



## ENCATC NEWS

is a monthly information service for ENCATC Members  
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Goldsmiths, University of London

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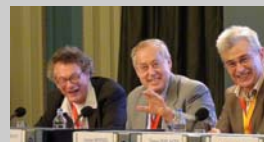


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## The policy and practice of learning entrepreneurial skills and future 'qualities of mind'

Gerald Lidstone,  
Goldsmiths University of London,  
Member of the ENCATC Board



The groundbreaking work of Sir Ken Robinson in *All Our Futures*<sup>i</sup> made significant reference to the work of Howard Gardner with his classification of diverse intelligences. *All our Futures* is just over ten years old however it is only now beginning to have significant impact, it is essentially concerned with creative

education – both learning and teaching creatively but also, crucially, recognising how to develop creative talent in students of all ages. On one level this has provoked a necessary debate ( in a number of countries) on curriculum content and teaching methodology; on one side there is still an emphasis focusing on traditional mathematical and literacy skills on the other on creative abilities developed around the Gardner intelligences: linguistic, mathematical, spatial, kinaesthetic, musical, interpersonal and intrapersonal. Robinson, with considerable evidence, argued to put creative subjects at the heart of the curriculum; this was based on the demonstrable results that both mathematical and literacy skills improved but, more importantly, current syllabuses were not educating students for the post industrial economy<sup>ii</sup>. It is now necessary to move on from this debate (although many countries have yet to fully understand or adopt the principals) to consider how the space in which creativity<sup>iii</sup> can flourish and be respected in all educational disciplines, can itself be created.

This is essentially the teaching of entrepreneurial thinking 'entrepreneurship education is a process which develops individuals' *mindsets, behaviours, skills and capabilities and can be applied to create value*<sup>iv</sup> in a range of contexts and environments (please note that this should not be confused with 'enterprise' - business thinking ).

To return to Gardner, he now suggests five overarching qualities of mind for the 21<sup>st</sup> century. An

expertise in a discipline<sup>v</sup>, an ability to synthesize information and communicate it, a creative mind, an engagement with and a respect for diversity and finally to be able to act ethically. If these qualities or capacities (which sound very reasonable) are to be learnt effectively then they will need to be developed through a cultural lens<sup>vi</sup>. The 'culture' referred to is increasingly global in nature, as it is often engaged with through digital means. The digital expert Jaron Lanier points out a key concern with culture in this form

The difference between real culture and fake culture is whether you internalise the thing before you mash<sup>vii</sup> it. Does it become part of you? Is there some way your meaning, your spirit, your understanding has touched this thing? Or is it just a touch of novelty for a moment to get some attention? Culture involves some work, some risk, some exploration, some surprise<sup>viii</sup>

Starting with higher education it might be useful to review some recent views on how students engage with learning, as that is where there is now considerable interest in entrepreneurial attitudes as part of the learning process. Governments are keen to develop the perceived economic potential of creative industries, innovation and creative thinking and hence support this with grants and increased investment – although in many cases this is only made available for STEM<sup>x</sup> subjects as it is thought that these are the areas where creativity and innovation will supply new products – there are enlightened exceptions. Higher education is seen as the level where this potential can be nurtured and/or 'harvested'. Most universities have business 'start up' support either physical or mentored to develop student [and staff] ideas to bring them 'to market'. There has been some success with this type of initiative but it has not really reached its potential as it has tended to concentrate on the economic outcomes.

There are two key problems with this approach. Firstly it is far too late to start to develop this type of thinking in students at HE level as in most cases they have spent the last ten years of their education in an environment that does not reward creativity or innovation – there are of course exceptions. Secondly, by concentrating on the economic they are missing major elements in the creation of value.

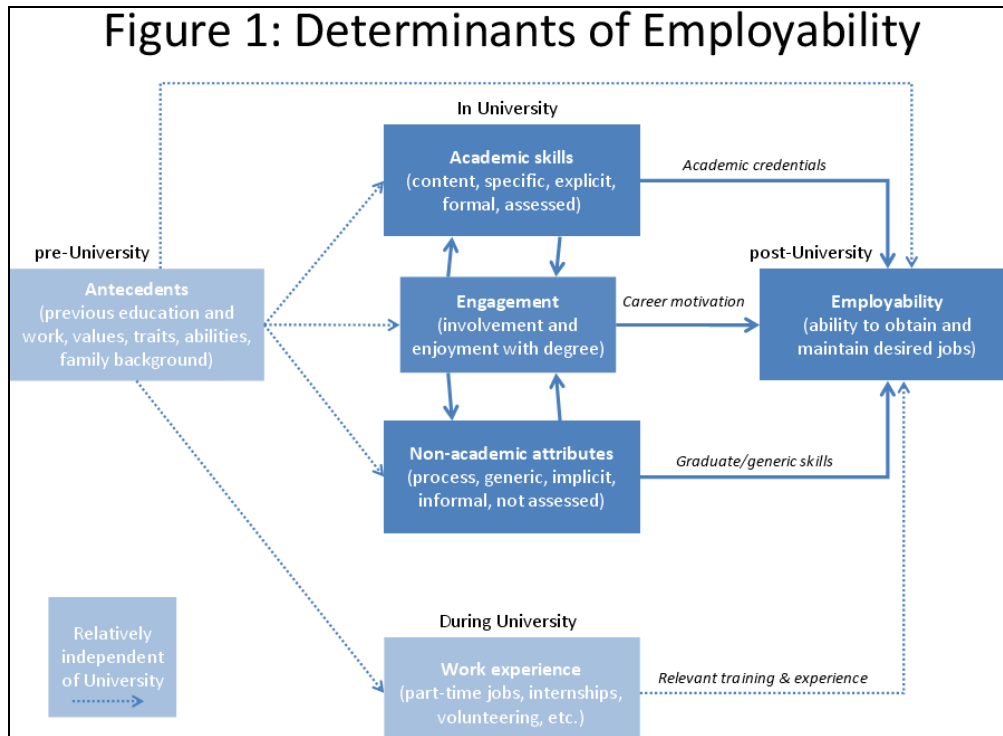
A working definition for entrepreneurial thinking as an overarching idea for all disciplines would be that '*entrepreneurship is the creation of value, this value could be social, aesthetic or financial, and that when entrepreneurial activity is strong the three strands are interwoven*<sup>x</sup>.

Howard Gardner, in the preface to the paperback edition of *5 Minds for the Future*<sup>xi</sup>, has a section on 'new thoughts' updated from the first publication in 2005. He acknowledges that the positive view and emphasis on STEM subjects needs to be reconsidered as the risks 'of meltdowns in health, climate, resources and economy are more evident'. He suggests that there is no way to stop globalisation [something he had championed in 2005] but that there needed to be a balance to 'make sure that the other fields of human knowledge and practice are not ignored.' His concern is that the demand for humanities topics once part of a 'liberal education' are not seen as viable by both students and parents as they are not considered to lead to careers that make money- create individual wealth. Educational policy makers and governments have generally been short sighted enough to go along with this market led [and created] approach. Without humanities education being central to a rounded education through the disciplines of art, literature, history, music, sociology, philosophy etc many of the key tools of 'thinking' are not being used.

