Between 2008 and 2010, ENCATC is one of the key partners** of the project "**Intercultural cities: governance and policies for diverse communities** – A Council of Europe programme aimed at enhancing and supporting community efforts to make the best of cultural diversity.

The Council of Europe was also one of the key partner of the **working group on "mediation of Heritage"**.

With the aim to voice the interests of its members, ENCATC also organised several bi-lateral meetings with CoE representatives in 2009.

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## EUROPEAN CULTURAL FOUNDATION

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ENCATC has been a privileged partner of the European Cultural Foundation since 1999.

Since 2004, ENCATC is closely associated to the **LabforCulture project**. LabforCulture.org is the essential online tool for everyone involved in arts and culture that creates, collaborates, shares and produces across borders in Europe. This interactive web platform was launched in 2006 to encourage dialogue, networking and collaboration across physical, cultural and imaginative borders across 50 countries in the broader Europe. Initiated by the European Cultural Foundation (ECF) and jointly developed and supported by many of Europe's leading cultural organisations, LabforCulture offers a wealth of essential information, debate and research – including all the latest news, vital funding tips, blogs and a vast searchable database of cultural organisations operating from Rome to Reykjavik.

LabforCulture and ENCATC will intensify their collaboration over the next **five years** and they will investigate partnerships with other organisations, networks and projects in order to bring added value to the cultural sector, in particular in our support of emerging cultural administration professionals.

In 2009, ENCATC continued to manage the **CPRA and the Young Forum** for researchers on cultural policies in partnership with the European Cultural Foundation.

With the aim to reinforce the strategic partnership with ECF, ENCATC also organised several bi-lateral meetings with ECF representatives in 2009.

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## OTHER ORGANISATIONS & EUROPEAN NETWORKS

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In 2009, ENCATC continued to reinforce its cross-cooperation with the other European and International networks-like EFAH, **Pearle**, **CEREC**, **ISPA** and **IAMA**-networks for producers, **ERICARTS** and **CIRCLE**-for cultural policy research, **IFACCA**-for cultural agencies.

encatc

European Network  
of Cultural Administration Training Centres



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