



# ENCATC news

A bi-monthly e-magazine for the latest in cultural management and policy

ISSUE N° 101

DIGEST VERSION FOR OUR FOLLOWERS



# TABLE OF CONTENTS

## What's in this issue?

3

### EDITORIAL

"Cultural Management Education in risk societies - Towards a paradigm and policy shift?!"

5

### NEWS FROM ENCATC

Get all the latest updates from the ENCATC Secretariat in Brussels.

9

### INFLUENCING POLICY

How is ENCATC working with its members to influence policy for the benefit of Europe's cultural sector?

13

### NETWORKING

At ENCATC we're growing our network and growing our opportunities and you can too!

17

### STIMULATING EDUCATION

How is ENCATC professionalising the cultural sector through education and training?

23

### FOSTERING RESEARCH

We're supporting excellence in cultural management and cultural policy research

26

### ENCATC IN CONTACT

Meet one of our newest members to join and a young cultural entrepreneur carving her own path.

30

### NEWS FROM MEMBERS

Get the latest news from members across Europe and beyond.

36

### NEWS FROM OTHER ORGANISATIONS

What are other cultural organizations contributing to our field?

???

### WHAT ARE YOU MISSING?

This is a Digest version of *ENCATC News*.

The FULL version for ENCATC members also includes:

Publications

Policy Developments

Upcoming Events

Call & Opportunities





# EDITORIAL

## "Cultural Management Education in risk societies - Towards a paradigm and policy shift?!"

Dear ENCATC followers,

Ulrich Beck and others have already proposed in the eighties that in late modernity Western industrial societies are undergoing a process of transformation into risk societies. Traditional institutions are not able anymore to respond to the fundamental global changes of society, like climate change, the financial crisis and/or the terrorist attacks. They are overtaken by technological evolution, that is not a rational process of development and has a huge impact on societies. Rifkin (2011) speaks about "the third industrial revolution". All the safety checks and assurances are worthless according, unless we really change the rules and try to build a cosmopolitan world (Beck, 2006). The world is not a "global village" as McLuhan stated in 1962, but in many ways socially, politically, economically and culturally divided. Only the anticipation of global risks and the mere threats have a reflexive possibility to unite people and foster a cosmopolitan vision.

During our 24th ENCATC conference we want to explore what consequences risk society has for education in general and for cultural management education. According to Noble Prize winner and economist, Joseph E. Stiglitz, (2014) it is essential nowadays to know how we can learn and what governments can do to promote learning. Creating a learning society is cru-

cial if we are to sustain improved living standards in advanced countries.

According to education in cultural management, several questions arise: Which knowledge, skills and attitudes are required nowadays to become a cultural manager that is able to respond to these evolutions? Or do we need to look beyond the classical knowledge and competencies? And how can we teach students also entrepreneurial skills, which are more characterized by risk-taking, dealing with uncertainty and unpredictability in a digitalized and globalized environment? And do the recent adaptations of several cultural management programmes to cultural entrepreneurship reflect a broader and deeper paradigm shift?

Through its Entrepreneurship 2020 Action Plan and its Communication on 'Rethinking Education', also the European Commission has emphasised the need to embed entrepreneurial learning in all sectors of education, including non-formal learning. One of the four strategic objectives of the Commission is: "*enhancing creativity and innovation, including entrepreneurship, at all levels of education and training*" (EU Communication, 2012). Both documents call on Member States to provide all young people with practical entrepreneurial experience before completing their compulsory educa-

tion, highlighting the importance of learning by doing within education and training. This requires a way of teaching in which experiential learning and project work have a major role.

In particular we want to reflect on the position of the artist in this highly competitive and globalised world. The artist-entrepreneur is becoming the new practice. The artist-entrepreneur is working in a different way. He or she is active in different places, at different levels, and is executing several projects at the same time. The artist is creating not only economic value, but social value as well. Although he or she mostly likes this flexibility and combining different jobs (multi-job holding), the position is also very vulnerable. Therefore the artist is looking for and exploring new forms of collaboration. Without partners there is no survival. The impact of technology is huge, not only on the creation of content, but also on the way of working (production) and the development of new business models (distribution). Moreover, the role of the consumer is changing by digitization. The public has become much more involved in the creation process. Co-creation has become crucial. Consumers have become collaborators. Shirky is talking about "the cognitive surplus" (Shirky, 2010).

During our conference we want to exchange ideas about the learning society, where learning takes place, and how to learn has become more important than formation. Good practices of scholarship will be presented that explore theoretical roots, pedagogical approaches, and practical training in and for cultural management and cultural entrepreneurship. Teaching cultural management and entrepreneurship gives a lot of opportunities to explore new teaching methods that are focused on a close cooperation with the working field (co-creation is becoming more and more the practice, also in research), the use of digital tools, the development of intercultural competencies, the crossfertilization between different disciplines, the linking of theoretical insights with practical skills, and the development of a high degree of self reflection. We want to reflect on the various theoretical concepts that today inform the creation of new cultural and creative businesses/activities, and we want to show and reflect on how cultural management and entrepreneurship is taught across Europe and beyond via experiments, simulations, case studies, and internships; in single courses, certificate programmes, or entire undergraduate (Bachelor of Arts) as well as graduate (Masters and PhD) programmes.

By exchanging our insights and experiences with our sister networks, such as AAAE (USS) and TACPS (Taiwan), we also want to use a comparative perspective on how cultural management and entrepreneurship has been taught in different parts all over the world.

The 24th ENCATC Annual Conference will be held from 5-7 October 2016 in Valencia, Spain.

This year, the conference will begin on 5 October with a Forum for Members. As a benefit for more than 120 educational, cultural, research and governmental institutions, this will be an opportunity for members and new ones who join before the conference to get exclusive access to teaching methodology, working groups and more.

On 6 October, the conference opens to the general public including academics, researchers, cultural professionals, teachers, trainers, policy makers, art-

ists, consultants, and students from Europe and beyond.

Following this presentation of our theme this year, we're excited over the next days and weeks to share our dynamic programme and reveal keynote speakers, renowned experts, and distinguished guests who will contribute their knowledge and experiences at the conference.

Thanks to our member and host, the University of Valencia we have exciting cultural study visits to offer you that'll put you in the field and in direct contact with local cultural professionals and policy operators so you can hear first hand experiences and see in practice what has been discussed during the conference programme.

There will also be the 7th Annual ENCATC Research Session held on 6-7 October where participants can get the latest developments and trends happening in the wide field of cultural management and policy. These parallel sessions are a unique opportunity to bridge research, academia, practice, and policy and foster exchanges among these stakeholders. It will also result in a publication (with ISBN) for Research Session presenters selected from the open call for abstracts.

The programme will also include a refreshing cultural programme to highlight local and regional artistic talent as well as many convivial networking moments for all participants to exchange ideas, experiences, practice and projects.

We are looking forward to welcoming you to Valencia this fall and we are excited for the new possibilities and synergies to come out of this event.

Yours sincerely,



GiannaLia Cogliandro Beyens  
ENCATC Secretary General



# NEWS FROM ENCATC

## ENCATC continues to grow in Europe and beyond

*New members join from Argentina and Italy*



### The Argentine Ministry of Culture

The Argentine Ministry of Culture's main focus is on democratizing access to culture. This has at least two parts: on the one hand, improving and expanding cultural offerings all over the country. On the other hand, helping every citizen become a cultural actor in their own right. Within these broad parameters we stress improving the capabilities of State actors to manage cultural development in different parts of the country, the creation of regional ecosystems of innovation and culture as creative industry, the modernization of our cultural heritage and infrastructure, and the fostering of democratic culture and intercultural and inter religious dialogue.

FOR MORE: <http://cultura.gob.ar/>

ENCATC CONTACT: Ivan Petrella, Secretary of Federal Integration and International Cooperation at the Ministry of Culture (Argentina). [ivan.petrella@cultura.gob.ar](mailto:ivan.petrella@cultura.gob.ar)

### University of Macerata

The University Macerata was founded in 1290 and is one of the oldest in Italy. It is specialised and well known in the Socioeconomic Sciences and Humanities. It has specific programmes in the field of cultural management and policy such as Cultural Heritage and Tourism and Management of Cultural Heritage which aim to prepare operators to work in the field and provide the necessary tools to ensure proper management of cultural and heritage establishments, especially in a public way in order to achieve social and economic benefits through reduction of management costs which is essential for the long term survival of cultural organisations.

FOR MORE: <http://sfbct.unimc.it/it>

ENCATC CONTACT: Mara Cerquetti, Prof.ssa, Researcher [mara.cerquetti@unimc.it](mailto:mara.cerquetti@unimc.it)

## Are you looking for office space in Brussels?



ENCATC and its member, The Marcel Hicter Association are renting an office in a pleasant setting, next to the l'Étoile roundabout in Brussels, close to the Bois de la Cambre and Avenue Louise. Well-served by public transportation, it is an ideal location in the city with direct lines to major cultural and European Institutions. The office space, located on the 5th floor of the Argentina Residence, 1 Maurice Avenue in Ixelles (1050), is suitable for two workstations. The rental includes the shared use of premises, such as the meeting room and kitchen, to be used in agreement with the other occupants. The rent is set at €300 per month plus charges. The office space will be available from 1 June 2016. Garage rental is also possible for an additional €120 per month.

CONTACT: Jean-Pierre Deru, Marcel Hicter Association  
+32 (0)2 641 89 80 or +32 (0)475 64 34 45

### Why share your professional space with Europe's leading network on cultural management and policy?



Ideally located near a major university and many embassies, it is an attractive area of Brussels to invite your contacts and hold meetings either in the office meeting room or in one of the many convivial coffee shops eateries in the area.



Expand your professional contacts as you cross leading cultural experts and policy makers.



Surround yourself with other cultural stakeholders as the office building houses a major international publishing house, a cultural foundation, architecture firms, and the Brussels Short Film Festival headquarters.

Illustration design by [Freepik.com](http://Freepik.com)

## ENCATC launches its new labelling policy for ENCATC members



During the ENCATC General Assembly in Lecce, Italy (October 2015), the ENCATC Board decided to support and promote the development of scientific seminars, events and workshops in the various regional areas. Thus, ENCATC will co-brand and ensure labelling of selected events, carefully chosen on a case by case basis, upon requests made by the organisers.

Events corresponding to the following ENCATC priority themes (General Assembly, October 2015) will be privileged:

-  Audience development
-  Heritage
-  Cultural and creative sectors: entrepreneurship and innovation
-  Promotion of cultural diversity, culture in the EU external relations
-  Monitoring culture and creative interventions: urban futures and social engagement

*"We are very excited for this new labelling policy we are offering to ENCATC members," says GiannaLia Cogliandro Beyens on the occasion of the launch on 25 May. "For many of our members this collaboration avenue will raise the European and international visibility of their activity and work, help to open new pathways to fruitful partnerships, and reach a wide audience through ENCATC communication channels."*

### For ENCATC members

Are you a member of ENCATC and want to apply? Write to ENCATC Secretary General, GiannaLia Cogliandro Beyens: [g.cogliandro@encatc.org](mailto:g.cogliandro@encatc.org)

### For non ENCATC members

Are you interested in collaborating with ENCATC in this new scheme? Learn how your institution can join Europe's leading network on cultural management and policy. [www.encatc.org/en/members/join-us/](http://www.encatc.org/en/members/join-us/)

Or contact Costanzo Caffo for inquiries about membership benefits and procedure: [c.caffo@encatc.org](mailto:c.caffo@encatc.org)

PHOTO CREDIT: David Ip via Flickr CC BY-NC-ND 2.0

## How can you participate in ENCATC's new Working Group on evaluation of international and European projects?

On 25 May, ENCATC officially launches a new Working Group focusing on the evaluation of international and European projects. This new Working Group was set up within ENCATC to respond to a specific request coming from several ENCATC members gathered in Lecce, Italy in October 2015 at the occasion of the General Assembly.

Some members of ENCATC are involved in the evaluation of European projects subsidised by Creative Europe, Erasmus+, Horizon 2020 or other transnational programmes of the European Commission. As such, they have to develop methodologies to help arts and cultural managers to implement the evaluation process.

Evaluation becomes a more and more crucial matter for public authorities and professionals in cultural field. And the international dimension of cultural projects must be promoted and defended in a context of reduction of public and private funding. Therefore, the evaluation is not only a question for experts, consultants or teachers; it is a core question for cultural sectors and networks to defend their missions in society and prove the essential role for Humanity.

The objectives of the working group are to: clarify the role of evaluation for partners involved in European and international cultural projects; exchange on methodologies and practices of evaluation for international cultural activities; identify the key factors of success; and transform the evaluation into curriculum for universities and training centres to strengthen competencies for running international projects.

**Pascale Bonniel Chalier**, ENCATC member, and in charge of international relations for the Master "Management of International artistic and cultural projects" at the University Lumière Lyon II and Head of Studies in La terre est ronde Agency has the responsibility of the evaluation of 3 larger scale Creative Europe projects.

The ENCATC working group on evaluation of international and European projects is open to ENCATC members and non ENCATC members. At date, the working group includes: **Lluís Bonet**, Professor at the University of Barcelona, Faculty of economics; **Julija Matejic**, Coordinator on the Master "Management of cultural projects and policies in the Balbans", PhD candidate at the University of the arts in Belgrade; **Ricardo Alvarez**, Candidate PhD University of Barcelona, Faculty of economics; and **Marie Le Sourd**, Head of "On the Move", evaluator for mobility.