A considerable amount of work has been done in relation to understanding student engagement with their learning in Higher Education in the last twenty years the focus now is on how it relates directly to developing students with an independent and critical learning mindset. The Art and Design Media Centre [UK] has recently published a feature by Christy Hardy and Colin Bryson that brings some of this work together. As evidenced by Hardy and Bryson<sup>xii</sup> there has been a greater emphasis on understanding the nature of the type of engagement in the USA and Australia, the UK along no doubt with a number of others is to a large extent still at the stage of understanding that engagement as having a 'student voice' feeding into education planning and practice from the level of individual courses within a programme of study, to policy within a university<sup>xiii</sup> and at national level via student surveys.<sup>xiv</sup> However as they point out (Hardy & Bryson) this is to miss the point, this is in many ways just a further mechanism of 'evaluation' or quality assurance 'giving students representation and a collective voice' rather than the paradigm shift implied by their title. They recommend a shift in thinking [primarily in the UK] to understand that students need to be in a context in which they undertake ongoing serious reflection on their learning to move from the notion of 'voice and customer satisfaction' to 'a concept which encompasses the perceptions, expectations and experiences of being a student in higher education'<sup>xv</sup>. They suggest that even in those countries where there has been advanced work on student engagement they tended to use too narrow an understanding of the nature of engagement,

defining it as 'active behaviours' rather than their approach, which encompasses 'the sense of being and becoming and also *feeling* - with the social and cultural as important as the academic'.<sup>xvi</sup> Starting by defining the theoretical work behind studying and measuring engagement, Hardy and Bryson narrow down the key motivation to understanding that 'engagement is positively related to objective and subjective measures of gains in general abilities and critical thinking'. It is this latter quality or ability, the 'critical thinking', that will be returned to later in this paper. One USA definition of engagement 'is the quality of effort students themselves devote to educational purposeful activities that contribute directly to desired outcomes'<sup>xvii</sup>. Hardy and Bryson examine the two systems used in the USA and Australia for recording and benchmarking engagement.

The USA uses five and Australia seven categories. The USA National Survey of Student Engagement<sup>xviii</sup> benchmarks – Level of academic challenge, the degree of challenge through expectations on learning and assessment that encourages engagement: 'coursework that emphasises analysis, synthesis...applying theories and concepts to practical problems and new situations' (Hardy Bryson2009). This concern with synthesis and application of thinking directly relates to Gardner's second of the *5 Minds* as synthesisers. In the preface to the paperback edition he also updates the reference to synthesis, having initially thought of it as an academic performance skill – 'somewhere between disciplinary mastery and creating'<sup>xix</sup> he now recognises the importance of syntheses that go beyond the mechanical and provides a sense of meaning, significance and connectedness, recognising that this is something that 'many seek'. However he also adds that solutions that emerge from putting together disparate information also need to be communicated to others if they are to have impact. This in turn relates to the third USA benchmark – *Active and collaborative learning*, 'student's efforts to actively construct their knowledge' including joint project work, making presentations, discussing ideas outside those directly presented in courses and potentially teaching other students. All of these require good communication skills and ability. The fourth Mind from Gardner, that of the respect for diversity, again relates directly to another of the USA benchmarks, that of *Enriching educational experiences* – engaging with students from a diversity of backgrounds including cultural, political and religious. Also working in communities, learning a foreign language, or studying abroad. This idea of diversity has a number of levels, to a certain degree it has become a political mantra in the sense that engagement with diversity and 'the other' leads to political and social harmony. However, in more entrepreneurial terms, diversity developed from the diverse approaches to thinking/ problem solving is seen to be more effective than a mono cultural approach. A



### Figure 2: A taxonomy of graduate attributes

Values (core beliefs or motives)				
Liberalism	Altruism	Tolerance	Integrity	Learning
Style (dispositions, orientation, reputation)				
Individual, flexible	Creative, artistic	Outgoing, confident	Independent, radical	Passionate, engaged
Skills (competencies)				
Problem (thinking)	Business (entrepreneurial)	People (interpersonal)	Self (intrapersonal)	Communication (presentation)
Critical and Analytical skills Adaptability Flexibility Numeracy Literacy Creativity	Commercial awareness Computer literacy Networking Initiative Negotiation	Team-work Leadership Diplomacy Social skills Empathy	Planning and organisation Time management Reflection Self-motivation Insight	Articulation Communication Networking Self-marketing Persuasiveness Emotional intelligence

Both diagrams by Dr Tomas Chamorro Premuzic  
 Senior Lecturer  
 Department of Psychology,  
 Goldsmiths, University of London.

further skill associated with both the Gardner 'respect for diversity' and the USA benchmark is the ability to understand a problem or a context from another perspective. The reference to learning another language<sup>xx</sup> is of crucial importance as beyond the learnt skill the effect 'through language' is to encounter another system of thought. This ability to approach a problem from another perspective may well contribute to a greater understanding of 'difference and the other', however it is in itself a powerful thinking tool.

This has been argued in another context. Working across cultures can in itself develop new thinking skills. In his book, *The Difference: How the Power of Diversity Creates Better Groups, Firms, Schools, and Societies* Scott E. Page<sup>xxi</sup> tries to move the arguments about diversity in groups away from rather dated notions of difference based around race, culture and class and on to understanding how different individuals think. Their background will play some part in this but what he emphasises is the ability of groups of divergent thinkers to be able to create more sophisticated and relevant solutions to problems than 'clever' 'individuals'. He demonstrates through a great range of examples how 'groups that display a range of perspectives outperform groups of like-minded experts. Diversity yields superior outcomes'. There is no reason why this should not work across the cultures....however we would have to agree to teach communication and problem solving rather than just country specific versions of traditional competencies.<sup>xxii</sup>



This USA benchmark categories of *Enriching educational experiences* and *Active and collaborative learning* are clearly related, as certain societies become more diverse particularly in cities and education becomes more global there is likely to be more learning contexts where individuals from diverse backgrounds are going to engage with each other. Although it should be noted that this is only likely to apply to those, mainly in cities, where a diversity of cultures exist in any numbers in close proximity. It is often assumed that this is the norm as it is frequently where the most creative education and creative thinking occurs. Although on a global scale this is far from the norm, most cultures/ countries are still effectively monocultures. It is interestingly only in contexts of high immigration or with an educational elite [who are able to travel] that this diversity in an educational context exists.

