

5th ENCATC and 1st TACPS Academy

“International Cultural Relations: New Initiatives in Taiwan, East Asia, US and Europe”

14-15 November 2015 // Taipei, Taiwan

REPORT

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Academy Overview

For the first time, in 2015 the ENCATC Academy on the topic of culture in external relations was organised in Asia. Organised in cooperation with the Taiwan Association of Cultural Policy Studies (TACPS), for this **5th ENCATC Academy and 1st TACPS Academy on “International Cultural Relations: New Initiatives in Taiwan, East Asia, US and Europe”** was held from **14-15 November 2015** in **Taipei, Taiwan**. Built into the 2015 International Symposium “Cultural Trajectories: Cultural Governance, What’s Next?”, the Academy was an intensive learning programme that focused on culture in external relations in East Asian countries and their relationships with European countries, the European Union, and the United States.

66 academics, researchers, cultural professionals, policy makers and artists gathered from Belgium, Cambodia, China, Japan, Singapore, South Korea, Taiwan, and the United Kingdom to discuss different uses and understandings of culture in external relations, including the fostering of transcontinental cooperation, mutual understanding and engagement. This peer-to-peer programme developed for the Academy reinforced international professional networks and established a strong foundation for future collaborations, projects and partnerships between operators in Asia, US and Europe.

The event was opened jointly by **Annick Schramme**, President of ENCATC; **Jerry C.Y. Liu**, President of TACPS; **Hung Meng-chi**, Minister of Culture, Taiwan; **Gerald Lidstone**, Director of ICCE, Goldsmiths; **Hsin-Tien Liao**, Dean of College of Humanities, NTUA, Taiwan; **Madeleine Majorenko**, Head of Office, European Economic and Trade Office; and **Audrey Wong**, ANCER Co-coordinator, Singapore. The Academy was a result of synergies of cultural networks between ENCATC, TACPS, AAAE, NTUA, ANCER, KCTI and 2016 ICCPR. With the involvement and representation of many networks, the Academy also explored new initiatives and the potential of a network among networks, or even a global network of cultural policy in the future.

Hosting the ENCATC Academy in Asia comes after years of good relations and partnerships with key actors in cultural policy and cultural management in Asia. *“In 2015 by having the ENCATC Academy in Asia and bringing many major cultural networks together for this event, it is proof of ENCATC’s key role as a nexus for international cooperation and its ability to foster sustainable partnerships for the benefit of its members and the sector,”* said ENCATC Secretary General, **GiannaLia Cogliandro Beyens**.

“Hosting the first Academy in Asia, and setting the agenda jointly with ENCATC is important for TACPS, as it shows that Taiwan and Asian cultural policy scholars and practitioners are fully capable of taking initiatives, in the field of international cultural policy and diplomacy. The success of the Academy manifests that both ENCATC and TACPS are contributing actively to Euro-Asian cultural dialogue and are fostering positive engagement and collaboration of researchers, policymakers, cultural managers and operators in Asia, Europe and beyond. It also showcases that ENCATC’s impact has reached East Asia through its strategic partners,” said **Jerry C.Y. Liu**, President of TACPS.

Academy Background

The ENCATC Academy on the topic of culture in external relations was launched in 2012 and built on previous successful ENCATC seminars and workshops organized on the same topic.

Over the years more than 200 participants have attended ENCATC’s Academies from 18 countries in Europe but also from as far as China, Mexico, Peru, and the United States. Previous editions of the Academy were held in Brussels and on the topics of: Culture in External Relations: Focus on Asia (2014); “Culture in External Relations and Cultural Diplomacy: Focus on the Americas” (2014); “Cultural Relations & Diplomacy” Focus: Middle East, Northern Africa & Arabian Peninsula” (2013); “Cultural Relations and Diplomacy” (2012)

Each ENCATC Academy aims is to deliver a unique learning opportunity to participants to further develop their knowledge and expertise in various fields to prepare them to deal with challenges in cultural relations and diplomacy in specific areas. The Academy combines a range of learning formats that include presentations, interactive discussions and sharing of views with key speakers and experts between all participants. Moreover, this peer learning programme offered to academics, researchers, practitioners and key decision makers is an ideal environment to internationalise their personal and professional networks and establish future project partnerships.