TO JOIN: <http://goo.gl/forms/3BIES4VdOqwSSdRl1>

To ask questions, please write to: Pascale Bonniel Chalier, at [workinggroup\\_evaluation@encatc.org](mailto:workinggroup_evaluation@encatc.org) or by telephone +33 (0)6 74 19 24 62

Calendar 2016: **July** (tbc) between the 15-18 July during the Avignon Festival and **5 October** in Valencia, Spain at the ENCATC Annual Conference, Valencia Spain

## ENCATC Agenda: People, Places & Meetings

The ENCATC team led by Secretary General GiannaLia Cogliandro Beyens, and the ENCATC Board are regularly meeting with policy makers, influencers, new partners, and members to foster partnerships, develop new projects, and expand the network's visibility in Europe and beyond. Here's a selection of what ENCATC has been up to recently:

**4 April in Brussels, Belgium:** ENCATC Secretary General, GiannaLia Cogliandro Beyens met with Magda Maher, Policy Officer at the General Secretariat of the Council of the EU. ENCATC was asked for its expertise on EU cultural policy in the cultural management and policy field, the benefits of working and cooperating at EU level, and topics and issues the EU should address in the years to come to respond to the needs of the cultural sector.

**8-9 April in London, UK:** ENCATC Secretary General, GiannaLia Cogliandro Beyens met with ENCATC member, Gerald Lidstone from Goldsmiths, University of London and social media researcher and digital marketing consultant, Christopher Hogg to develop new ENCATC projects and activities in 2016.

**18 April in Brussels, Belgium:** As a member of the Heritage Alliance 3.3, ENCATC was represented by Secretary General, GiannaLia Cogliandro Beyens at the Alliance's meeting where possibilities of further cooperation between organisations have been explored with 20 other representatives of different heritage stakeholders.

**19-20 April in Brussels, Belgium:** ENCATC Secretary General, GiannaLia Cogliandro Beyens attended the European Culture Forum along with ENCATC Board member, Bernd Fesel from Germany who was invited to speak in the Flash Session on "Arts meet business and technology".

**22 April in Brussels, Belgium:** ENCATC Secretary General, GiannaLia Cogliandro Beyens met with ENCATC member and co-opted board member, Antonia Silvaggi from Italy to discuss ENCATC's audience development plan. As one of the partners of the ADESTE (Audience Developer: Skills and Training in Europe) project, ENCATC is putting into practice the results, guidelines and resource pack developed by the project's consortium to update how it reaches and interacts with audiences based on this latest best practice developed by experts in the field.

**10-12 May in Valencia, Spain:** ENCATC Secretary General, GiannaLia Cogliandro Beyens along with ENCATC Board members and members of its Working Group Strategy met over the course of three days for meetings and visits. It was also the occasion to meet with representatives of the University of Valencia who will host the 24th ENCATC Annual Conference in October 2016.

## A new European Think Thank to advocate for the CCS Sector already involves several ENCATC members



On Tuesday 29 April the expert group Voices of Culture "Innovation and Entrepreneurial Potential of the Cultural and Creative Sectors" met in Brussels to present the results of the brain storming session in Berlin. This day was also the occasion to learn more about ongoing initiatives in the field of CCS from DG GROW and in particular about the smart specialisation platform for industry modernisation.

To accelerate the implementation of smart specialisation strategies in the EU and increase the competitiveness and innovation capability of the EU industry, it's important to reinforce linkages between EU regional and industrial policy with a view to facilitate developing a pipeline of concrete ambitious investment projects across the EU. This process will be facilitated by establishing at EU level a Smart Specialisation Platform on Industrial Modernisation and Investment. This new [Platform on Industrial Modernisation](#) will assist regions and Member States in their efforts to develop existing and new value chains through the interconnection of regional innovation eco-systems and their innovation actors in specific investment areas related to industrial modernisation (such as for example advanced manufacturing, other key enabling technologies, creative industries, etc.). The Platform aims to facilitate concrete cross-regional innovation that could be supported through the European Structural and Investment Funds, Horizon2020, COSME and the European Fund for Strategic Investments (EFSI). It is expected to contribute to the development of common investment projects across and between regional value chains, Important Projects of Common European Interest, new investment platforms under the Investment Plan and/or the development of new or sharing of existing infrastructure such as testing facilities and pilot lines.

To continue the excellent work done so far by the experts of the Voice for Culture platform "Innovation and Entrepreneurial Potential of the Cultural and Creative Sectors", those gathered in Brussels decided to set up a new think-tank to continue advocacy for such an important sector. Based on a collaborative spirit of work and competence sharing, the group agreed to structural roles for: an editorial board which includes ENCATC Board member, Marilena Vecco and co-opted ENCATC Board member Antonia Silvaggi; as well as an advocacy board on which sits ENCATC Secretary General, GiannaLia Cogliandro Beyens. To moderate the group, ENCATC Board member, Bernd Fesel was proposed and accepted to take on this role until the autumn of 2016.

## ENCATC holds 2nd board meeting of 2016

ENCATC's board members who are distinguished academics, researchers and professionals in the field of cultural management and policy met in Valencia, Spain for their 2nd board meeting of the year from 11-12 April. Joined by ENCATC Secretary General, Giannalia Cogliandro Beyens and ENCATC members belonging to the network's strategy group, this was the occasion to discuss the 24th ENCATC Annual Conference and meet with local organisers, present recent and upcoming ENCATC events, approve new members, and more.



*"As a very active and growing network, the ENCATC board plays a vital role in ensuring ENCATC is able to obtain its objectives and implement an ambitious annual programme. Their strategic support and expertise are valuable contributions as the ENCATC secretariat implements a dynamic calendar of events including its cornerstone, the ENCATC Annual Conference. Throughout the year ENCATC also organises a prestigious Award competition and produces an online journal, an online bulletin, a book series, monthly and bi-monthly, e-magazines, just to name some of our key activities."* said ENCATC Secretary General GiannaLia Cogliandro Beyens.

Led by ENCATC President Annick Schramme from the University of Antwerp / Antwerp Management School, the ENCATC Board meets 3-4 times a year. The next meeting will be held in June 2016 in Brussels.

### 2015-2017 ENCATC BOARD MEMBERS

#### PRESIDENT

**Annick Schramme**, University of Antwerp / Management School of Antwerp (Belgium)

#### VICE PRESIDENTS

**Marcin Poprawski**, Adam Mickiewicz University in Poznan (Poland)

**Manuèle Debrinay-Rizos**, Aix-Marseille University (France)

#### TREASURER

**Maria Bäck**, Arcada University of Applied Sciences (Finland)

#### SECRETARY

**Francesca Imperiale**, University of Salento (Italy)

#### BOARD MEMBERS

**Bernd Fesel**, european centre for creative economy (e.c.c.e.) (Germany)

**Ana Gaio**, City University London (United Kingdom)

**Marilena Vecco**, Erasmus University Rotterdam (Netherlands)

## Professionalising students to be ready for the competitive job market

Helping today's students and early career professionals to gain valuable experience in the labour market, ENCATC is dedicated to offering opportunities to help them develop new skills and hone those they have already acquired.

In the framework ENCATC's Marie-Claire Ricome Internship Programme, Marilena Vasilaki is currently doing a communication internship at the ENCATC Secretariat in Brussels.

Having moved to Brussels from Greece, Marilena was interested in breaking into the cultural and education field in Brussels and gaining experience at the wider EU level that comes with doing an internship at ENCATC.

Marilena studied at the Democritus University of Thrace in Greece in the Department of History and Ethnology. Afterwards, she moved to Crete, her hometown, to work in the family museum dedicated to traditional instruments.

*"Having a passion for museums and culture it is natural that I directed my career in this field, in particular through my involvement in associations in Greece and Belgium,"* says Marilena who is also active as Professor of traditional dance in the Cretan Association of Belgium. *"I have an open mind, indispensable to be able to welcome all forms of culture!"*



## ENCATC's Twitter surpasses 2,000 followers! Are you one of them?

On 5 May, ENCATC had its 2,000 Twitter follower! With more followers than any of its competitors in the field of cultural management and policy, this is more evidence of why ENCATC is the top choice among academics, researchers, cultural professionals, policy makers, as well as organisations in culture, education, research, and policy.

*"We work hard to comb through the constant avalanche of information in order to share with you the top daily stories most important to our field,"* says ENCATC's social media manager, Julie Maricq.

In addition to Twitter, ENCATC is also active on Facebook which at dates counts more than 3,700 followers. For the occasion of the 4th ENCATC International Study Tour coming up in June, ENCATC will be launching its Instagram account so you can follow the 5-day programme of visits, lectures, tours, and more as we discover Boston's rich cultural offer!

Find out what you're missing by following us on these social media accounts:



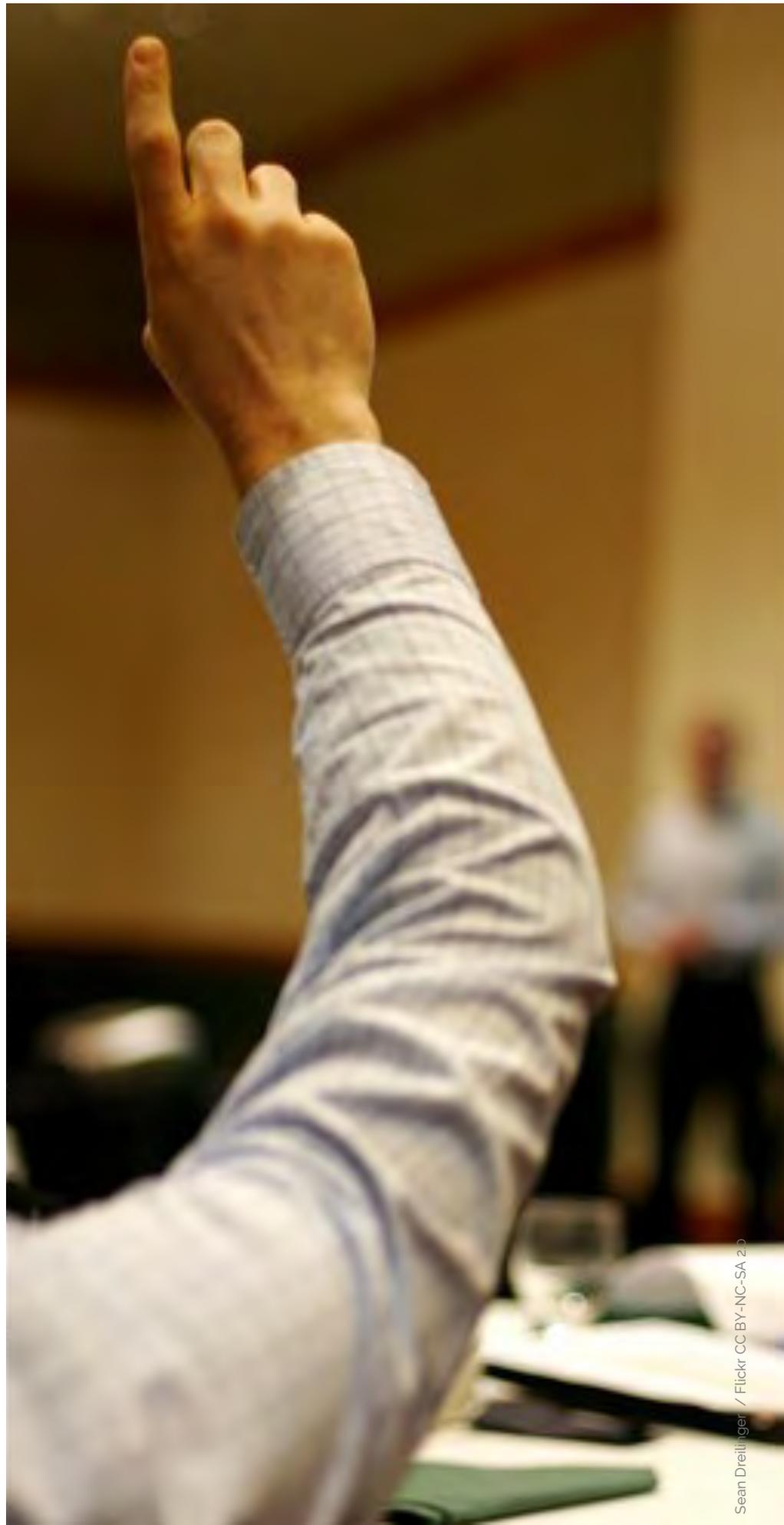
# INFLUENCING POLICY

How is ENCATC working with its members to influence policy for the benefit of Europe's cultural sector?

ENCATC is proud to be working in cooperation with members and leading cultural organisations to influence policy at the local, national, European and international level.

Be sure to join us for our next event, the 6th Annual ENCATC Policy Debate "European Cultural Leadership and the role of the artist"!

We also invite you to learn more about two recent events that will have an impact on policy for Europe's cultural sector.