Neither of these categories in the NSSE [and the equivalent Australian ones] explicitly consider another form of diversity. In the 5 minds Gardner puts it very simply that 'we must respect those who differ from us as well as those with whom we have similarities'<sup>xxiii</sup>. This simplicity implies other forms of difference than those expressed above, with particular reference to his earlier work on diverse intelligences. See p1. If these differences are overlaid onto the other differences - cultural, political and religious - outlined above, what appeared to be simple might in reality be very complex. However entrepreneurial thinking provides a way to negotiate and understand complexity.

It is also important to pick up on the word 'respect' used by Gardner<sup>xxiv</sup> as it implies an engagement leading to an understanding of the 'other' that goes beyond just acknowledgement of difference - implying some form of dialogue. However dialogue in itself does not imply advance or change [unless there was none before] it is the quality of dialogue that counts and the effective change brought about to those engaged in it, rather than just the activity.

He provides a short answer in the preface as to how the 5 Minds relates to the earlier work on intelligences in that 'the disciplined and creating minds can draw on any and all intelligences, depending on the area of work. Thus whether disciplined or creative, a poet depends on linguistic intelligence, or an architect spatial intelligence...'<sup>xxv</sup>

It should also be noted that to develop the networks of communication that can utilise a diversity of thinking the last two of the intelligences come into their own – *interpersonal* and *intrapersonal* often more difficult to define than the others, they become essential to developing the potential of diverse input into problem solving. Creating networks whether in the classroom or on a greater scale will become an essential part of learning. It will matter who you know, not in the nepotistic sense of advancement but who can help you solve problems – your thinking network.

The last two benchmark categories for the USA system are concerned with a *Supportive campus environment* which includes a key concern of 'legitimation within the community' a sense of inclusion and the quality of student-student and student-staff relationships in relation to learning. This latter relationship is broadened out to be the last category which is *Student-Faculty interaction*. The mechanisms of discussing ideas, receiving feedback and assessment and considering career plans. To a large extent these latter two categories have less relevance to Gardner's 5 Minds.

The seven Australian categories for engagement, although with different titles and overlap cover roughly the same territory. However there are two additional areas of emphasised engagement. The US model includes online engagement in *Enriching the educational experience*, the Australian model gives this area its own category, *Online Engagement Scale* where not just the use of the web and software is foregrounded but also the idea of building an online learning community – to some degree self initiated. This IT engagement maybe very important in future learning – not just in knowledge research [which is what it is commonly used for at present] but in both synthesis and problem solving. Global connectedness [albeit at present for a minority – but an influential one] is expanding swiftly<sup>xxvi</sup>. The impact for entrepreneurial thinking will be immense, as rather than just knowledge acquisition the greater value of the international connection will be in being able to use a network of diverse thinkers to solve problems.

The second additional Australian area is *Transition Engagement Scale* – this really applies to the experience of starting learning at a university, concerned with orientation expectations and student identity. In this form it appears fairly functional. However as with IT engagement it could be crucial depending on the secondary education experience.

In many cultures, as mentioned before, secondary education success is based on assessment that highlights repetition of knowledge and ‘thinking’ that within a narrow field leads to the ‘right’ answer. As suggested above after ten years of this approach the transition into HE where the expectations are different is going to be problematic. Robinson highlighted the need across all of the ‘intelligences’ for creative thinking, to come to this for the first time at HE is clearly too late.

To return to the original proposition in relation to entrepreneurship education and gain reinforce that this does not only mean business/commerce<sup>xxvii</sup>. In a recent UK study 30% of graduates associated enterprise with business, but many also associated it with Innovation, Creativity, Personal Enterprise and Initiative and understood that it was a set of abilities that could be applied in a range of contexts in education as well as externally in public, community and voluntary sectors in addition to the obvious corporate sector. If you Google entrepreneur qualities you get 54,000 hits or more, however they are mostly in essence the same six. *Dreamer*: A big idea of how something can be better and different. *Innovator*: Demonstrate how the idea applied outperforms current practice. *Passionate*: Expressive so the idea creates energy and resonance with others. *Risk taker*: Pursues

the dream without all the resources lined up at the start and distributes the risk over a network of capabilities. *Dogged Committer*: Stays with executing the innovation through the peaks and valleys to make it work. *Continuous Learner*: Constantly exploring and evolving to do best practice<sup>xxviii</sup>. All of these relate directly to the positive aspects of learner engagement with the USA and Australian models, particularly the last, if this quality is allowed to guide a students’ progress then education systems would be more effective. As Robinson indicates throughout *All our Futures* this is not a quality to be taught but exists inherently in children – the focus is on not destroying it with a poor quality education system that does not acknowledge it and does not provide the mechanisms to develop it. In this it parallels mechanisms to develop creativity – not taught but given the support to let it develop through a system that rewards it.

The other of these attributes that is often overlooked is the first, that of the Dreamer. Gardner addresses this as part of his second quality, that of the *Synthesising Mind*, that is human rather than a machine function as the dreamer is able to move beyond the current moment and consider *the largest questions*<sup>xxix</sup> – ‘and when these questions and [candidate answers] are new ones then synthesising blends into creation’<sup>xxx</sup>.

It is not suggested that the qualities of entrepreneurial education are taught as subjects themselves, although some can be, such as *risk taking*, but that they are taken as qualities that are built into all areas of teaching. However to have any currency they need to be the focus for reward as marking and evaluating student progress will always be necessary<sup>xxxi</sup>. We would need to re-examine the nature of the idea of failure and conversely success if we are to encourage creativity of thought and action.

The last quality of mind that Gardner recommends is that of *acting ethically* – ‘to think beyond our own self interest and to do what is right under the circumstances’<sup>xxxii</sup>. Originally written before the collapse of much world banking/economies and with an increasing concern for the environment and world conflicts, if we wish to engage with those in education, this is an essential quality to develop. It might sound idealistic to a particular generation of educators but is seen as essential in the broadening of the nature of education rather than one reduced to narrow functionalism. In direct entrepreneurial education at universities there is growing demand for programmes in social entrepreneurship.

The nature of entrepreneurial education is one were from a very early age the motivation for learning is encouraged to a high degree and children and subsequently students are fully engaged with their own development.