5th ENCATC & 1st TACPS Academy Looks to an Inter-Continental Network of Cultural Policy and Management

By Annie Yang
Executive Secretary of TACPS

The 5th ENCATC and 1st TACPA Academy on “International Cultural Relations: New Initiatives in Taiwan, East Asia, US and Europe” was held on November 14-15 in Taipei Artist Village. During the 1.5 days meeting, academics, researchers, cultural professionals, policy makers and artists in East Asia, US, Europe and beyond discussed different uses and understandings of culture in external relations, including the fostering of transcontinental cooperation, mutual understanding and engagement. The event was opened jointly by Annick Schramme, President of ENCATC; Jerry C.Y. Liu, President of TACPS; Hung Meng-chi, Minister of Culture, Taiwan; Gerald Lidstone, Director of ICCE, Goldsmiths; Hsin-Tien Liao, Dean of College of Humanities, NTUA, Taiwan; Madeleine Majorenko, Head of Office, European Economic and Trade Office; and Audrey Wong, ANCER Co-coordinator, Singapore. The Academy was a result of synergies of cultural networks between TACPS, ENCATC, AAAE, NTUA, ANCER, KCTI and 2016 ICCPR. And it explored new initiatives and the potentials of a network among networks, or even a global network of cultural policy in the future.

In Session A, What’s Next for culture in External relations in East Asia, Europe and the US, Prof. Gerald Lidstone and Dr. Carla Figueira delivered lectures on “Through Others Eyes. How the World sees the United Kingdom: Understanding Brand Market Research,” and “To See and To be Seen: Public Perceptions Studies and Soft Power Indexes.” Both lectures emphasized the importance of culture as a soft power. Culture is not just culture. National cultural image abroad does influence trade, diplomatic, and cultural interests. Every country needs to note the importance of forming a baseline of reliable data to be used for targeting its work and measuring its effectiveness. So, we will know its true cultural strength and make best use of it.

Prof. Jerry Liu’s lecture “Sense and Sensibility: New Initiatives of Cultural Policy Networking in Taiwan, East Asia, US, and Europe,” raised the difficulties to strike for a balance between sense and sensibility, and to leverage between cultural values, political powers, and economic interests in the field of international cultural policy networking. Facing international political realities, the best way to respond is to take initiatives. Liu thus proposed to initiate the Taipei Process (Taipei—Cambodia—Seoul—Valencia—Japan—Taipei) in 2016, to seek the possibility of an Inter-Continental Confederation of Cultural Policy, or Global Network of Cultural Policy and Management.

In the **World Cafe session**, all the participants were invited to discuss about - What are you most concerned about in the use of culture in external relations? What will it take to develop further the use of culture in external relations? What are you doing or might do to cultivate culture in external relations? Factors, concerns and actions such as achieving cultural understanding, cultural engagement, balance of economy and culture, and cultural empowerment were raised to develop external cultural relations in the 2 hours brainstorming session.

Session B. Actors, Policy Development and Implementation of International Cultural Relations, covered the theme of the increasing importance of networking and new initiatives in international cultural diplomacy and exchanges. **Prof. Hsin-Tien Liao** delivered his keynote on “**The Unspeakableness of Cultural Diplomacy Inside/Outside of Taiwan.**” He commented on the complicated relationship between Taiwan and China, and reminded the audience the negative side of the so-called cultural diplomacy. Liao stressed on the “unspeakableness” of the cross-straits cultural diplomacy facing China’s forceful intervention, including Taiwan’s right of discourse in the international stage, and Taiwan’s national and cultural identity. Liao concluded that it is vital



Opening Ceremony at Taipei Artist Village. From right to left at front, Jerry C.Y. Liu, President of the TACPS; Madeleine Majorenko, Head of Office, European Economic and Trade Office, EETO; Annick Schramme, President of ENCATC; Hung Meng-chi, Minister of Culture, Taiwan; Gerald Lidstone, Director of ICCE, Goldsmiths, University of London, UK; Hsin-Tien Liao, Dean of College of Humanities, NTUA, Taiwan; Audrey Wong, ANCER Co-coordinator, LASALLE College of the Arts, Singapore. ©TACPS



From upper left corner: Dr. Jerry Liu on “Sense and Sensibility: New Initiatives of Cultural Policy Networking in Taiwan, East Asia, US, and Europe”, Seminar: The World Cafe Session, Seminar: The World Cafe Session, Session B. Actors, Policy Development and Implementation of International Cultural Relations.

for us to consider things from different perspectives. Only by doing so, we can see through the paradoxical political correctness and keep our own position.

The second keynote “**France’s Cultural Exchanges: New Tools, New Initiatives. The Click Road and Footpaths**” was delivered by **Jean-Francois Danis**, the counselor of Ministry of Culture, ROC. Danis introduced the objectives and targets France holds to deal with the cultural issues, and pointed to new challenges coming from the digitalization and multiculturalism. To cope with those new challenges, France came up several new initiatives, such as decentralized cooperation, cultural diversity, and open partnerships between public and private, national and local level. Tools are always challenged by constant socio-economic changes or crisis, so the most important thing is hiking its way to sustainable relationships. Panelists in this session, **Dr. Kyuwon Kim** and **Dr. Akira Okuma** then extended the discussion to the Korean and Japanese context.