## 6th Annual ENCATC Policy Debate to focus on "European Cultural Leadership and the role of the artist"



The 6th Annual ENCATC Policy debate on the 22 June in Brussels, will be the occasion to discuss cultural leadership development in a European context. Leadership in the cultural sector is mostly associated with big cultural institutions, although a lot of innovations are coming from smaller cultural organisations and from the artist. The artist is sometimes an organisational leader, but may sometimes lead in other ways. Leadership is intimately connected with change. Leadership by artists in other contexts will inevitably reflect the kinds of creative tactics and strategies that keep us moving and responsive. The focus on leadership of artists opens up a complexity around leadership and takes the discourse beyond organisations, skills and competencies.

This policy debate wants to put the attention on the different dimensions of cultural leadership and will be an opportunity to discuss with policy makers about the role policy plays in supporting European cultural leadership and what can be done to address the 21st century challenges to make Europe's cultural sector sustainable through strong influence and direction.

This major European event is designed for those who have a stake in policy issues and/or are interested in capacity building and the multiple pathways for leadership development in the cultural sector; for those who are involved in teaching and learning and wish to incorporate leadership into their practice; interested in expanding professional contacts in Europe and fostering contacts for future collaborations.

By bringing together different actors and players, this policy debate will foster reflection and stimulate a crucial dialogue on the multiple ways to deal with future leadership in the cultural sector. Moreover, it will serve as a source of inspiration for all those having a stake in ensuring the future viability of the European cultural sector.

### A day of European Cultural Leadership

The 6th Annual ENCATC Policy Debate is being organised in the framework of a day of European Cultural Leadership which will also include a presentation of the European

Cultural Leadership - the Fika project, as well as the launch of two publications!

### Policy Debate Practical Information

Partners: This Policy Debate is initiated by ENCATC, is designed in partnership with University of Antwerp/Antwerp Management School and is co-funded by the Creative Europe programme of the European Union.

Venue: ARTS 56 - Avenue des Arts 56, 1000 Brussels

Timing: from 10:00 till 13:00

Admission: This event is free of charge.

Language: English

Registration: Registration for this event is open online: <https://docs.google.com/forms/d/1aGpJToN2nXfjpSaWyMTNunYqqYJlcnWVC95jkQinyNs/viewform?c=0&w=1>

Target: Cultural operators and professionals, academics, researchers, students, representatives from European institutions, artists, media, anyone interested in this topic.

### Get the most out of your time in Brussels with these other events happening the same week

#### 21 June 2016:

- How can digital tools unlock new audiences for your organisation? // ENCATC Breakfast Training
- "Digital Storytelling - The age of the 6 second fragment" // ENCATC Seminar

#### 22 June 2016:

- European Cultural Leadership and the role of the artist // 6th Annual ENCATC Policy Debate
- European Cultural Leadership - Fika Project // Project presentation and publication launches

#### 23 June 2016:

- [Second Chance in Education](#)
- [5th European Creative Industries Summit 2016](#)

Image designed by [Freepik](#)

## ENCATC and UNCTAD's Expert Forum makes key contribution to Creative Economy Report 2016

Over 20 invited participants joined the ENCATC / UNCTAD Expert Forum on 6 April in Brussels for high-level discussions to elaborate possible topics and trends for the Creative Economy Report 2016.

As we are on the brink of a societal transition, UNCTAD wanted to incorporate the thinking of the Creative Sector and join forces with ENCATC to bring together renowned experts, leading experts and academics from respected universities, as well as representatives from UNESCO, the European Commission, and regional government to participate in the creation of the Creative Economy Policy for the upcoming decennia.

What did the group identify and interpret as the main opportunities and challenges for the creative economy? Key developments highlighted included artificial intelligence, digitization, climate change and migration as the future of the sector. These major, economy-wide trends were translated into more concrete challenges and opportunities for the creative sector. Growing inequalities for consumers and producers from the local to global creative economy were stressed as well.

There was also the emphasis on the declining willingness of the public to pay for creative goods and services and the need to convince politicians and consumers of their value. This strategy will require a structural change in perception as well as landscape. Creativity - and not technology - is the driver of innovation and sustainable development. Our new social system asks for redefinition of the creative economy's role in gender, education and employment issues.

Science, technology, engineering and mathematics (STEM) are at the center of attention in most public schools today. The focus on STEM fields was initiated to increase global competitiveness and the project does have its merits. However, it has left the arts languishing far off in the periphery. Training in the arts has been shown to improve creativity and innovation. Students learn to approach issues with a critical mind and a positive attitude towards problem solving. Exposure to the arts enhances communication skills, which are essential tools for collaboration. It develops flexibility and adaptability. Hence, it will be important to include Arts in the Educational Curricula, and move to STEAM.

Next, the discussions turned from a critical lens to a more solution-oriented mind-set. The identification of potential themes that could be explored in the report took center stage.

A returning theme is the need for non-monetary models, to rightfully describe the social and cultural dimensions of the creative economy. Purely economic models are not able to provide the solutions required for our global challenges. The creative economy in particular is an ecosystem - and not a mechanism; it is much more dynamic and more complex than linear models allow. One can find many new initiatives that arise within/from the creative economy:



bottom-up initiatives, start-ups, newly developed business-modelling, alternative finance, etc.

Furthermore, several suggestions have been made to extend the existing structure of the report, some outlined here:

- Illicit traffic of creative goods and services
- Cultural Heritage and Tourism
- The relation between traditional knowledge and vocational professions, and innovation
- Emphasis on social design - in addition to industrial design -, and design as a process
- From STEM to STEAM
- Problems of data and methods - the need for integration of the different statistical sources
- New, more advanced governance models for creative industries
- The challenges of preserving cultural identity and heritage

All of these contributions will feed into the reflection of the Creative Economy Report 2016.

*Text contributors: Rene Kooyman, Sem Houben, and Carolina Quintana.*



The **European House for Culture** (EHfC) of which ENCATC is a partner, and deBuren partnered to host the annual event, the **Brussels Conversations** on 14 March 2016 at deBuren in Brussels. This annual gathering brings together the European House for Culture members and their supporters, a pool of dynamic professionals highly engaged in culture and the concept of Europe as a cultural project, to a meeting focusing on content development.

The event brought together over 20 influential personalities for a roundtable discussion about an ongoing campaign the European House for Culture, as part of the **Cultural Coalition for a Citizens' Europe** (CCCE), has been working on called **The Decisive Deal: A European Resolution on Culture, For Values, Democracy and Citizenship**. The participatory process has gathered citizens' ideas from across Europe and advanced them during various events and online over the last several years. Developed together with high-level politicians, we are now working with elected leaders of all parties at local, national and European level in order to realize the goals. This event was a critical moment to discuss making these goals a reality.

The content discussed at Brussels Conversations was provided by a new publication that the European House for Culture, an initiative of the European Festivals Association - EFA, is developing featuring essays from leading lawmakers, mostly Members of the European Parliament, on the future of cultural policy in Europe. The contributions discuss the role that culture play in citizenship across Europe and envision the mutual responsibility that culture and Europe bear towards one another. They represent the individual visions of eight Members of the European Parliament (MEPs), from the Progressive Alliance of Socialists and Democrats, the European United Left/Nordic Green Left, Greens/European Free Alliance, and the Alliance of Liberals and Democrats for Europe. And very important, the vision of the commissioner for culture Mr. Tibor Navracsics himself.

One theme that emerged was featuring artists more prominently at the center of all actions. Participants thought that too many of the discussions with leading policy makers are made by managers or networks, and rarely feature artists themselves. This was a part of a growing theme, as MEP Martina Michels reminded us in her essay for the publication that "*lousy payment is typical*" in these sectors, and detects a pattern of self-exploitation. She goes further to suggest that "*Too often and too easily therefore cultural producers are made to a role model of a new working class:*

*enterprising, self-organized and satisfied with few social protections.*"

Another key topic in the European Resolution on Culture and the essays from lawmakers pertained to public spending on culture. In his essay, MEP Arne Lietz states "*that spending on culture should be compulsory and that investing in culture should be an EU responsibility, comparable to investment in the overall European project.*" The participants discussed the need for direct action towards the EP but also a concerted effort in the local and national contexts to raise awareness to the need for this resolution. One key suggestion was to focus on national governments that already devote key spending percentages to culture and to use them as the good practice examples and allies in the process to inspire action in other Member States where the budgetary allocation to culture is lacking.

Tied to the issue of funding is that of subsidiarity. Culture remains in the exclusive rule of the National States, thus, our goal of a resolution will only be implemented if it is approved in each country. The goal of this dialogue is to establish a European model for a cultural policy that streamlines and acts as a guiding principle across all levels of governance: a model for positive civic values, social justice, solidarity; citizenship through culture, access to culture, cultural participation and artistic creation.

As the EHfC and many other partner organizations have stated before, Europe's cultural diversity and the power of its cultural activity are invaluable resources and should form the engine that drives the engagement between European citizens and around the project of the European Union. Only by developing a thoughtful framework that effectively acknowledges culture as a provider of strong mechanisms for the development of civic values can we think about the future of the EU outside economic fatalism and outside a narrative of political failure.

The outcomes proposed by our participants at the **Brussels Conversations 2016** will serve as the topics for the work we undertake in 2016. We envision that the Resolution and the upcoming publication will inspire action in the European Institutions, in the Member States at large, as well as the local level. We invite you to join us in this collaborative work process.

For more information contact Eva Nunes  
[eva.nunes@houseforculture.eu](mailto:eva.nunes@houseforculture.eu)

# NETWORKING

At ENCATC we're growing our network and growing our opportunities and you can too!

Networking is the surest way to expand your professional contacts and step up your career profile to the international level.

ENCATC events have a rich diversity of participants from different countries and sectors.

Take these valuable networking moments to find new audiences. Be inspired by innovative ideas. Meet potential partners for your projects. Demonstrate what you and your institution have to offer today's key players in cultural management and policy!



## 4th ENCATC International Study Tour in Boston to shake up strategy, funding models and new opportunities



Photo by The Huntington Theatre Company via Flickr. CC BY 2.0

New York, Shanghai, Barcelona, and now Boston! With the 4th edition of ENCATC's International Study Tour you're invited to discover what goes on behind the scenes in one of America's major cultural cities! With more than 16,000,000 visitors each year, participants will come and see what's buzzing about Boston and experience first-hand its legacy for arts, culture and education.

The five-day **intense** and **interactive** programme is a once in a lifetime experience to gain **new perspectives** and **insights** into the **city's vibrant cultural scene**. With this year's line up of speakers we're giving participants privileged insight into innovative strategies whether that be for the city of Boston or comparisons between Europe and the United States. Participants are also going to learn about different funding models for culture and unlock opportunities for their organisations to present projects and make new contacts.

Not your average visit, the ENCATC International Study Tour includes lectures, study visits, cultural tours, and lively discussions led by distinguished experts in the field. The tour's many networking opportunities will have participants mingling with leaders, experts, professionals, practitioners and artists in Boston's cultural scene.

### Go beyond: unique access in the field

Any tourist can visit Boston's major cultural sites, but ENCATC's study tour will take it to a level not accessible to the average visitor. We are guiding participants **into the field** to gain insider views to the **Museum of Fine Arts Boston**, the **Boston Symphony Orchestra**, **Boston Pops**, **SoWa Boston**, **Harvard University**, and more to meet directly with leaders and professionals working in these flagship cultural institutions, engaging with local artists, and discussing with community leaders.

### Leaders and experts at your fingertips!

ENCATC is excited to hear first-hand from cultural leader **Margo Saulnier** (Pops at the Boston Symphony Orchestra) to learn about their challenges, successes, and innovative

ideas implemented to ensure a dynamic cultural offer for audiences coming near and far.

We will speak with **Allyson Esposito** (The Boston Foundation) to understand how one of the oldest and largest community foundations in the United States serves the Greater Boston area and its actions in the cultural arena.

**Julie Burros** is the first Chief of Arts and Culture in Boston to be appointed in more than 20 years. She'll be sharing her experience and knowledge with and how under her leadership, Boston has been rolling out new initiatives to boost culture and creativity, create a vibrant and sustainable arts and culture ecosystem, mobilise likely and unlikely partnerships, and increase citizen engagement.

**Tim Rivera**, Programs Officer for the Delegation of the European Union to the United States, will speak about the public diplomacy strategy of the EU Delegation and the cultural programmes run in the US: from the EU Embassies' Open House, European Month of Culture, AFI-EU Film Showcase, the Kids Euro Festival, and the Getting to Know Europe grants programme. He will also speak about different funding and management models for cultural operators in the US versus Europe.

### Grow your network and your institution's

In a convivial and relaxed atmosphere, participants are going to exchange ideas, projects, and experiences with key cultural players, academics, researchers, entrepreneurs, policy makers, and artists from North America and Europe.

### Meet a dynamic group of people

This international study tour has been designed to academics, researchers, cultural managers, practitioners, artists, policy makers, students and the wider public interested in gaining unprecedented access to Boston's cultural institutions, the knowledge and expertise of cultural and community leaders, and grow their network in the United States!



*"The ENCATC International Study Tour initiative is the opportunity to meet highest-level inspiring people in first-class frameworks. It's a real unique enriching full immersion into the world of culture and cultural management!"* said Federico Rinaldi, project manager at Ghislierimusica in Italy who participated at the 3rd ENCATC International Study Tour held last year in Barcelona.