One of the key features of entrepreneurial education is that the 'education' is no longer 'delivered' only by teachers. To achieve the attributes and qualities listed above it will be necessary for schools and universities to acknowledge their need for partners from a great number of sectors, culture, museums, media companies, state providers – health, local government and corporate companies etc, not on an occasional basis but embedded into the learning. However this is an additional route on the roadmap outlined above but also an essential corollary to the approach advocated. Considerable work has been done on this by a range of organisations worldwide but most concentrate on HE. For example the National Endowment for Science Technology and the Arts [NESTA] in the UK (see appendix 1). However by then it is too late, creative talent will have been lost or feel disenfranchised from education. To return to the 'road-map', it is never too early to develop the *5 Minds for the Future* [or a similar overarching approach] or developing a sense of ownership with students of their learning, implied by the entrepreneurial approach.



i Robinson, Ken et al (1999) *All our Futures*. National Advisory Committee on Creative and Cultural Education NACCCE. London DfEE Publications

ii Of course many economies are not post industrial but are eager to develop that part of their economy that is ideas and innovation based.

iii It is understood that there is currency in the idea that Creativity might not be taught, but that the space/context in which it can be developed can be created

iv Developing Entrepreneurial Graduates, Putting Entrepreneurship at the centre of higher education Durham University 2009

v This is sometimes read as a *disciplined mind*, which is not the same thing, however there is a connection.

vi Gardner, Howard. *5 Minds For The Future*. Harvard Business Press 2008 USA. ISBN 978-1-4221-4535-7 Note: many of the references made from this source are from the preface where simple and clear definitions are given – the subject of the chapters being more complex and only relevant for a greater depth of engagement than this paper will deal with.

vii A Mash (up) is a term in web development and other creative forms referring to an application or web page that puts together data or a function from different sources to create a new page or function. It is derived from a Caribbean term for a crash, or a forceful action.

viii Jaron Lanier, author of 'You Are Not A Gadget' interviewed in the Observer Newspaper London 21/02/2010

ix Indicated in the UK as Strategically important subjects: science, technology, engineering and mathematics (STEM) – the Strategy referred to is essentially economic.

x Definition used by the Institute of Creative and Cultural Entrepreneurship Goldsmiths, University of London UK.

xi Gardner, Howard. *5 Minds For The Future*. Preface XVII .Harvard business press 2008 USA. ISBN 978-1-4221-4535-7

xii Hardy and Bryson 2009 cited from Networks. Art and design media subject centre (ADM-HEA) Higher Education Academy Brighton UK issue 9 spring 2010 ISSN 1756-963X

xiii Generally HE Quality Assurance, in the USA, Australia and the UK engagement has become part of the enhancement agenda.

xiv UK National Student Survey

xv Hardy and Bryson 2009 cited from Networks. Art and design media subject centre (ADM-HEA) Higher Education Academy Brighton UK issue 9 spring 2010 ISSN 1756-963X

xvi Ibid. Note that Hardy and Bryson acknowledge that there are different voices in the USA and Australia to the views that they work with but reinforce that they are working with the 'dominant paradigms.'

xvii Hardy and Bryson cite Kue et al 2008 in the formulation of this

xviii Administered by Indiana University Centre for Postsecondary Research. In its ninth year it has surveyed 1300 colleges in the USA and Canada.

xix Preface to the Paperback Edition Gardner, Howard. *5 Minds for the future*. Preface XIX .Harvard business press 2008 USA. ISBN 978-1-4221-4535-7

xx In the USA benchmarking system

xxi Scott E. Page. *The Difference: How the Power of Diversity Creates Better Groups, Firms, Schools, and Societies*. Princeton University Press 2007 New Jersey USA.

xxii Gerald Lidstone *Yes, no, maybe : Migration and Intercultural Dialogue - Migracia a medzikulturny dialog*, Publishinghouse Michal Vasko 2008 p 125 – 138

xxiii Gardner, Howard. *5 Minds for the future*. Preface XIV .Harvard business press 2008 USA. ISBN 978-1-4221-4535-7

xxiv Gardner, Howard. *5 Minds for the future*. Harvard Business Press 2008 USA. ISBN 978-1-4221-4535-7

xxv Gardner, Howard. *5 Minds for the future* Harvard Business Press 2008 USA Preface Paperback edition p XV

xxvi Korea clearly leading here with WI FI and high computer literacy and connectivity is nationwide.

xxvii The Importance of Entrepreneurial Attributes in the Student Experience: A baseline Study at Durham University 2009

xxviii Taken from the -Entrepreneurship Forum of New England 2009

xxix Gardner, Howard. *5 Minds for the future*. Preface XiX .Harvard business press 2008 USA. ISBN 978-1-4221-4535-7

xxx Gardner also suggests that this higher activity of synthesis can be attributed to another form of intelligence not in his original group – that of 'existential intelligence'

xxxi This could easily be argued against but in the foreseeable future it is likely to remain.

xxxii Gardner, Howard. *5 Minds for the future* Harvard Business Press 2008 USA Preface Paperback edition pXIV

## ENCATC ANNUAL CONFERENCE 2010

“Can I google it?”

### Knowledge, competence and skills in the cultural field in 2020

**Brussels, Belgium: 6-8 October 2010**

Attended by over 100 participants from Europe and abroad, ENCATC's 18<sup>th</sup> Annual Conference focused on the changing role of the university, a topic at the heart of the European policy debate.



The conference opened with keynote speeches by **Mr. Jan Truszczyński**, Director General of DG EAC of the European Commission and **Ms. Katherine Watson**, Director of the European Cultural Foundation, at a Gala Dinner.

**Gerald Lidstone** (Goldsmith University, UK) and **Eric Corijn** (Vrije Universiteit Brussel, Belgium) opened the conference on October 7<sup>th</sup> with thought-provoking ideas on Rethinking the Curriculum for Cultural management. **Clare Cooper**, Managing Director of Mission, Models, Money then focused the participants' attention on the need to build resilient arts and cultural organizations in the 21<sup>st</sup> century.

A lively panel discussion, chaired by **Tomas Sedlacek**, Strategist at ČSOB Czech bank, provided perspectives from both academics and employers in the cultural and creative sector on the topic of the Changing Role of Universities. Interventions from the participants and namely from students in the audience further invigorated discussions.

Members were then given the opportunity to present some of their research papers in an afternoon session, chaired by Jacques Bonniel ENCATC Vice President from the French Université Lumière II in Lyon and Fabio Donato from the University of Ferrara in Italy.

We look forward to welcoming you at the next Annual Conference!

**For detailed information about the ENCATC Annual Conference see our web site [www.encatc.org](http://www.encatc.org)**

### Artists at the Gala Dinner

To prove its strong commitment in fostering the mobility of European artists and to offer these artists the possibility to present their work to a European audience, ENCATC invited Claudia Catarzi a young promising artist from Italy and a young talented piano player, Ivan Stevanovic from Serbia.

### Dance performance



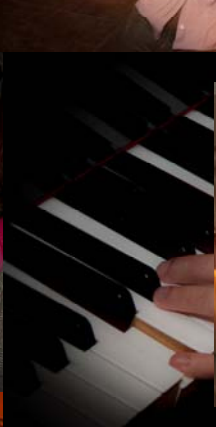
**Claudia Catarzi** started her work with Micha Van Hoecke's Ensemble and took part in several projects directed by Ronit Ziv, Yossi Berg, Giacomo Sacenti and Constanza Macras' company. She collaborated with companies including Virgilio Sieni, Aldes, Roberto Castello, Company Blu, Certini-Zerbey and Yasmeen Godder for her research project Choreoam. Since 2006 she participated in different Festivals where she presented her works such as *Recording* for Inteatro Festival Academy, Polverigi. This year, with Mariano Nieddu, she was shortlisted for the Premio Equilibrio 2010 with *Un giorno*. She continues to collaborate with Aldes and Company Blu, and she recently took part in an improvisation performance with Scott Smith.