The ANCER session: New Voices and Cultural Networking in Asia further problematized the notion of cultural networking in Asia today, by juxtaposing the narratives of internationalization/globalization and nation building/regionalization. there are two speeches concerning the recent situation in Southeast Asia. **Audrey Wong** worked on the issue “**From Individuals to Networks: the Influential ‘networked’ Arts/Cultural Worker in Southeast Asian Networks**” and **Dr. Aleksandar Brkic** delivered on the “**Role of Cultural Networking in the Era of Quantum Reality**”.

Audrey Wong emphasized the increasing importance for individual practitioners in art and creativeness sectors to have a professional network not only to widen the opportunities for employment, but also for other creative or artistic action such as cross-cultural exchanges and advocacy. **Dr. Brkic** brought up the concept of “lifecycle” of international cultural networks. The world nowadays is changing rapidly, so is the way we see the world. Therefore, we need a more flexible and energetic way of networking to associate with different countries/areas, and to really take actions and let the people’s voice be heard.

Kai Tim Brennert and **Catherine Lee** joined the panel discussion and gave examples of Cambodia and Taiwan. **Catherine Lee** is the Assistant Director of Bamboo Curtain Studio in Taiwan. She shared how the studio works as an international art network, and echoed on the difficulties of lifecycles and intergenerational cultural networking. **Mr. Brennert** provided the case from Cambodian Living Arts Project. He also emphasized the importance of the cooperation between networks.

In session C, Effective Planning, Monitoring and Evaluation of Culture in External relations, it dealt with what effects do international cultural cooperation programs carry? How external cultural relations is or could be assessed in Taiwan, East Asia and Europe?

Ms. Kai-Chuan Chao addressed on “**EU Cultural Policy and its Role in External Relations- the Taiwan Example**”. Chao first summarized the subsidiary role of the EU in its external cultural



From upper left corner: Session C, Effective Planning, Monitoring and Evaluation of Culture in External relations; ANCER Session, Closing Session.

relations. The European Agenda for Culture developed a strategic approach to enhance its role as key contributor to the EU's external policy objectives since 2011. Chao then presented cultural events organized by the EU office in Taiwan, and elaborated on how the Office manages and evaluates these projects. In the second keynote, **Dr. Carla Figueira** took on the subject of **"Towards Meaningful Evaluation"**. During these years, there is increasing demand for evidence based impact evaluation of policies, programs and projects in cultural diplomacy. Governments and organizations are using different strategies and types of evaluation for this purpose, but often the tendency is to measure outputs. Figueira argued that there is a need for consistent and strategic approaches in developing and evaluating cultural diplomacy activities.

In the Closing Session, Participants also suggested to widen the definition of CULTURE, by taking issues such as health-care, cultural tourism into agenda. Annick Schramme reminded the Academy that we are too used to compare

ourselves with the so-called big countries like France, China and Britain, and take them as models to learn from. Maybe Taiwan should also try to look at smaller countries, like Belgium or Denmark. The smaller, the smarter. In terms of setting the cultural policy, the big countries tend to be more active and more on purpose, while in small countries, the rules were created more naturally and more flexibly.

Speakers and participants gave positive feedbacks to the Academy in the closing session, and they reflected on issues of a more flexible cultural networking and governance organization; the powerful role of artists and civil societies in international cultural diplomacy; and the necessity for an adequate model of "Cultural Impact Assessment". The Academy has been significant in fostering constructive Asian-Euro cultural dialogues. Organizers and co-organizers of the Academy shared their will to enhance collaboration and networking among TACPS, ENCATC, AAAE, NTUA, ANCER, KCTI, and ICCPR in 2016.



Dr. Carla Figueira on "To See and To be Seen: Public Perceptions Studies and Soft Power Indexes."; Prof. Gerald Lidstone on "Through Others Eyes. How the World sees the United Kingdom: Understanding Brand Market Research".

Academy Partnership

About the organisers**ENCATC**

ENCATC is the leading European network on cultural policy and cultural management. It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalise the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level. ENCATC is co-funded by the Creative Europe programme of the European Commission. www.encatc.org

TACPS

Taiwan Association of Cultural Policy Studies (TACPS) is an autonomous and not-for-profit legal organisation. Members of TACPS come across a wide range of disciplines – from cultural policy, arts management, cultural heritage, performing arts, visual arts, art critics, community regeneration, cultural and creative industries, arts market, cultural economy, film and media studies, popular music, to international cultural relations. Founded in 2015, the mission of TACPS is to create an open and accessible knowledge sharing platform, and to develop a public sphere that would facilitate cultural collaborations, dialogues, engagements and rational debates among different agents include academia, NPSS, cultural enterprises, creative industries and governmental cultural institutions in Taiwan and abroad. www.tacps.tw

Goldsmiths, University of London

Internationally renowned for their creative and innovative approach to teaching and research, at Goldsmiths they offer undergraduate, postgraduate, teacher training and return-to-study opportunities in subjects covering the arts and humanities, social sciences, cultural studies, computing, and entrepreneurial business and management. They're in the world's top 100, and the UK's top 20, universities for the arts and humanities, and are ranked ninth in the UK for world-leading 4* research (Research Assessment Exercise 2008). Their academic excellence is illustrated in their membership of the 1994 Group, which brings together a select number of research-focused universities. They have been part of the University of London for over 100 years.