**8 key benefits to be unlocked for professionals and their institutions**



**Explore a vibrant cultural city** - Get to know Boston in a way never before with behind-the-scene visits

**Receive first-hand knowledge** - Learn from leading experts and practitioners

**Leave inspired** - Get the latest trends and practices happening in the field right now

**Expand your professional contacts** - Network and share your experiences with other participants from Europe and beyond



**Develop collaborations and ties** - Meet with representatives from universities, art organisations, and cultural companies

**Raise the profile of your institution** - Present your institution to an American and international audience

**Find partners** - Share your project ideas to find American and international partners

**Professionalise your staff** - Bring back best practice and cases to be shared with colleagues



**Who are these speakers to your left?**

Check out our programme and brochure to learn more about leading experts joining us in Boston! They are coming from academia, cultural institutions, policy, and local government.

FOR MORE: [www.encatc.org/en/events/detail/4th-encatc-international-study-tour-in-boston/](http://www.encatc.org/en/events/detail/4th-encatc-international-study-tour-in-boston/)



## ENCATC celebrates 30th Cultural Happy Hour at Brussels Art Fair

For the 30th edition of ENCATC's popular Cultural Happy Hour initiative, a special evening and guided visit was organised at the 34th edition of the Brussels Art Fair on 22 April.

37 participants from the cultural, education, policy and business sectors attended to celebrate this milestone for ENCATC and as a gift, Cultural Happy Hour guests were offered Special Guest VIP cards, giving them permanent access to the fair, and free entry in museums and art centers in Brussels during the fair.

Taking place for the first time at Tour & Taxis, the fair in 2016 brought together 141 galleries (including 31 newcomers) from 28 countries, represented in three main sections: PRIME, DISCOVERY and a new section, REDISCOVERY, with works by important artists, living and deceased, from the historic avant-garde. There were also 24 galleries participating in SOLO, a section dedicated to the presentation of individual artists' work. Finally, the flagship project for Art Brussels 2016 was an exhibition entitled Cabinet d'amis, with works from the collection of internationally recognised Belgian curator Jan Hoet (1936-2014). With the move to its spectacular new location, Art Brussels continues to evolve, with a view to retaining its cutting-edge character (with Discovery and Rediscovery) and established talents (in Prime).

To provide an inside view into these developments of the fair and its inner workings, Cultural Happy Hour guests were greeted by **Katerina Gregos**, Art Brussels' Artistic Director. In her presentation she explained the motive behind the new REDISCOVERY section was in part to combat presentism and ageism where we tend to be too focused on what is "hot" right now and forget about artists who have come before, deserve our attention, have been overlooked, or forgotten.

ENCATC's Cultural Happy Hours were launched in 2013 to: **catalyse** international partnerships, cross sectorial exchanges, collaborations and knowledge transfers among networks and organisations acting in the field of arts and culture based in Brussels; **strengthen** the Belgian artistic and cultural scene and its European projects by enlarging their audience; **connect** with a variety of stakeholders based in Brussels through culture; and **create** innovative partnerships among cultural, business and education sectors. They are organised in partnership with the Creative Europe Desks Wallonie-Bruxelles and Vlaanderen, with the support of the Creative Europe programme of the European Union.

To date, ENCATC has organised 28 Cultural Happy Hours in Brussels and one in Paris and one in Barcelona gathering more than 675 participants including: artists, cultural workers, leading researchers and academics, representatives from the European Commission and European Parliament, as well as professionals from business sectors such as banking and finance, energy, ICT, and real estate.

There has also been a strong diversity of countries and cultures represented at the ENCATC Cultural Happy Hours with participants coming from: Austria, Belgium, Bulgaria, China, Egypt, Finland, France, Germany, Italy, Luxembourg, Malta, Netherlands, Portugal, Singapore, Spain, Sweden, Turkey, Romania, and the United Kingdom.

This has also been an excellent opportunity for ENCATC to reinforce its partnerships with renowned cultural organisations such as the Brussels Philharmonic, the BOZAR Centre for Fine Arts, Les Halles, CIVA - International Center for City, Architecture and Landscape, the Brussels Creative Forum, the Brussels Art Factory, the Foire Internationale d'Art Contemporain, BRAFA - Brussels Art Fair, and many more. Going beyond the cultural sector, ENCATC has also successfully established partnerships with the Banca Monte Paschi Belgi and CUMEDIAE, a non-profit agency.

FOR MORE:

[www.encatc.org/en/events/past-events/cultural-happy-hour/](http://www.encatc.org/en/events/past-events/cultural-happy-hour/)

FOR PHOTO ALBUMS:

[www.facebook.com/ENCATC](https://www.facebook.com/ENCATC)



Katerina Gregos, Art Brussels' Artistic Director speaking at the 30th ENCATC Cultural Happy Hour on 22 April in Brussels;

# STIMULATING EDUCATION



## How is ENCATC professionalising the cultural sector through education and training?

ENCATC aims to ensure the cultural sector's sustainability, adaptability and employability by offering its stakeholders education and training opportunities for lifelong learning.

In this section of *Stimulating Education*, you can learn how we are training professionals to stay up to date on digital tools and how to use these tools to unlock understanding of their audiences.

We also have updates on projects related to cultural leadership in Europe, the role of the artist, and audience development training and resources for the European cultural sector.

## How can digital tools unlock new audiences for your organisation?



Next, in the ENCATC Breakfast training series, we invite you on 21 June in Brussels to gain access to the most up to date and innovative digital tools waiting at your fingertips. Learn how you can exploit them for your needs and those of your organisation. Get in depth knowledge and expertise in our concentrated and to-the-point training format.

From popular demand, ENCATC is bringing again to Brussels our trainer and social media researcher, **Christopher Hogg**, from Goldsmith's University of London. He will guide you through the training and hands-on experiences so you can immediately unlock the potential and efficiency of these digital tools.

In the last two years, Smartphone penetration has reached 78% - and that's just in the United Kingdom. More and more people are using these devices as the hub of their lives. There is not a forest of newspapers anymore on the metro, there is a forest of phones.

People can begin the journey of a visit to your institution from anywhere. Most importantly, you can use the devices to bring people closer to your cultural institutions. "This is a great creative opportunity", says Christopher Hogg. "However also, the data that comes from Social Media gives us a great opportunity to really understand an audience in real depth. However it is also important to point out that different people like to be communicated with in different ways. Some love printed word, some love video, some love social media. We are all different."

The final aim is to make participants confident with data, so they can use it to either help with fundraising or simply bring their art closer to digital audiences.

This training will be followed in the afternoon by a **seminar "Digital Storytelling - The age of the 6 second fragment"**. How can you tell a story online in a world of constant interruption? How do narratives behave in a world of fragments of small digital content? What can we learn from video games in the way we tell stories? And why are we amazing at putting on a cultural experience, but find it so difficult to tell stories about the value we create? This session looks at all of these questions, and seeks to pass on the skills necessary to tell memorable stories online. We will do practical exercises in writing about our projects with power and authenticity. Finally we will look at the role of live video in bringing people closer in to the art. Reservation for the seminar will open soon.

This ENCATC Breakfast and Seminar are designed for cultural managers, academics, researchers, educators, trainers, policy makers, artists and any professionals who have a stake in the cultural field or who are interested to learn more about digital tools.

### **ENCATC Breakfast Practical Information:**

Dates & Place : 21 June 2016 in Brussels

Timing: 08:30 - 13:30

Language: English

Reservation for ENCATC Breakfast: [www.eventbrite.com/e/encatc-breakfast-digital-tools-for-cultural-managers-tickets-24253161860](http://www.eventbrite.com/e/encatc-breakfast-digital-tools-for-cultural-managers-tickets-24253161860)

Website: [www.encatc.org/en/events/detail/digital-tools-for-cultural-managers/](http://www.encatc.org/en/events/detail/digital-tools-for-cultural-managers/)



**Christopher Hogg** is a social media researcher and digital marketing consultant. He is also a playwright, storyteller, stand-up comedian, technologist and librettist. Chris, from London, is researching his PhD in British Comedy and Its Value to the British Economy at the Institute for Creative and Cultural Entrepreneurship at Goldsmiths College. It was at Goldsmiths in 2014 that he gained a distinction in his MA in Writing For Performance. As a counterpoint to creative precariousness, Chris has worked at the cutting edge of digital marketing for nearly two decades; his understanding of this medium is extremely deep and practical. Chris' latest project is teaching Social Media Marketing for Artists, Artistic Institutions and Cultural Entrepreneurs at Goldsmiths.

## How to make free online tools *really* work for your needs and that of your cultural institution?

*Lifelong learning training in Brussels helps cultural professionals to tailor digital tools to their needs and those of their institutions.*

It seems there are new online tools launched everyday. With promises to make your life easier, manage projects more efficiently, erase the headache your inbox flooded daily with email, how do you choose which one is right for you? How can you know it will truly respond to the needs of your organisation and fit in to your working culture?

Having studied and analysed different tools and their methods, ENCATC introduced Trello into its daily working methodology. *"We can not ignore today's work culture is changing. We're expected to get more done in less time, coordinate with partners in different cities and time zones, all while guaranteeing the quality that is expected by our members and followers. If you don't adapt you won't survive,"* says ENCATC Secretary General, GiannaLia Cogliandro Beyens as to why ENCATC took the digital tool leap with Trello.



Having gone through a training on Trello followed by a testing period and developing a series of specialised templates, ENCATC wished to share its experience and best practice with other networks and cultural organisations.

On 20 May in Brussels, ENCATC held a training on Trello in its Breakfast training series for professionals from cultural networks and organisations in Brussels. Hosted at the Polish Cultural Institute in Brussels, participants received personal attention to learn new Trello skills quickly and easily. *"The challenge with these free tools and their user-friendly format, is to go beyond the initial easy setup and really understand how to tailor the tool's abilities to your specific needs,"* says ENCATC Community Manager & Website Coordinator, Julie Maricq who gave the training and was an early adopter of Trello when it first came onto the market. *"It is key to have patience. With any change to our working culture, the introduction of a new tool requires time and persistence to allow users to become familiar with a new way of working."*

Due to the positive reception of this training, ENCATC has had requests to do special training for other teams of professional organisations in Brussels.

### You asked and we've answered: How can I get even more out of my training?

#### *"Get Trained, Get More, Give More" Fidelity Programme*

In April 2016 ENCATC launched a new fidelity programme for participants of its ENCATC Breakfast Training. With "Get Trained, Get More, Give More" participants can earn free training for their continued professional development or can choose to donate it either to someone unemployed or to a colleague or friend.

#### *Corporate/Institutional Offer*

ENCATC has a special offer for institutions seeking learning opportunities for their team. These training are an efficient way to train multiple people on your staff, stimulate constructive dialogue on best practice, and improve team communication in a convivial learning environment.

#### *Become a member of ENCATC*

Free access to the ENCATC Breakfast trainings are just one of many benefits ENCATC members enjoy! In addition to regular opportunities to get trained, and expand your network and that of your institution, you'll unlock the terrific benefits already enjoyed by more than 120 prestigious member institutions in over 40 countries.

### Win a free training!

*The choice of topic of the next ENCATC Breakfast training could be in your hands!*

Which of 4 opportunities to professionalise your career would you like to select next? We want to know what training topics are most important to you! Help ENCATC tailor its lifelong learning series "ENCATC Breakfast" to your training needs.

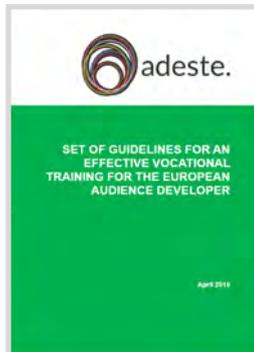
[CLICK HERE TO ANSWER!](#)

The winner will be announced on our [Facebook](#) page on 1 June.

*All conditions, eligibility, and selection are outlined at the end of the survey.*

## A new set of guidelines now available for effective vocational training for the European Audience Developer

*"The most effective audience development takes place in a planned way and contributes to broad organisational aims. Having a well-considered plan is the starting point."*



The ADESTE "Set of guidelines for an effective vocational training for the European Audience Developer Training toolkit prototype - Resource Pack" was produced to accompany the ADESTE pilot training programme as part of the resources to help organisations develop their audience development plans by seeing the advantages of being able to implement a step-by-step approach and to be able to instigate organisational changes with an evidence-based approach.

The Guidelines will introduce you to a simple but effective framework for building a plan suitable for all sorts of experiences, art forms and types of organisations, regardless of scale, resources or mission. The process of creating an audience development plan will illustrate the principles of effective audience development and highlight the skills and approaches required.

There is no single, right way to create an audience plan. Organisations play different roles in the "cultural ecosystem" and any audience development plan should reflect the scale, resources, personality and purpose of each. Organisations try to reach different audiences for different reasons and do so in different ways. This diversity is the sign of a healthy and creative cultural sector.

ADESTE developed a distinctive audience development approach or philosophy, which is holistic, audience focused and entrepreneurial and a place to think of others as collaborators and not competitors. The ADESTE view is that audience development is the process by which cultural organisations might become more democratic and socially relevant as well as financially sustainable in a lasting and meaningful way. Furthermore, the kind of audience-centric thinking that audience development demands is still a new idea, often requiring organisational change, if not a change of hearts and minds.