### Concert Piano



**Ivan Stevanovic** was born in Serbia and lived for several years in New Zealand where he graduated and received a bachelor's degree in Popular Music Studies at the University of Auckland. He has been playing piano since the age of five. He enjoys composing piano pieces, some with vocals, some instrumental. He has been in Serbia since 2007 and in that time worked for several years for the World Bank as part of the Youth Voices Initiative, a group of young volunteers dedicated to bringing forward youth issues such as education and employment by working closely with the bank on promoting their projects regarding those topics. He is currently doing a master's degree in Cultural Policy and Management at the Faculty of Arts in Serbia.





## INTERVIEW WITH MRS. CLARE COOPER

### Clare Cooper - Mission Models Money, UK



**Clare Cooper** has an extensive career in arts management which started with the British Council in 1981. From 1991 to 2003 she specialised in Fundraising with a portfolio of diverse clients the largest of which was Laban where, from 1994 -1999 she was capital campaign director and capital project manager for their award winning Hertzog & de Meuron building. In 1999 she moved to set up the capital campaign for Hampstead Theatre's new building. In 2001, she joined Arts & Business first taking the role of Director of Development and then becoming their first Director of Policy & Communications. She left A&B in 2005 to set up the third phase of MMM. She has served as a Trustee on the Boards of a number of arts organisations and higher education institutions over the last fifteen years but is now focusing her volunteering in broader community settings. Clare is an MMM co-founder and is leading MMM's current phase of work. She was born and brought up in East Africa and currently lives and works part of the time in Scotland and part of the time in London.

#### e What should our cultural organizations be resilient for?



I hope what I managed to do this morning was to outline the scenarios that are facing all of us across the world as a result of the financial global collapse, as a result of climate changes as a result of a resource scarcity and we are all going to be buffeted by these huge winds of change and we need to learn how to bounce back against that buffeting and we may need to do at individual level but certainly we also need to do at an organisational level. And in the arts community it is our understanding on the research that we have been

doing in the UK, that many arts organisations are very brittle. And they don't have this capacity to bend in the winds of change that are coming towards them. We need to learn that capacity for adaptation and flexibility that is one of the hallmarks of being resilient.

#### e Which are the 3 main qualities which a cultural organization must endorse?

We try to propose that there are approaches to resilience applied in these three areas - mission, model and money and if you'd to said one thing about how to have a resilient mission, we would say you need to be relevant, you need to be relevant to the communities around you. If you are not then your mission is brittle and it is not resilient.

Your model needs to be flexible and adaptive and not rigid and structured. In terms of money there are many approaches to becoming more financially resilient. One of them has to be about diversity of funding, so that you are not reliant on just one source of funding but you have relationships across a wider variety of funders.



#### e What is the most immediate risk for the cultural sector?

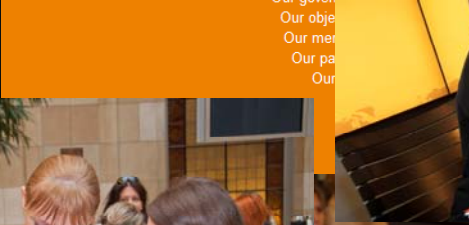


I think the most immediate one has to be the impact of the global financial collapse. That is the one of the most present in our day to day realities right now this moment in the autumn of 2010. So, we have to understand, how we are going to manage the financial austerity that is being meated out to all sectors of society including the arts. And there are many solutions I believe to that. We will need to work together differently, we will need to collaborate, we will need to do less better. I don't think it is

the end of the world, I just think we need to start thinking differently about how we respond to those austerity measures.



encat  
European Network of Cultural Administration Training Centres



## THEMATIC AREAS AND STUDY VISITS

### 3<sup>rd</sup> Annual Meeting of ENCATC Thematic Areas

The 18<sup>th</sup> ENCATC Annual Conference was also the opportunity for each of **ENCATC's Thematic Areas** to hold their **3<sup>rd</sup> Annual Meeting**. Each Thematic Forum held a **group meeting** and also undertook a **study visit** to a cultural location in Brussels. The study visit was chosen according to the topic of the morning's discussions.

ENCATC coordinates **5 Thematic Forums and 2 Policy Groupings**.

#### Thematic Forums:

- Creative Entrepreneurship & Education in Cultural Life
- Interpretation/Mediation applied to Heritage Sites
- Cultural Observatories and Cultural Information and Knowledge;
- Audience Policies in Europe
- Europe International
- Arts and Health
- Urban Management and cultural policy of city

In April 2010, 2 Thematic Forums were selected by the European Commission to become **Policy Grouping** in the field of museums and monitoring of culture: They have been renamed **Monitors of Culture and Museums in Europe**.

These 7 ENCATC Thematic Areas address specific topics selected following consultation with the members, and thus reflect the main areas of interest of our members. Each Thematic area consists of individuals representing their education or training institution member of ENCATC. ENCATC Thematic Areas are also open to non-members from external bodies, institutions, or organisations with expert knowledge or legitimacy in the thematic areas' topic areas (e.g. UNESCO, Council of Europe, European University Association, etc..)

All 7 Thematic Areas are currently revamping the appearance of their blog – consult the **newly designed blogs** and contribute to the debates in January on ENCATC's website ([www.encatc.org](http://www.encatc.org))!

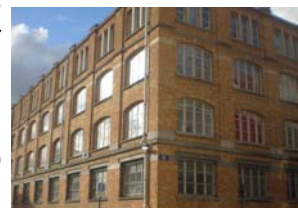


### Thematic Forum 1: Creative Entrepreneurship & Education in Cultural Life

Chair: **Lotta Lekvall, Nätverkstan, Sweden**

The working group held the seminar in cooperation with **EUROCITIES**. The seminar dealt with the theme *"Entrepreneurial Dimension of Cultural and Creative Industries"* and was followed by a *Study Visit of Dansaert Business Center* lead by Fabien Lambert, Director of the Center.

**Study Visit:** The Business Center Dansaert was created by the City of Brussels and the Brussels Capital Region to provide professional support to business creation and to provide space and services for young growing companies.



### Thematic Forum 2: Interpretation/Mediation applied to Heritage Sites

Chair: **Claire Giraud-Labelle, UCO, France &**

### Policy Grouping 4: Audience Policies in Europe

Chair: **Anne Krebs, Louvre Museum, France**

These two working groups came together in collaboration with **EUROPA NOSTRA** and **NEMO** for a regrouped seminar around the topic *"Rethinking the curricula for cultural managers acting in the field of museums policies and heritage: state of art, trends and future perspectives"*.