The Institute for Creative and Cultural Entrepreneurship (ICCE) at the university delivers

enterprise, cultural management and policy education to the creative and cultural sectors, and supports research in to new approaches to business, financial models and management in the Creative Economy. It delivers a range of academic programmes and presents activities and events to promote an environment in which creative and cultural entrepreneurship can flourish. Our approach is to integrate entrepreneurship within the development of creative practices, and to take a creative approach to the development of new businesses and the infrastructure that supports them. For arts and cultural organisations we encourage students to critically analyse current management and policy practice at both micro and macro levels and recognise their potential to create new models and practice for both. ICCE takes the view that Entrepreneurship is the creation of value, this value could be social, aesthetic or financial, and that when entrepreneurial activity is strong the three strands are interwoven. www.gold.ac.uk/icce

National Taiwan University of Arts

The last half a century of development at NTUA developed in parallel with Modern Taiwan Art History. Our institution now has the longest history of any art institution in Taiwan, as well as the most specialized fields of study. In the early history of the school, many well-known and accomplished artists taught at NTUA, creating an entirely new environment in which the arts could develop.

The masters who made up the first faculty team then produced countless new talent. A great number of famous directors have graduated from NTUA, including 78th Oscar Award Best Director Winner Ang Lee. And there have been countless musicians, artists and designers, too.

NTUA was established as the National School of Arts on October 31, 1955. In 1960, the name was changed to the National Taiwan Academy of Arts, and then in August 1994 to the National Taiwan College of Arts was established. The institution took on its present name on August 1, 2001. Education at our institution emphasizes humanistic thinking, creative production, theoretical analysis and hands-on practice. In terms of scope, education includes the local and the international, the avant garde and the traditional, the creative and the commercial, and the theoretical and the practical.

Our university is made up of five colleges which include the College of Fine Arts, the College of Design, the College of Communications, the College of Performing Arts, and the College of Humanities. In addition to day division

undergraduate programs and graduate programs, there are also Extended Bachelor Degree Courses (evenings), two-year in-service BA programs, and in-service MA programs. The university employs about 186 staff members, 165 full-time faculty members, and 771 part-time teachers. The university is home to about 5000 students. <http://m.ntua.edu.tw/ntuaen/index.htm>

About the co-organisers

Association of Arts Administration Educators

The Association of Arts Administration Educators (AAAE) is an international organization incorporated as a nonprofit institution within the United States. Its mission is to represent college and university graduate and undergraduate programs in arts administration, encompassing training in the management of visual, performing, literary, media, cultural and arts service organizations. Founded in 1979, the AAAE was created to provide a forum for communication among its members and advocate formal training and high standards of education for arts administrators. The Association, moreover, encourages its members to pursue, publish, present and disseminate research in arts management and administration to strengthen the understanding of arts management issues in the academic and professional fields. www.artsadministration.org

Asia Pacific Network for Cultural Education and Research

ANCER is Asia Pacific's first Network for Cultural Education and Research. An initiative of LASALLE College of the Arts, the network was formed as a way to stimulate international inquiry and research in this sector in order to contribute to a better understanding of the unique factors contributing to the study of arts management and cultural policy in the Asia Pacific region. The network held its inaugural meeting in 2012 and will be expanding in 2013/14 to include new regional members. The production of research and new knowledge through this network will, in the long term, contribute to the reservoir of arts knowledge in the Asia Pacific region, without losing the global perspective. <http://www.lasalle.edu.sg/research/lasalle-labs-centres-networks/ancer/>

About the funder

Creative Europe Programme of the European Union

Creative Europe is the new EU programme to support European cinema and the cultural and creative sectors, enabling them to increase their contribution to jobs and growth. With a budget of €1.46 billion¹ for 2014-2020, it will support tens of thousands of artists, cultural and audiovisual professionals and organisations in the performing arts, fine arts, publishing, film, TV, music, interdisciplinary arts, heritage, and the video games industry. The funding will allow them to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. By helping European cultural works to reach audiences in other countries, the programme will also contribute to safeguarding cultural and linguistic diversity. <http://ec.europa.eu/programmes/creative-europe/>



ENCATC
European network on cultural policy and management
1 Avenue Maurice
B-1050 Brussels
Belgium

Tel: 0032.2.201.29.12
info@encatc.org
www.encatc.org

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