Our approach to training therefore reflects this understanding and is designed to equip trainees to use simple and effective strategy tools, whilst valuing their combined knowledge as audience practitioners, and recognising their role as change agents.

This approach provided an increased enthusiasm to be able to make a long-term difference within an organisation and the sector. The people, trainers and trainees as well as the "sharing" through the Action learning were the distinctive aspects of the training.

FOR MORE: [www.adesteproject.eu/guidelines-set-guidelines-effective-vocational](http://www.adesteproject.eu/guidelines-set-guidelines-effective-vocational)

*The project was funded by the Lifelong Learning programme of the EU.*

## What is the place of the artist in cultural leadership?



The "Cultural leadership and the place of the artist" international research project is approaching a key phase with a series of seminars taking place this summer. These sessions focus on the relationship of artists to processes of leadership and policy in the cultural sector. ENCATC is a core partner alongside the Clore Leadership Programme, Creative Scotland and co-ordinators On The Edge, a research team at Gray's School of Art (Robert Gordon University, Aberdeen).

The first event was in Edinburgh on 20th May and involved a day of discussions with artists, researchers and policy makers. On The Edge has produced research on these topics over the last decade, including the influential Artist as Leader project and a newly published thesis on The discourse of cultural leadership (Price 2016).

This project extends engagement with the research among cultural professionals, examining reciprocal influences across aesthetic, organisational and social dimensions in current European contexts. Further events follow in Brussels (12th July) and London (15th September). The project has also appointed an Artist-in-Residence, Rosanna Irvine, to generate additional creative perspectives on the research.

The project firstly benefits direct attendees at events, including representatives of partner organisations plus local sectors invited through partners' networks. It also reaches wider networks accessible through partner organisations via the dissemination of publications and research presentations/web resources.

FOR MORE:

Sign up for updates on the [project blog](#)

CONTACT:

For enquiries contact Dr Jon Price at [j.price1@rgu.ac.uk](mailto:j.price1@rgu.ac.uk).

*This work is funded by the UK's Arts & Humanities Research Council.*

## ENCATC Collaborative Masterclass on European Cultural Leadership takes a serious look at Leadership development in the European cultural sector: paradigms, pedagogies and practices

### *The importance of cultural leadership, tolerance, and interculturalism*

We are sure our readers will recognise the date of 22 March in Brussels for its significance as marking yet another atrocity, not just against innocent men, women and children, but challenging our very humanity and how we care for ourselves on this planet. As news filtered through of the bombings, a decision had to be taken whether to proceed or to cancel this Masterclass. A decision was taken that if people turned up and wanted to go ahead, we would. Of the 60 registered participants, about 30 arrived and everyone felt it important to continue. This reaction, in itself, gave people an opportunity to share and support each other and to offer different perspectives on the tragic circumstances we found ourselves in. Indeed, the international and multicultural nature of our gathering spoke to ideals and aspirations that embrace interculturalism, learning and freedom of expression, values that gained in relevance, as the day went on.

The structure of the Masterclass saw four provocations in the morning from different perspectives on leadership: Dr Jon Price (Gray's School of Art at Robert Gordon University, Scotland), Hatem Hassan Salama (Project Manager for Tansem Shami), Marjolein Verhallen and Pepijn Reeser (LinC project, Netherlands) and Dr Visnja Kistic (Creative Mentorship project, Serbia). The afternoon was then given over to interrogating issues that had been raised during the morning's provocations but also within the context of the European Cultural Leadership Project - 'The Fika Project' initiative, which was presented to participants during this second phase of the programme.

Some of the main questions raised during the morning were interesting not only for their diversity but in their common approach to leadership, namely a non-hierarchical and collective based approach, rather than the traditional top-down, individualistic style. Jon posed the question of leaders as instigators, the people who act and then give permission for others to act. But, once the initial step is taken, what happens then? Who controls the resulting process? Hatem continued this line of inquiry by emphasising that the process is very important and should not be ignored or suppressed by the tyranny of results and outcomes and that true leadership is much more a collaborative and participatory process. Marjolein and Pepijn pointed out the dichotomy between the collaborative process and what is often a very individualistic practice for the artist. Can this collective approach undermine the freedom of the individual? And is there a danger of blandness in the collective approach in what should be a very dynamic sector? Visnja raised the question of difference and how one model will not fit all circumstances. Different cultural histories and experiences need to be taken into account and it might be better to refer to an intercultural, rather than an international, approach.



The programme also featured 'reflections from a critical friend' Maureen Salmon, (Founder Director, Freshwaters Consultancy, London), who responded to the various interventions and gave insightful comments from an outsider's perspective.

It is fair to say no definitive answers were found to the questions raised but, as was mentioned continually throughout the day, the process itself was illuminating and the discussions will continue, particularly in the context of the European Cultural Leadership - Fika Project, which has



another event planned for June, where two books will be launched on this subject of cultural leadership.

It is worth finishing with the European Cultural Leadership - Fika Project vision statement, which was presented, as part of the afternoon programme:

*Supporting leadership in the arts and cultural sector for change-makers internationally who are working to make the arts more relevant and creativity more central to people's lives in the 21st Century, contributing to increased social and cultural democracy, empowerment and sustainable change.*

There was a question from one of the participants as to whether this statement is too idealistic. Yes, it could be read as such but given the reality we are living in the world today and the terrible events taking place outside of the meeting hall on March 22nd, idealism may be needed now more than ever before. We have to be visionary, creative and dynamic, if we are to overcome this place of fear and

darkness that we find ourselves in. As was said during the day, first steps have to be taken and we must support leadership that is attempting to take these steps. That was the unifying factor of all who participated in this collaborative masterclass and potentially there is a lot of strength and support available to future change-makers working for 'increased social and cultural democracy, empowerment and sustainable change' if European Cultural Leadership - Fika Project and other similar projects can be developed.

FOR MORE ABOUT THE EUROPEAN CULTURAL LEADERSHIP PROJECT:

[www.europeanculturalleadership.org/om/](http://www.europeanculturalleadership.org/om/)

*This text was contributed by Sandy Fitzgerald, Olivarte Cultural Agency, a project partner.*

*The ENCATC collaborative Masterclass was organised in the framework of the European Cultural Leadership - Fika project, a two-year partnership initiative supported by Erasmus+ and Västra Götaland region Sweden. The project consortium is led by Nätverkstand Kultur in Sweden and includes ENCATC, Trans Europe Halles, and the Olivarte Cultural Agency.*

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**The European Cultural Leadership - Fika Project** was developed in five steps:

An examination of the leadership CPD (Continuing Professional Development) needs of the cultural sector, focussing on Europe:

-  A survey of existing cultural leadership training in different parts of the world;
-  *Narratives by Cultural Change Makers*: international case studies of the professional lives of ten cultural leaders published in book form and made available on the project website;
-  *Perspectives on Cultural Leadership*: an anthology of research and essays published in book form and made available on the project website;

And will finally the project will result in:

*The Fika Cultural Leadership Programme*: an intensive residential and distance learning programme that invites cultural change makers across the world (particularly – though not exclusively - those operating at small scale) to take a break from their day-to-day responsibilities. Not just to drink coffee and eat cake, but also to meet colleagues and mentors, share experiences, learn from others, take the opportunity to reflect, access new networks and make new collaborations (information - and application form to follow - on the project website): <https://europeanculturalleadership.org/om/>

# FOSTERING RESEARCH

We're supporting excellence in cultural management and cultural policy research

In May 2016 ENCATC has launched two research calls to both collect the latest research trends and developments and reward excellence in the field of cultural management and policy.

Don't miss these opportunities to present your work to a wide international audience with bonus publishing opportunities to advance your career!



## CALL FOR ABSTRACTS: 7th Annual ENCATC Research Session

ENCATC invites abstracts submissions for the [7<sup>th</sup> Annual ENCATC Research Session](#) that will be held on the 6 & 7 of October during the **24<sup>th</sup> ENCATC Annual Conference** to be organised in Spain, in the city of Valencia next **5-7<sup>th</sup> of October 2016**. Proposals from any relevant discipline will be considered, provided that they make an original academic contribution to the study of arts management and cultural policy.

### Topics of Interest

Papers are welcome on all arts management and cultural policy areas including:

- Arts and culture education
- Cultural policy and arts management
- Culture and local, regional and national development
- Cultural heritage management
- Cultural and creative industries
- Culture in external relations and cultural diplomacy
- Cultural networking

Research in the following subject areas is particularly welcome:

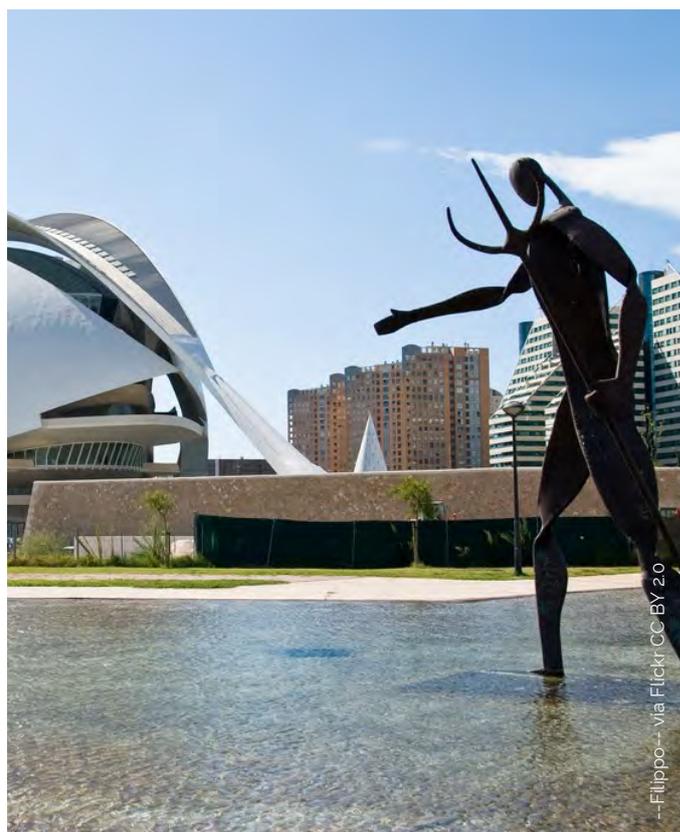
- Digital means for audience development
- Participatory governance of cultural heritage
- Cultural and creative sector: entrepreneurship and innovation
- Promotion of cultural diversity: cultural external relations
- Monitoring culture and creative interventions: urban futures and social engagement

### Submission Guidelines

All those wishing to present a paper at the ENCATC Annual Conference's Research Session must submit an abstract of **300 words** by **Monday, 20 June 2016**. All abstracts must include a title, author(s) (names, affiliations, e-mails of all authors) and 3-5 key words. Authors are also asked to submit a **short biography** that includes name, institution, position, publications (if appropriate) and research area (300 words maximum).

### Publishing Opportunities

All accepted papers will be published in an **electronic book of proceedings (with ISBN number)**, which will be made public at the time of the conference. In case you prefer not to have your paper included in the book of proceedings, we kindly ask you to let us know when submitting your proposal. The electronic book of proceedings may include papers in English, French and Spanish.



Papers presented at the ENCATC Research Session may also be considered for publication in the [ENCATC Journal of Cultural Management and Policy](#). The Journal works independently from the Research Session, which means that Research Session panelists are invited to re-submit their papers for the Journal when the call for its 7th volume will be launched (after the conference), but their papers will only be considered for the Journal upon resubmission in response to the call. It must be noted that only papers in English could be considered for publication in the ENCATC Journal.

### Annual Conference Scientific Committee 2016

The Scientific Committee 2016 of the [24th ENCATC Annual Conference](#) is a provisional scientific committee who defines the structure and themes of the conference, selects speakers and facilitators, and defines the cultural programme and study visits. Some of its members are also involved in the review of the abstracts and papers for the Research Session.

DOWNLOAD THE CALL & FOR MORE:  
[www.encatc.org/en/call-for-abstract/](http://www.encatc.org/en/call-for-abstract/)

*The ENCATC Research Session is co-funded by the Creative Europe programme of the European Union.*

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\*IMPORTANT INFORMATION!

**05 October 2016:** The first day of the ENCATC conference, 5 October is open to **ENCATC members ONLY** for the General Assembly and Members' Forum.

**06-07 October:** These two days of the conference are open to **everyone!**

## CALL FOR APPLICATIONS: 3rd ENCATC Research Award on Cultural Policy and Cultural Management



ENCATC welcomes applications for the [3rd ENCATC Research Award on Cultural Policy and Cultural Management](#).

The **ENCATC Research Award** was launched in 2014 to reward the best recently published PhD thesis presented by a young researcher.

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

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

The ENCATC Award **targets emerging researchers** in the field of cultural policy and cultural management up to 35 years of age from Europe and the rest of the world.

Granted each year, **the Award consists of the translation** of the winning PhD thesis into English or French and its **publication** in the Cultural Management and Cultural Policy Education Book Series, a new series of publications specialising in topics related to cultural management and cultural policy headed by ENCATC. The international dissemination of the ENCATC Book Series is ensured by Peter Lang, an international publishing group.

In 2016, the **ENCATC Award Ceremony** will be organised in **Brussels on 15 December**.