**Find out more about this meeting in the Thematic Area Focus on p14.**

### Policy Grouping 3: Cultural Observatories and Cultural Information and Knowledge

Chair: **Cristina Ortega Nuere, University of Deusto, Spain**

This ENCATC Working Group in collaboration with **PEARLE** held a seminar around the *"Role of Cultural Observatories in the Future"*. After the seminar the participants had the opportunity to enjoy a Study Visit of the Flagey Building guided by Hugo De Greef, former General Director of the Flagey asbl.

**Study Visit:** The Flagey building was specially conceived in 1938 to house the studios of the INR (National Broadcasting Institute – forerunner of RTBF and VRT). Revolutionary in concept, it grew into a Brussels’ symbol as well for its architecture and acoustics, as for being avant-gardist. This large building of yellow brick and glass, atypical in form, tall and streamlined like an ocean steamer, grew into a source of inspiration for the whole of the square Flagey. Studio 1 and 4 are extraordinary concert halls and have a well-established reputation far beyond Belgium’s borders.



### **Thematic Forum 5: Europe International**

**Chair: Gerald Lidstone, Goldsmith University London, United Kingdom**

The ENCATC Thematic Forum “Europe International” joined forces with EUNIC in Brussels for a debate called *“The Power of cultural Relations”* about the role of the cultural component in international relations while providing the audience with both a European perspective and an international perspective on Europe. The debate was moderated by Gerald Lidstone.

**Find out more about this meeting in the Thematic Area Focus on p15.**

### **Thematic Forum 6: Urban Management and cultural policy of city**

**Chair: Svetlana Hristova, Neofit Rilski Blagoevgrad University, Bulgaria**

This Thematic Forum in cooperation with UCLG’s Committee on culture in Brussels presented a debate about *“Cultural Innovations and Creativity as an Engine for Sustainable Urban Development”*.

**About the topic of the Thematic Forum:** In the EU urban policies innovation is usually spelled out together with science, industry and technology, while culture is most often interpreted in the context of cultural industries, heritage and tourism. However, after a meeting in Brussels on May 12, 2009 the Education, Youth and Culture Council disseminated a new important message in the European public space, underlying the vital role of *culture, creativity and innovation ... for the competitiveness and development of our economies and our societies, which are all the more important in times of rapid changes and serious challenges* (The Council Conclusions on Culture as a Catalyst of Creativity and Innovation). It is interesting therefore to throw a closer look to the overall effects of innovative cultural actions implemented through public arts, architecture and design on the process of reimagining and regenerating of our cities.

### **Thematic Forum 7: Arts and Health**

**Chair: Pia Strandman, Helsinki Metropolia University of Applied Sciences, Finland**

The “Arts and Health” Thematic Forum and RESEO (European Network for Opera and Dance Education) in Brussels discussed the topic of arts and arts co-ordinators in the context of health. The title of discussions was focused on *“Competences to offer for effective working methods in the field of health care and social services”*.

**Study Visit:** The participants of these Working Groups had the opportunity to join the Study Visit to the Flagey Building guided by Hugo De Greef, former General Director of the Flagey asbl.



**About the topic of the Thematic Forum:** Art and arts based practices within health settings have been widely discussed during the past years due to several reasons. There is an obvious, growing demand and financial pressure for finding and developing new and more effective working methods in the field of health care and social services. Arts and health are also viewed as a growing sector in meaning-intensive production and creative economy with beneficial cultural, social, employment and economic results. For an artistic community this context can offer job opportunities.

**Want to learn more about ENCATC’s Thematic Areas? Have a look at [www.encatc.org](http://www.encatc.org)**

**Thematic Forum 2:  
Interpretation/Mediation applied to  
Heritage Sites**

Chair: Claire Giraud-Labelte, UCO, France  
&

**Policy Grouping 4:  
Audience Policies in Europe**

Chair: Anne Krebs, Louvre Museum, France

« *Rethinking the curricula for cultural managers acting in the field of museums policies and heritage: state of art, trends and future perspectives* »



Le Working Group de l'ENCATC « Interpretation and Mediation Applied to Heritage Sites » et le Policy Grouping « Audience Policies in Europe » se sont réunis autour de la problématique du **renouveau du cursus académique pour les administrateurs culturels dans le secteur des musées et de l'héritage** le vendredi 8 octobre à Bruxelles. Organisée en coopération avec Europa Nostra et NEMO dans le cadre de la Conférence Annuelle de l'ENCATC et animée par Claire Giraud-Labelte et Anne Krebs, coordinatrices des deux groupes de travail, cette réunion était l'occasion d'ouvrir le débat aux différentes perspectives qui cohabitent sur le marché du travail autant sur le plan national qu'europpéen.



Au cœur du débat figurait la question de **l'intégration des étudiants et des stagiaires** dans le milieu professionnel du monde culturel. Parmi les intervenants, **M. Verdier Magneau**, Directeur du développement culturel au Château de Versailles, **M. Pourtois**, Directeur du Centre International pour la Ville, l'Architecture et le Paysage en Belgique, **Mme. Van der Kelen**, Directrice de SVDK – Art & Craft, et **Elizabeth Darley**, une étudiante américaine de l'Université Libre de Bruxelles ont tous témoigné de leur expérience personnelle et ont permis d'ancrer le sujet dans la pratique. Egalement présents à la réunion étaient des représentants de municipalités et de petits musées, ainsi que des participants de l'association des petits artisans.

Cette variété de points de vue a permis de rassembler les perspectives aussi bien des grands employeurs que des autorités locales, des universités et des étudiants sur le thème des stages et des stagiaires dans le milieu culturel.

Le débat s'est animé autour de la question de la durée du stage, qui devait être assez long pour permettre l'immersion du stagiaire dans un projet (minimum 4 mois), mais devait également s'aligner avec les vacances et autres préoccupations académiques. La législation du pays dans lequel le stage est effectué impose également des contraintes au niveau de la durée mais aussi par rapport aux indemnités et aux accords interinstitutionnels entre le monde académique et le milieu professionnel de la culture.



Par ailleurs, **l'encadrement du stagiaire** et les responsabilités qui lui sont attribués lors de son arrivée ont également suscités un

débat entre les employeurs et les universitaires. Le stagiaire devrait-il être immédiatement attribué des responsabilités et mis à contribution au sein de l'équipe, ou devrait-il être davantage encadré ? Au-delà de la contribution que le stagiaire fournira à l'entreprise, le débat s'est également centré sur les bénéfices et le profil du stagiaire lui-même. L'âge du stagiaire avoisinant généralement les 23-24 ans, quelles qualifications le stagiaire devrait-il avoir acquis à l'université pour un monde du travail qui devient de plus en plus transdisciplinaire ? Le cursus académique devrait-il accentuer davantage le savoir-faire et les compétences personnelles au dépit des connaissances et du contenu académique ? Le stage sera-t-il qualifiant et enrichissant sur le plan pratique, et fournira-t-il l'ouverture vers un premier emploi ? Ce débat était aussi l'opportunité de mettre à la lumière la variété de métiers traditionnels qui existent encore dans le milieu culturel, et de souligner la méconnaissance qui persiste malheureusement de beaucoup de ces métiers parmi les jeunes diplômés.