### Eligibility

The PhD thesis submitted to the call must have been defended between the dates of 01/01/2015 and 30/06/2016 and be qualified with cum laude. All the PhD's must be presented in English although the original version can be in another language.

### How to apply

Candidates must fill in the [online application form](#) and send the following documents by the **deadline 30 June**:

- CV
- A cover letter
- A 3,000 word summary of the PhD thesis in English
- Letters of recommendation of two members of university's jury/assessment board involved in the public defense process

Applications which do not meet eligibility criteria or do not respect the application procedure will be rejected automatically. The requested documents should be sent to [g.cogliandro@encatc.org](mailto:g.cogliandro@encatc.org).

### Evaluation Guidelines

An [international Jury](#) will evaluate the applications and select the winner. For this Award, ENCATC uses a very broad definition of culture, going from the arts, heritage and culture to the cultural and creative sectors. In 2016, the thematic areas (not exclusive) for the competition are the following:

- Developing intercultural and trans-national dimensions of cultural policies and cultural management issues;
- Culture as tool for soft power;
- Creativity, entrepreneurship and innovation;
- Participation and digitization;
- Values and ethics in cultural policy and cultural management.

### Qualification Criteria

- Quality of the research and the research methodology
- Originality
- Innovative character
- International dimension of the research
- Comparative perspective of the research
- Relevance and inspiration for the field and/or for policy makers

FOR MORE: [www.encatc.org/en/award/](http://www.encatc.org/en/award/)

*The Award is co-funded by the Creative Europe programme of the EU.*

# ENCATC IN CONTACT



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

The first interview is with one of our newest members to join, Il Sole 24 Ore Business School in Italy, who we introduced you to in issue 100.

Continuing our new series focusing on cultural entrepreneurship we're learning more in this issue about the role women are to play.

The second interview is with Valentina Zoccali of the WISE4ALL campaign. She and her team are working to give a voice to women to share their perspectives and knowledge to contribute to society, culture, sustainable development, and research.

## ENCATC in Contact Interview with Il Sole 24 Ore Business School in Italy

*Il Sole 24 Ore Business School in Italy is one of the newest members to join ENCATC in 2016. ENCATC interviewed the Business School to learn why it wanted to be part of the network, its expectations and wishes for future development, and new projects.*

### Why did Il Sole 24 Ore Business School want to join ENCATC?

We wanted to join ENCATC to become part of such an international network made up of Institutions and professionals working in the field of education and cultural management. We aim at building strong relationships with international organisations in order to provide our students better placement opportunities throughout Europe. The ENCATC PRAXIS e-magazine for Students is an excellent resource. Each month our students are presented with a variety of opportunities around the world and in the cultural sector to build up their CV with professional experience. PRAXIS also includes ways for our students to expand their network, get involved in the larger European community, participate in short training sessions, and read inspiring stories from young cultural entrepreneurs.

We also hope to get the chance to invite and host some of the most important members of ENCATC who are renowned academics, researchers and practitioners, to be international lecturers in our courses in cultural management and policy thus to guarantee our students the best education on the main subjects.

We are also open to visit other ENCATC member institutions to bring our



know-how and our view on many topics, sharing knowledge and embracing diversities.

### What are your expectations concerning the ENCATC network?

We expect to build strong bonds with international members of the ENCATC network as to share information and know-how. We are interested in innovative curriculum, case studies, practice, etc. that will inspire new ideas. It's also useful and interesting to see in each issue of ENCATC News e-magazine what ENCATC members are doing in terms of research, projects, publications, and why they joined the network and what they expect.

We would also like to make a significant contribution to international projects thanks to our own network of skilled professionals. We are convinced this is an added value we can bring to the network and its members around the globe.

### How would you like to see ENCATC develop in the future?

We would like to see the ENCATC network grow even further, connecting more and more organisations, institutions and professionals from all over the world. This will open more opportunities for collaboration, projects, and new models.

### Do you have any projects you're working on that are interesting for ENCATC members and followers?

We are developing new educational projects in several fields such as: art, luxury and marketing.

The choice is simple: Italy is a country that is recognised worldwide for its architectural beauty, for its history and for the success of its luxury and fashion brands.

Rome is the ideal venue for courses on Art and Museum management. It is home to some of the world's most extraordinary artistic masterpieces ever realized, not to mention the Vatican City. Besides, Rome is a modern European capital hosting international political, artistic and business events.

Luxury goods, fashion and lifestyles are some of the most important areas of the Italian excellence. Milan in particular is internationally recognised as one of the world's most important fashion luxury capitals. Regarding marketing, in our courses we host several important academics who work in the field.

All of these courses are entirely taught in English and are designed for students coming from all over the world. We aim at giving them the chance to attend our courses and enjoy the beauty of our country.

FOR MORE: [www.bs.ilssole24ore.com](http://www.bs.ilssole24ore.com)

Are you interested in getting in touch with the Il Sole 24 Ore Business School?

ENCATC Contact: Serena Mola  
[serena.mola@ilssole24ore.com](mailto:serena.mola@ilssole24ore.com)



## WISE4ALL: giving a voice to women

### ENCATC in Contact Interview with Valentina Zoccali, General Secretary of Sustainable Communication Association

*ENCATC had a conversation with Valentina Zoccali, a young professional working behind the WISE4ALL campaign which aims to enhance women's contribution to the innovation processes that are currently happening our society.*

#### **What is WISE4ALL and where did you get the idea?**

WISE4ALL is an initiative launched by S-Com (Sustainable Communication, a non-profit association based in Brussels), which aims to enhance the female contribution in the innovation processes that are currently crossing society. Basically, we started from a reflection on the "new social revolution" that is challenging the paradigms on which the present society is built. The advent of new digital technologies, the Fourth Industrial Revolution, the new role of research, the social innovation processes, the new forms of citizens' engagement are substantially changing our economies, our lives and our labour market. In our perspective, the new idea of society that is developing nowadays requires an increasing effort in the inclusion of women's perspectives. According to recent reports, the global economy would benefit substantially from greater participation of women in the global workforce. In this sense, women's success in the economical context can be achieved only if it is combined with an evolution of women's role in the society. A sustainable development model that integrates both genders through the harmonization of their peculiarities.

#### **What impact or influence can WISE4ALL have on the culture and education sectors?**

In WISE4ALL vision, social innovation means to rethink the society in a more inclusive and sustainable way thanks to new tools and technologies. In this sense we can say that cultural and training aspects work jointly with innovation. We are dealing with a shift of paradigm, for example the Fourth Industrial Revolution is characterized by new technological processes that require new skills and a new cultural approach. One of the objectives of WISE4ALL is the possibility of rethinking the educational system, making it more suitable to the existing needs. In our opinion, social innovation can be effective only if it's done by a multidisciplinary approach.

#### **What is your educational and professional background?**

I work in Brussels as a communication expert in the field of European policies, with a particular focus on sustainability and social innovation projects. I studied at the University of Bologna, with a bachelor at the Faculty of Humanities and Philosophy and an experimental Master Degree on Social Media Marketing. After having completed my studies, I began to work in a communication agency in Bologna, where I was a consultant for the institutional communication of private organisations and public administrations. Since 2012 I live in Brussels where I hold the task of General Secretary of Sustainable Communication Association, basically dealing with Open Science and Open Innovation tasks within research projects funded by European Union.

#### **What skills do you have that you think have been particularly useful for you to successfully launch WISE4ALL and carry it forward?**

I think that success depends more on inclination and passion than on technical skills. To believe in what you do and make yourself available for the teamwork allow to create a positive environment for the development of ideas. For the moment I think that this is a truly essential skill; I'm also confident that in the future I will have the chance to develop many specific skills and experiences directly on the field-work.

#### **What had you wished you had known before you started WISE4ALL?**

The launch of the WISE4ALL campaign has been a gradual process. I started to work on this project with my team at the end of 2015, by taking into account data and doing research, analysis and comparative studies. This gave me the chance to approach the issue with a good overall knowledge... clearly it's a learning by doing process: every day I learn to manage new situations in new contexts, but I think that it's one of the exciting parts of the project!

#### **How did you go about getting start-up funds and how did you use them?**

In this moment WISE4ALL is a non-funded campaign but it is an initiative totally sponsored by S-Com. We are actively seeking tools of financial sustainability, through fundraising activity, participation to calls and European projects, creation of partnerships with other stakeholders organisations and

associations. Furthermore, we are now also focusing our work on the opening of a dialogue with the European Institutions, in order to insert our planning in the paths of European policies. I work on this project with some other professionals and volunteers. We have also appointed a Scientific Committee which supports us for the development of the contents. Of course in this phase we are investing human resources and time but we think that in a mid-term period, by putting in practice the actions above-mentioned, we will be able to become financially independent. Our objective is to create an association and for this reason we are writing a Memorandum of Understanding to formalize the partnership and to ensure the sustainability of the campaign.

**What was the most difficult challenge to starting your own business and how did you overcome it?**

I think that the most difficult moment was to turn ideas into a business opportunity, by convincing other women to start this path with us without having any source of funding yet. We are a creative group with a lot of good ideas but there is also a kind of competition that we would like to transform in cooperation. In this sense we have created a virtual platform to share projects, ideas, skills and methodology, in order to be able to build a common path of research and innovation.

**What advice would you give to others looking to start their own business?**

I suggest to keep going straight to your point even if at the beginning there are some difficulties to overcome, such as the financial ones. As I said, I think that the most important quality is to put together ideas and passion.

**What keeps you motivated and going?**

Certainly passion is what really keeps me going in my job. That is the tool that stimulates creativity and new ideas more than others. Moreover, I am deeply motivated by the chance to develop projects, such as WISE4ALL, that can bring an added shared value to society.

**About the WISE4ALL communication campaign:**

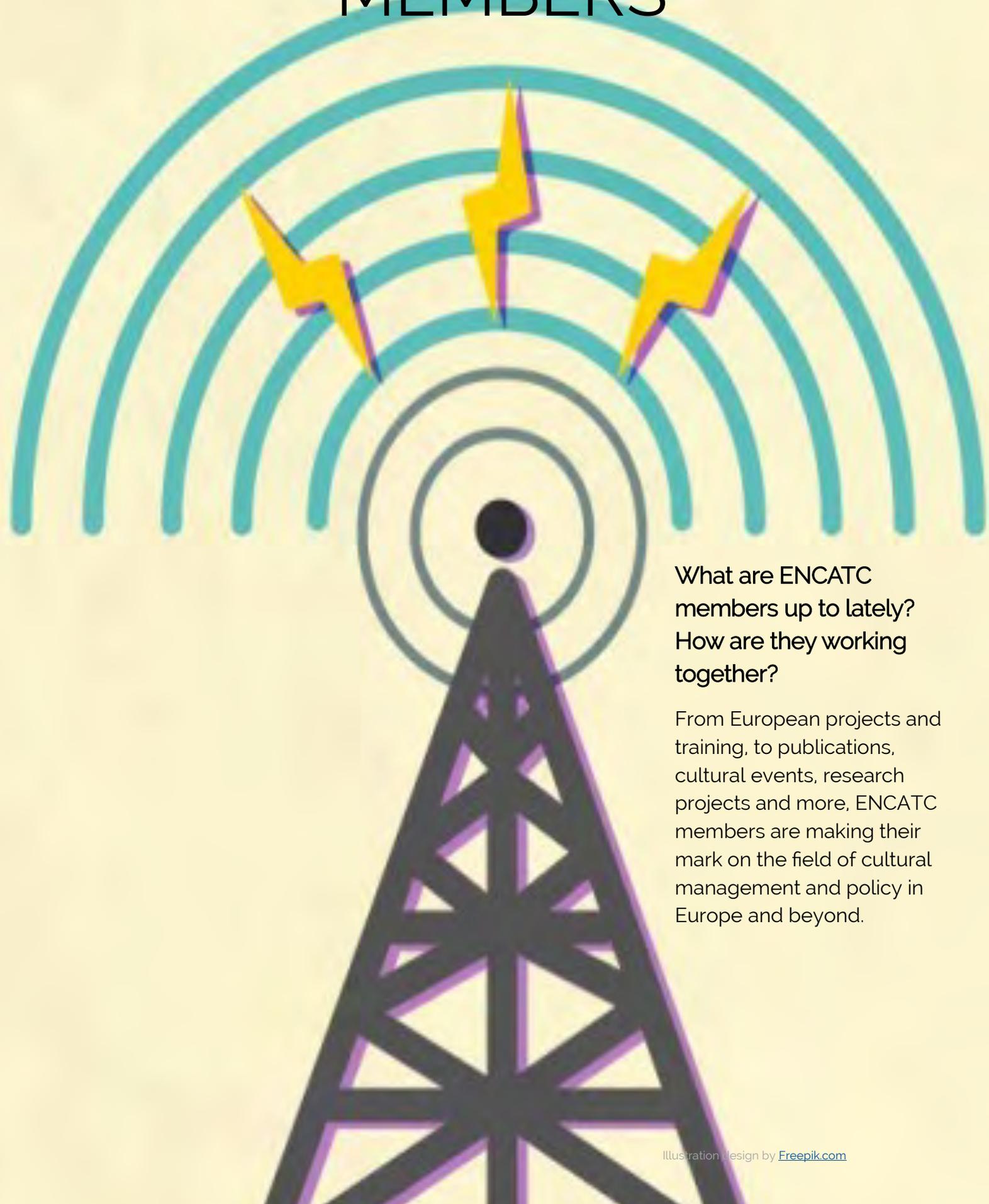
The actual global process, known by most people as the "new social revolution", is challenging the paradigm on which present society is built. The advents of new digital technologies, the crisis of the economic system and the innovation process outcomes have undermined the existing social equilibrium. In Europe, overcoming the financial crisis and tackling unemployment are crucial challenges for the future together with reducing inequalities and social exclusion. At the same time, there is great potential for growth in Europe through opportunities provided by new forms of innovation and the engagement of citizens. With all of these societal challenges it become more and more fundamental to include the perspective of women. The WISE4ALL communication campaign aims to build a platform of women who work together in order to draw a new ethical social model. The campaign's mission is to create a permanent platform that examines in depth the added value of differences from a diverse point of view: the female one. Women for social innovation will meet to redefine "gender equality", not by the classical legislative approach, but through the construction of a participatory process that fosters innovation practices for a new cultural model. The platform aims to be a physical and virtual space to connect all structures and networks that deal with several market factors such as industry, technologies, science, social and cultural dimensions. Starting from the role of women in contemporary society, the aim is to integrate the global debate on the transition towards a new societal paradigm in the path of European policies.

Learn more here: [www.scom.eu/portfolio/wise4all/](http://www.scom.eu/portfolio/wise4all/)

Contact: [wise4all@scom.eu](mailto:wise4all@scom.eu)



# NEWS FROM OUR MEMBERS



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

From European projects and training, to publications, cultural events, research projects and more, ENCATC members are making their mark on the field of cultural management and policy in Europe and beyond.



## MEMBER STORIES: ITALY & UNITED KINGDOM

### EMPHOS project uses cultural entrepreneurship to empower professionals in museums and heritage

ENCATC members Goldsmiths, University of London in the United Kingdom and the University of Bologna in Italy are among the consortium for an Erasmus+ project entitled "Empowering Museum Professionals and Heritage Organizations Staff by cultural entrepreneurship training and research". It has the objective to develop the entrepreneurial skills of Museum Professionals taking into consideration, at the same time, other core tasks like conservation. Hence the concept of "cultural entrepreneurship".

In many European countries, art and culture are subsidized by the government; however, due to the crisis and budget cuts, the amount of funds for direct subsidies is decreasing; some cultural heritage organisations and museums do not have enough funds to sustain themselves. Putting entrepreneurial skills into practice – for example by network building, fundraising, creating new ways to involve the public – is becoming increasingly important as a way to stay healthy.

There is a distinct need of obtaining more cultural entrepreneurship skills in the sector and putting them into practice. Although training courses aimed at the heritage and museum sectors exist in most EU Member States, their availability, take-up and accreditation is not widely spread. This project aims at giving cultural heritage organisations and museums possibilities to acquire competences and tools in the field of cultural entrepreneurship.

The specific objectives are the following:

- to define the cultural entrepreneurship concept, contributing to its mutual understanding and recognition;
- to research the topic of cultural entrepreneurship in the Member States and in the European context, and build a long-lasting strategic partnership among key education and sector organisations around a common research agenda;

- to contribute to the 'cultural entrepreneur' curriculum by agreeing on the specific elements / skills necessary and effective ways to obtain these skills; using innovative techniques within current established fields;
- to develop a cultural entrepreneurship VET training course pilot specifically aimed at staff of smaller museums and cultural heritage organisations, experiment with it in the field;
- to exploit the training course and the project results within the partner organisations, but also Europe-wide by means of the creation of a cultural entrepreneurship online platform and community that will live on after the project.

On 5 May 2016 the first multiplier event of the project took place at the Biblioteca di San Giorgio in Poggiale in Bologna. The event gave attendees the opportunity to discover and discuss relevant practices of cultural entrepreneurship in Italian cultural organisations and their implication for the training programme. Apart from the partners, the event included the participation of 16 speakers, experts in cultural entrepreneurship and connected sectors and of, at least, 25 participants, who were involved in the discussion.

FOR MORE: [www.facebook.com/emphosproject/](http://www.facebook.com/emphosproject/)

*The project consortium includes Reinwardt Academy, Stichting Amsterdamse Hogeschool voor de Kunsten, Università di Bologna, Centro Italiano per l'Apprendimento Permanente, Goldsmiths, University of London, and Landschap Erfgoed Utrecht*



Do you have a member story to share? We'd love to share your story collaborating with other ENCATC members in our upcoming issues of this e-magazine. Send in your collaboration to [e.darley@encatc.org](mailto:e.darley@encatc.org).

## BELGIUM

University of Antwerp / Antwerp Management School

### Summer School in Fashion Management



This unique programme to be held from 29 August 2015 - 7 September 2016 aims at growing managerial talents for the fashion industry, covering topics from fashion marketing and PR, to finance, supply chain management and leadership in fashion.

Taking place in two fashion capitals, classes are organised in Paris at the prestigious IFM (Institut Français de la Mode) and in Antwerp at the Antwerp Management School. A team of internationally accomplished faculty are selected for both their academic credentials and professional experience, will provide participants with high-quality, competence-driven teaching.

The summer school programme has been designed for professionals and recently graduated master students, and those highly interested in or motivated to work in the fashion industry, with or without experience in the sector.

The courses are a mixture of lectures from international academics and professionals within the fashion business, exercises, cases, on-site visits in both Antwerp and Paris, and lively group discussions. Previous editions have welcomed lecturers such as Bianca Luzi (CEO for Raf Simons), Tony Kent (London School of Fashion), Tina Debo (Advice President for Kipling), Karinna Knobbs (The Graduate School at London College of Fashion), Walter Van Beirendonk (fashion designer), Tim Van Steenberghe (fashion designer), among other distinguished speakers.

In addition to gaining new knowledge, participants also build their international network and exchange insights in different fashion communities, research and businesses with fellow participants from all over the world.

FOR MORE:

[www.antwerpmanagementschool.be/en/our-programs/executive-programs/summer-school-in-fashion-management](http://www.antwerpmanagementschool.be/en/our-programs/executive-programs/summer-school-in-fashion-management)

ENCATC CONTACT:

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## CZECH REPUBLIC

Janacek Academy of Music and Performing Arts (JAMU)

### JAMU organises successful 26th SETKANI/ENCOUNTER International Festival of Theatre Schools

The 26th edition of the SETKANI/ENCOUNTER International Festival of Theatre Schools took place from the 12th to the 16th of April 2016 in Brno, Czech Republic. This year's theme was "New Marks and Angles of View".

The festival focused on talented performers from art academies or universities from all around the world, giving them the opportunity to meet their student colleagues and also meet professionals of the theatre field from different parts of the world. In 2016, 13 schools were selected from 9 countries: Bulgaria, Czech Republic, France, Germany, Poland, Russia, Scotland, Slovakia, and Taiwan.



Students inspiring and getting to know each other during the festival is one of the greatest benefits of the project. The festival has changed a lot during the 25 years of its existence. The most significant change has been the transformation from a competitive festival to a non-competitive one. This change has more supported the main idea of the festival: to create a platform for performers and artists to meet, inspire, and discuss.

To get the most out of constructive feedback, the festival organised morning discussions led by moderators on the specific features of works, differences and procedures for production of a specific performance as well as general differences and procedures in different schools, countries and cultures.

Apart from the main performances and off-program performances of DIFA JAMU, two masterclasses aimed at current trends in physical theater were prepared. The first of them was a masterclass by the Colombian performer Josue Gabriel Santamaria Perez. The second masterclass was led by the Slovak performer Lucia Kašiarová, who performs at Studio ALTA in Prague.

FOR MORE: [www.encounter.cz/en/](http://www.encounter.cz/en/)

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Photo credit: SETKANI/ENCOUNTER Festival

## Travelling Stories: Digital storytelling with young people studying and working abroad

The concept of travelling abroad is something that we take for granted in Europe where it is easy to travel freely across borders, but in countries outside of Europe it is an opportunity only few young people have access to. Travelling abroad is an educational experience; living or working abroad, for a short or long period, provides unconscious learning that can be turned into a more useful learning experience if you encourage people to reflect on and share their experiences.

"STORY Abroad: validating and connecting experiences of working and studying abroad through digital storytelling" aimed to improve the quality and recognition of youth work and non-formal learning by encouraging young people to turn work and life experience gained in foreign countries into learning opportunities, recognising the skills and key competences acquired during the mobility through digital storytelling.

The booklet [Travelling Stories - Digital storytelling with young people studying and working abroad](#) captures this one year project. It's for people interested in how to use digital storytelling to capitalise competences acquired abroad by young people.

The experience of living and learning or working abroad has often been linked with aspects of personal growth, the development of identity, and moral values, intellectual enhancement, the improvement of language skills and intercultural competences.

These abilities are unlikely to be communicated with the standard tools at the disposal of young people (Curriculum Vitae or similar) and consequently can remain hidden. Stories have a strong emotional power which can be used to convey to others this set of personal and professional principles.

Digital storytelling is one of the most attractive mechanisms of communicating content, values and cultural practices, but it is also a process that can "democratize" knowledge; enabling people to share and rebuild it collectively.

The entire collection of stories is available at: [www.youtube.com/channel/UCrE2lTpiUwLE7vbU\\_svo1sQ/playlists](http://www.youtube.com/channel/UCrE2lTpiUwLE7vbU_svo1sQ/playlists)

### ENCATC CONTACTS:

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*The project was supported by the Erasmus + Key-Action 2: Cooperation for innovation and the exchange of good practices - Capacity building in the field of youth.*

## Cultural Heritage in Today's Southern Mediterranean Region



On 18 May, ENCATC member and ENCATC Board member, Marilena Vecco, Assistant Professor of Cultural Economics and Entrepreneurship Erasmus Rotterdam University was invited to share her expertise at the round table discussion on "Cultural Heritage in Today's Southern Mediterranean Region" held in The Hague.

Organised by FONDEMA, the event sought to raise awareness about the present destruction of cultural tangible and intangible heritage and the consequences of the devastation associated with climate change, natural disasters and human activities, including conflicts in the southern Mediterranean region.

The Middle East and the North African regions are recognised as the cradle of civilisation. In this zone, rich in tangible and intangible cultural heritage, there are a large number of places declared UNESCO World Heritage Sites. However, those treasures are now under serious threat of damage, theft, and destruction.

*"Over the past few years, the entire world has been shocked by the terrorist group ISIS' attacks to cultural heritage. ISIS used physical and media technology violence to propagate images of power,"* said Ms. Vecco.

Her presentation proposed some reflections on cultural heritage conservation and its transmission. It started with two interesting responses from the art world to the present cultural heritage destruction. The first, "Material Speculation: ISIS" is a series of 3-D printed plastic sculptures by Morehshin Allahyari. These installations are recreations of artefacts destroyed by the terrorist group. The second response is the proposal by Mikhail Piotrovsky, the director of the State Hermitage Museum, who wants to rebuild the ancient site of Palmyra following its destruction by ISIS.

### FOR MORE:

[www.fondema.nl/agenda/2016/](http://www.fondema.nl/agenda/2016/)

### ENCATC CONTACT:

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Photo credit: "Palmyra site" by Alper Cugun (illustrir) via Flickr CC BY 2.0

## POLAND

International Cultural Centre

### Thesaurus Poloniae Fellowship

Thesaurus Poloniae is a three-month-long Fellowship of the Minister of Culture and National Heritage of the Republic of Poland implemented by the International Cultural Centre in Krakow starting in autumn 2009. The programme is addressed to non-residents of Poland who conduct their research on the culture, history and multicultural heritage of the Republic of Poland as well as on Central Europe. Both the researchers who deal with practical aspects of management and protection of cultural heritage, and theoretists dealing with history, sociology, ethnography, anthropology etc. are welcome to apply and participate in the programme.

Thesaurus Poloniae Fellowship is run in two categories: Senior Programme addressed to university professors and senior lecturers/PhD holders, and Junior Programme addressed to PhD candidates. 62 researches from 27 countries (Armenia, Azarbadzjan, Belarus, Belgium, Canada, China, the Czech Republic, Egipt, France, Georgia, Germany, Great Britan, Hungary, Iran, Italy, Japan, Lithuania, Moldova, Russia, Romania, the Slovak Republic, Serbia, Spain, Syria, Ukraine and the USA) have participated in the programme so far.

Currently, ENCATC member and Ambassador, Claire Giraud-Labalte from France is participating in the programme: "*I first heard of this fellowship at the 19th ENCATC Annual Conference organised in Helsinki in 2011 when Michal Wisniewski from ICC presented Thesaurus Poloniae to ENCATC members.*"

Starting from her research interest - the point of view expressed by travelers (1780-1830) on a territory, its monuments and landscapes, what we call heritage today - Claire Giraud-Labate, an art historian is looking more deeply at the close relations between Poland and France during this specific period. "*As many sources are written in French, I proposed a project focusing on the Czartoryski's Family. I'm excited for this opportunity as it was selected along with five others for the 14th edition of Thesaurus Poloniae.*" she said.