A la suite du débat, tous les participants étaient invités à se joindre à une visite du **Centre International pour la Ville, l'Architecture et le Paysage (CIVA)**, où avait lieu la réunion.

**Des informations supplémentaires sur le Forum Thématique « Interpretation and Mediation Applied to Heritage Sites » et le Policy Grouping « Audience Policies in Europe » et sur les prochaines réunions de ces deux groupes sont disponibles en ligne sur le site de l'ENCATC [www.encatc.org](http://www.encatc.org)**

### ■ **Thematic Forum 5: Europe International**

**Chair: Gerald Lidstone, Goldsmith University  
London, United Kingdom**

The ENCATC Working Group “Europe International” joined forces with **EUNIC in Brussels** for a debate about the role of the cultural component in international relations. The debate, moderated by **Gerald Lidstone** (Goldsmith University), provided the audience with both a European perspective and an international perspective on Europe.

The seminar dealt with following questions:  
What are the current issues facing Europe as it begins to establish a political, economic and cultural identity – and a unified position - on the world stage? How might European politicians and diplomats exploit the potential power of cultural relations for good effect? Is there a European culture to be exported through European Foreign policy? What might Europe learn from increased cultural exchange with its international partners?

**Martin Hope** (President of EUNIC in Brussels), **Malachy Valley** (Director of the Leuven Institute for Ireland in Europe) and **Lone Leth Larsen** (Director of the Danish Cultural Institute) presented the EUNIC perspective on cultural relations. Lone Leth Larsen pointed out that EUNIC (then still called **CICEB**) was the result of wanting to establish something with an added European value where the differences between the different countries would still remain very clear. EUNIC projects, such as “Large”, “Fairy Tales before Take-Off” and “Alter Ego” have subsequently successfully driven the European idea forward with the help of national cultural institutes and by encouraging other clusters to work together.

Martin Hope confirmed that EUNIC projects are about multilateral exchange and not about “waving the flag for one country”, something which he says is especially valid during the current times of financial crisis. Projects are about meeting local needs and are very often realised in cooperation with local partners, universities and galleries. During the course of a lively debate it was established that EUNIC is the key partner for the European Commission and the European Parliament when it comes to work outside Europe, since many cluster and cultural institutes are already active on the ground and have valuable local networks and experience.

The second session of the debate focused on the international view on Europe, represented by **Tania Chomiak-Salvi** (Counselor for Public Diplomacy, US Embassy, Brussels), **Sumi Ghose** (Director of Public Programmes at Asia House, London) and **Valery Rounov** (Director of the Russian Centre for Science and Culture, Brussels). Participants welcomed the opportunity to learn more about the international perspective and it became clear that a lot can still be gained from looking beyond European borders and from learning about best practice from outside Europe. The basis of successful cultural relations is to be curious and become familiar with the “other”.

(Source: [http://www.eunic-brussels.eu/asp/about\\_eunic/about\\_us.asp?lang=fr](http://www.eunic-brussels.eu/asp/about_eunic/about_us.asp?lang=fr))



**Further information about the Europe International Thematic Forum, on [www.encatc.org](http://www.encatc.org)**

**For further information about EUNIC in Brussels and its activities, please see [http://www.eunic-brussels.eu/asp/about\\_eunic/about\\_us.asp?lang=fr](http://www.eunic-brussels.eu/asp/about_eunic/about_us.asp?lang=fr)**



**Brussels, Belgium: 7 October 2010**

The annual General Assembly (GA) is a statutory body open to all ENCATC **members**. This year's General Assembly took place on 7<sup>th</sup> October 2010, during ENCATC's 18<sup>th</sup> Annual Conference.

At this year's annual General Assembly in Brussels, ENCATC members discussed and voted on the report of activities and projects for 2009 and 2010, as well as on the Actual Budgets and Accounts for 2009 and the Working Budget for 2010. While the budget was adopted by unanimity, the ENCATC Treasurer, Svetlana Waradzinova, highlighted the importance of the European Commission's support during these difficult economic times.



**KUNSTENAARS & CO**



ENCATC's General Assembly also provided the opportunity to analyse the **membership report**, and to welcome publicly the **6 new**

**Members** who have joined ENCATC since January this year: Université de Savoie (France), IUT de Chambéry (France); Prokultura,

Observatoire des politiques culturelles, Split (Croatie); Kunstenaars & co. (The Netherlands); University Paris I – Sorbonne (France); University of Catanzaro (Italy); CEKUL Foundation – Foundation for the Promotion and Protection of the Environment and Cultural Heritage (Turkey). Proposals for events, projects and activities for 2011-2013 were also discussed.

The Board announced that ENCATC's **next Annual Conference and General Assembly will be held in Helsinki, Finland**. In 2012, both events will be held in London, UK.

**Further information about ENCATC General Assemblies:**

<http://www.encatc.org/pages/index.php?id=14>

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## YOUNG CULTURAL POLICY RESEARCHERS FORUM & CULTURAL POLICY RESEARCH AWARD

### 2010 Cultural Policy Researchers Award



The 2010 Cultural Policy Researchers Award took place on 7<sup>th</sup> October in Brussels, Belgium. Designed to foster academic and applied cultural policy research and to explore issues at stake in contemporary Europe, the Cultural Policy Research Award aims to contribute to new competence building among young scholars in comparative cultural policy research.

The winner of the **CPR Award 2010** is **Claire Bullen (UK)**, a 2nd year PhD Student at the Research Institute for Cosmopolitan Cultures – an inter-disciplinary research centre at the University of Manchester. The final decision of the **international jury** was publicly announced on during the 18th ENCATC Annual Conference.

The title of Claire Bullen's research project is **"European Capitals of Culture and everyday cultural diversity: Comparing social relations and cultural policies in Liverpool (UK) and Marseille (France)"**. The project will develop an analytical framework to compare everyday cultural diversity in two multi-ethnic urban neighbourhoods in France and the United Kingdom. Taking the European Capital of Culture programme as the analytical entry point, the focus will be threefold: 1) the local, national and European cultural policy contexts and their interaction with urban restructuring; 2) policy implementation at the local level; and 3) the ways in which the lives and practices of 'ordinary people' and cultural actors are affected by cultural policy implementation.

The CPRA was launched in 2004 by the European Cultural Foundation and the Riksbankens Jubileumsfond, and since 2008, is developed in partnership with ENCATC.