FOR MORE:

<http://mck.krakow.pl/thesaurus-poloniae>

ENCATC CONTACT:

Agata Wasowska-Pawlik  
[secretariat@mck.krakow.pl](mailto:secretariat@mck.krakow.pl)

To learn more about her research in the Thesaurus Poloniae framework, contact ENCATC member Claire Giraud-Labalte: [lacledesarts@wanadoo.fr](mailto:lacledesarts@wanadoo.fr)

## SERBIA

University of Arts in Belgrade

### CALL FOR PAPERS: The Role of Theater Festivals in the International Cultural Relations



The University of Arts in Belgrade - UNESCO Chair in Cultural Policy and Management, and BITEF festival are organising the international conference *BITEF and Cultural Diplomacy: The Role of Theater Festivals in the International Cultural Relations*. This event will take place from 1-2 October in Belgrade as part of the 50th BITEF festival.

The conference will take place in the context of the following topics:

- The role of culture in international relations - between conflicts, promotion and cooperation;
- The new/old actors of cultural diplomacy: civil society, intellectuals and artists;
- The importance of theatre festivals in the development of international cooperation;
- BITEF and the Cold War cultural diplomacy;
- BITEF in the perspective of contemporary cultural policy and cultural management.

APPLICATION & DEADLINE:

The topic of the presentation and an abstract of up to 200 words with a short biography in English is to be sent no later than 20 June 2016 to [conference2016bitef@gmail.com](mailto:conference2016bitef@gmail.com).

Notification of accepted papers will be sent to the authors by August 2016.

For other details about the conference, please contact the Secretary of the Programme Committee Dr. Ljiljana Rogač Miljatović at [conference2016bitef@gmail.com](mailto:conference2016bitef@gmail.com)

TO DOWNLOAD THE CALL:

[www.encatc.org/media/811-cfp-cultural-diplomacy-conference-bitef\\_milena.pdf](http://www.encatc.org/media/811-cfp-cultural-diplomacy-conference-bitef_milena.pdf)

FOR MORE:

[www.facebook.com/events/495077280692434/](https://www.facebook.com/events/495077280692434/)

ENCATC CONTACT:

Nina Mihaljinac, [nmihaljinac@gmail.com](mailto:nmihaljinac@gmail.com)

National Taiwan University of Arts

Antonia Liguori

## CALL FOR PAPERS: Cultural Trajectories: Cultural Governance, Global Mobility and Actions

The National Taiwan University of Arts in cooperation with ENCATC and ANCER (Asia Pacific Network for Cultural Education and Research) invites paper submissions for the "2016 International Symposium on Cultural Trajectories: Cultural Governance, Global Mobility and Actions", which is to be held at the Graduate School of Arts Management and Cultural Policy at National Taiwan University of Arts from 4-6 November 2016.

Facing the ever complex global cultural scenario: rapid flows of people, technologies, thoughts, goods, labors, capital, space and time, how national/city cultural policies can be reimagined to meet the cultural publicness has become the key issue. Symbols and ideas, which collide and converge in both real and virtual worlds, are transforming our everyday life through information and digital technologies.

Global mobility and fluidity is posing new challenges to cultural leadership for the heads of states, chiefs of national and municipal cultural administrations, cultural institutions, cultural entrepreneurs, not-for-profit organisations, immigrants, and individual cultural practitioners, who intend to lead and govern public cultural affairs. Whilst engagements of agents in the cultural public sphere are shaping central concerns of cultural governance study today.

"2016 International Symposium on Cultural Trajectories: Cultural Governance, Global Mobility and Actions" expects to stimulate responses and dialogues for people from various specialties and positions. The following directions form the major themes of the conference:

- Digital Convergence and Cultural Economy
- Human rights and Cultural Governance
- Museums and Cultural Resources in the Age of Global Mobility
- Multicultural Mobility vs. Cultural Security
- Cultural Resistance? Or Cultural Engagement

### APPLICATION & DEADLINE:

Paper proposals containing title, abstract of 300-500 words, contact information and affiliation should be sent no later than (Wed.) 1 June 2016 electronically to the following: [CulturalGovernance@gmail.com](mailto:CulturalGovernance@gmail.com).

### FOR MORE:

<http://acpm.ntua.edu.tw/actnews/actnews.php?Sn=24>

### ENCATC CONTACT:

Jerry C Y Liu, [jerryliu@ntua.edu.tw](mailto:jerryliu@ntua.edu.tw)

## Full time studentship in Applied Storytelling Practices



The School of the Arts, English and Drama at Loughborough University is pleased to announce a fully funded PhD studentship in Applied Storytelling Practices. The studentship will be paid for a period of up to three years, starting in October 2016, and will cover tuition fees at the UK/EU rate, and provide a tax-free stipend of 14,296. Overseas students may apply, but the total value of the studentship will be used to cover the International tuition fee, and the remainder will be available as a reduced stipend.

Applicants may propose projects with a focus on any mode of Storytelling (for example, live performance storytelling, Digital Storytelling, etc.), but should seek to explore how different modes of storytelling practice are/might be applied across social and policy contexts. We are particularly interested in proposals that concentrate on issues relating to the environment, heritage, health and well-being or social justice, but applications that address other areas are welcome as well. The successful candidate will be supervised in their research by Professor Mike Wilson and Dr. Antonia Liguori.

The School offers an exciting interdisciplinary research environment and welcomes the submission of high-quality proposals that have the potential to make a substantive contribution to research within the School.

Initial queries should be addressed to Professor Mike Wilson ([M.Wilson2@lboro.ac.uk](mailto:M.Wilson2@lboro.ac.uk)) who will be happy to answer queries concerning applications and the suitability of the research topics proposed.

### FOR MORE:

<http://www.jobs.ac.uk/job/ANO688/full-time-studentship-in-applied-storytelling-practices/>

### ENCATC CONTACT:

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# NEWS FROM OTHER ORGANISATIONS

## Winners of the Heritage in Motion Awards 2016 announced

On 20 May in Lesbos, Greece, Belgium's Limburg Province was awarded for the Heritage in Motion 'Best Achievement Award' for their project 'Limburg 1914-1918, Small Stories from a Great War'.



The Jury was unanimous in declaring the winner of the Best Achievement Award: *"This is an impressive long-term project which is a testament to the enthusiasm of the creators and the local community. This 'firing on all cylinders' approach cleverly combines many different forms of media in different settings to tell emotional and personal stories of the Great War that hit home."*

3 other winners were also announced during the annual conference of the European Museum Academy in the categories of Apps for Mobile Devices, Websites and Online Content, and Games & Interactive Experiences.



Heritage in Motion is an annual multimedia competition on themes related to Europe's cultural and natural heritage for the creators and users of films, games, apps and websites. It celebrates the best multimedia achievements and products, engaging the public with Europe's outstanding heritage in all its forms.

FOR MORE:

<http://heritageinmotion.eu/winners-announced-of-the-heritage-in-motion-awards-2016/>

Photos of Heritage in Motion 2016



Illustration designed by [Frederik](#)

## Culture for All announces results of 2016 call

On 3 April, Culture for All announced that 26 of the 113 proposals submitted to the call for cultural activities grants in 2016, as part of the Culture for All project-Phase III, an EU funded project managed by the European Union Office in Kosovo, have been selected.

98.23% of the 113 actors who applied belonged to civil society. The composition is as follows: 1.77% public sector initiatives; 68.14% non-governmental organisations; 23.01% individuals; and 7.08% informal groups.

In lot 1 -'Support for new and/or existing cultural projects organised in Kosovo'- 21 projects were selected, and in lot 2 'Support for projects and inter-ethnic activities and/or cultural activities that promote visibility, inclusion, respect and the rights of vulnerable groups', 5 applications were chosen. 'Culture for all-phase III' is a project run by Interarts, ARCS-Arci Cultura e Sviluppo and Culture Action Europe for the European Union Office in Kosovo.

FOR MORE ABOUT THE RESULTS:

[www.facebook.com/Cultureforall2.Kosovo/posts/1046599788735340?fref=nf](http://www.facebook.com/Cultureforall2.Kosovo/posts/1046599788735340?fref=nf)

## Amakhosi received the Prince Claus Award in Zimbabwe

The Prince Claus Awards honour outstanding achievements in the field of culture and development. The awards are presented annually to individuals or organisations whose cultural actions have a positive impact on the development of their societies.

In keeping with the Prince Claus Fund's guiding principle that culture is a basic need, the awards highlight areas where resources and opportunities for cultural expression, creative production, and research are limited and cultural heritage is threatened.



On 28 April, Amakhosi received the Prince Claus Award from Her Excellency Mrs. G.A.A. Sneller, the ambassador of the Kingdom of the Netherlands to Zimbabwe, Zambia and Malawi.

Amakhosi is a dynamic theatre group with an open, community-oriented approach. Based in a marginalised region, it empowers and uplifts its audiences through humorous and perceptive performances on crucial issues, and provides training, rehearsal space and opportunities in theatre, dance, music, film and arts management.

*"Grounded in local society and aesthetics yet open and experimental in approach, Amakhosi's productions combine local performance styles incorporating dance, comedy and song with international theatre traditions",* reads an excerpt from The Prince Claus Awards Committee Report.

Speaking at the occasion, Her Excellency Mrs. G.A.A. Sneller said: *"Amakhosi is awarded for its engaging, humorous and perceptive portrayals of the struggles of ordinary people; for mentoring and supporting critical voices and empowering people to shape their own future; for extraordinary resilience in upholding the value of art in society; for putting the needs of the community at the heart of their activities; and for creating courage, reflection and laughter in a difficult context."*

FOR MORE:

[www.princeclausfund.org/en/news/amakhosi-receives-prince-claus-award-in-zimbabwe.html](http://www.princeclausfund.org/en/news/amakhosi-receives-prince-claus-award-in-zimbabwe.html)

## International Arts & Culture Monitoring and Trend Analysis

Taiwan Association of Cultural Policy Studies (TACPS) and the National Culture and Arts Foundation (NCAF) recently launched the first and second phase of the research results on "International Arts & Culture Monitoring and Trend Analysis" as the year-long collaborative research outcome.

The research investigates funding schemes of culture and arts worldwide as well as their impact. It analyses cultural policies and trends developed among national and international cultural agencies. The project gives insights on directions and currents of arts and cultural funding systems worldwide, in order to assist in informing the development of cultural policy and grant-making in Taiwan.

TACPS is to provide strategic advice and seek forms of sustainable operations for the NCAF, based on well-informed research and analysis. The collaborative research focuses on creating "Connection, Reflection, or Response to the status quo in Taiwan" via two main tasks: (1) To conduct research on academic literature, analyze selected art-cultural news and reports, give scholarly reviews, and produce research reports on funding schemes worldwide. (2) To provide strategic advice on the development of networks among cultural agencies, or think tanks, in the areas of cultural policy, literature, visual arts, performing arts, and audio visual media in Taiwan. To date, TACPS has contributed 20 trend analysis essays and 2 empirical research articles.

To get more information about the research phases, contact Jerry C Y Liu, [jerryliu@ntua.edu.tw](mailto:jerryliu@ntua.edu.tw)

## European Alliance for Culture and the Arts officially launches in Brussels

Alliance for Culture and the Arts was officially launched on 19 at the European Culture Forum in April in Brussels. Delegates of the Alliance met with Tibor Navracsics, Commissioner for Education, Culture, Youth and Sport and Silvia Costa MEP, chair of the committee for Culture and Education in the European Parliament to hand over their manifesto. They urged for support to promote culture in the long-term strategic goals of the Union, including the successor to the EU2020 strategy. 28 European organisations, including ENCATC, from various cultural sectors and a number of national associations as well as individuals support the initiative. The Alliance is calling EU policy makers and national governments to re-think the European approach and put culture in the overall priorities of the Union. They strongly believe that the EU's long-term aims are unattainable without culture and the arts as they enable the creation of a thriving European society and a sustainable economy.

FOR MORE:

<https://allianceforculture.com/>

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Established in 1992, ENCATC is a network of **more than 100 member institutions and professionals** in **over 40 countries** active in education, training and research within the broad field of cultural management and policy. ENCATC members have an impact on the education of thousands of cultural managers worldwide.

**Our mission** is to stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology.

**Our members** are higher education institutions, training centres, arts and cultural organisations, consultancies, public authorities and artists who are interested in the broad field of culture.

**We believe** in the power of cultural management and cultural policy education, training and research to make the cultural sector strong and sustainable in Europe and beyond.

**Learn more about becoming** a member of Europe's leading network on cultural management and policy.

FOR MORE:

[www.encatc.org/en/members/join-us/](http://www.encatc.org/en/members/join-us/)



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**Provide international mobility to your career** by attending our annual study tours and events abroad



**Broaden your horizons and enrich your knowledge** by joining European Union and other projects led by ENCATC members

## ENCATC NEWS, ISSUE N°100

### PUBLICATION DATE

25 May 2016

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### SUBSCRIPTION

*ENCATC News* e-magazine is a members-only service. A shorter version, *ENCATC Digest*, is produced for ENCATC followers.

### LAYOUT DESIGN

Elizabeth Darley

### COVER PHOTO

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The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Co-funded by the  
Creative Europe Programme  
of the European Union



## WHERE WILL YOU GET THE LATEST UPDATES HAPPENING IN THE FIELD OF CULTURAL MANAGEMENT AND POLICY?

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

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

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

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

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

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of the European Union