Further information on ENCATC's CPRA webpages:

<http://www.encatc.org/pages/index.php?id=19>

### Young Cultural Policy Researchers Forum



Organised by ENCATC in partnership with the ECF, the 4<sup>th</sup> Young Cultural Policy Researchers Forum took place in Brussels on Wednesday 6 and Thursday 7 October. It was **linked with the Cultural Policy Research Award (CPRA)** and started the day before the annual ENCATC conference for educators in the field of arts and cultural policy & management.

The Young Cultural Policy Researchers Forum gave **young researchers, drawn from a wide range of different countries**, the chance to come together face to face, to discuss common themes, to share and develop ideas, to learn from each other, to consider different approaches to methodology, and often to find partners in cross-border affiliations.



**VIDEOS are available online!**

Check the ENCATC YouTube Channel and see the presentation the **6 CPRA finalists** and the speech of **Claire Bullen, the CPRA 2010 winner!**

More information, including photos of the event, on ENCATC's website:

<http://www.encatc.org/pages/index.php?id=83>

### Artists Moving and Learning Final Conference

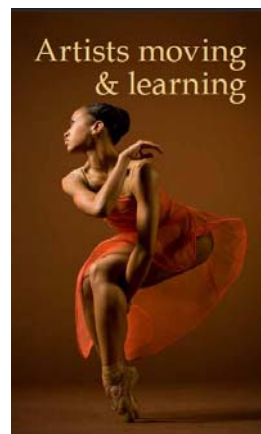
**Brussels, 6<sup>th</sup>-7<sup>th</sup> October 2010**

The Final Conference of the European project “Artists moving and Learning” supported by the Belgian Presidency was held in Brussels on 6 – 7 October 2010. More than 70 participants attended the Final Conference, where 20 speakers and panellists discussed and presented their projects on artists’ mobility.

**MEP Doris Pack** was a keynote speaker at the Artists Moving and Learning conference. Doris Pack’s expertise on the topic of the mobility of artists was invaluable, given her extensive and long-standing experience in the field. ENCATC seized the opportunity to interview Doris Pack. Read the interview on page 19!



Artists moving and learning has been one of the crucial European projects dealing with mobility of artists. ENCATC led this project in collaboration with seven partners: the Belgian-based Mediana sprl (coordinator), Inteatro (Centro Internazionale per la Promozione e la ricerca teatrale) in Italy, Fondazione ATER Formazione also from Italy; Universidad de la Iglesia de Deusto in Spain; the Budapest Observatory on financing culture in Eastern-Central Europe in Hungary; the Romanian Centre of Professional Training in Culture (CPPC); and the French Joint Research Unit PACTE (Politiques publiques, Action politique).



Over the last two years ten national reports and one European comparative study were produced and presented at the Final Conference. A total of 144 artists residing in 10 European countries (Romania, Belgium, United Kingdom, Netherlands, Hungary, Slovenia, Spain, Portugal, France and Italy) were interviewed for this project.



#### ***Program of the conference:***

The **morning session** was fully dedicated to the project:

- An opening speech by Cristina Ortega, president of ENCATC
- A general presentation done by Mediana
- A session for presentation of the national reports
- A session for presentation of the first findings of the EU studies

The **afternoon session** focused on two main round tables:

- How to enhance LLL in mobility Scheme?
- Mobility, Artists, Education : Current dynamic and trends

The 10 National Reports are available to download on the project dedicated website: [www.encatc.org/moving-and-learning/](http://www.encatc.org/moving-and-learning/). The European comparative study will be ready in the new year – keep watching the website!



**Further information on the Artists Moving and Learning website:** <http://www.encatc.org/moving-and-learning/>

**Doris Pack - Member of the European Parliament**



Graduated from teaching college (1965). Taught in primary schools (1965-1974). Employed by the Saarland Ministry of Education (1983-1985). Member of the CDU. Member, Konrad Adenauer Foundation; President, Women in the EPP. Executive Member, European People's Party (EPP). Member of Bùbingen council (1967-1974). Member of Saarbrücken city council (1974-1976). Member of the Bundestag (1974-1983 and 1985-1989). MEP (since July 1989). Member of the Parliamentary Assembly of the Council of Europe and of the WEU Assembly (1981-1983 and 1985-1989).

Federal Cross of Merit with Ribbon (Germany) (1985). Order of the Republic of Croatia (1997). Federal Order of Merit, First Class (Germany) (1998). French International Order of Merit (1998). Order of the Republic of Albania (2002). Etoile civique en or (France) (2004). MEP Award from the

periodical 'The Parliament Magazine' for her work as an MEP in the field of youth and education (2005). Award of the European Circus Association (2006). Croatian Cultural Club, Silver Dove of Vučedol, symbolising peace and freedom on behalf of the people of Croatia (2006). Grand Gold Decoration for Services to the Republic of Austria (2006). Honorary doctorate from Zadar University (Croatia) (2007). Tolerance Award of the Parliament of Vojvodina (Serbia) (2008). Award of the Town of Pogradec (Albania) (2009).

**e Which are the obstacles which prevent the mobility of artists?**

I made the first report on the artists in 1992, asking for help to cross the border. And we had to speak on health insurance, on social insurance and so on, to diminish the borders. At that time it was also a question of visas. It is still a visa issue for the Balkans states and others but I think we did not manage to get a result. I made the first report in 1992, and then there was a Portuguese colleague who did once again report on the same topic in 1997 and nothing. And now, we have a rapport of our colleague Madame Gibault and at least the commission has started to give an answer. We are now moving forward, but it took 18 years since the first report Things are now faster than before but I think it is a shame that we put so much energy from the Parliament's side and the Commission was not so helpful, but the problem is perhaps really that the Council is the side where things have to be facilitated.

**e What needs to be done to further increase the mobility of artists?**

I think there are now model projects in the commission and I think we are in a good way. We also said that existing programs should be used more by teachers, and by students of conservatoires of arts, colleges. The Erasmus program for example - there should be an opening for a kind of Erasmus for artists because not all artists study in high schools. A lot of artists have never seen a university but they are nevertheless artists. I think we should give them a chance to be connected with other artists and it is enriching and they need it. It was easier before for some artists to go and to meet with others I have the impression than it is today. We should really help

them in the way to get in contact to make networking and we should also perhaps use what we have in other programs: programs for schools. We should help to communicate through internet , through what we are doing in e-learning, with normal students in normal schools. So, I think there are a lot of tools existing but it is not really known what is there and in which ways can we use them. The artists and the professor in these fields need a helpful hand by the Commission to use the programs. This is I think what is needed and I think the Commission has understood. I think that we are on a better way than we have been.

**e Which new legislation is the European Parliament currently investigating to increase the mobility of artists?**

We are looking at the new programs for the new era for 2014. At the end of next year we will have a proposal for the Commission and then we will put all of the ideas of the Gibault report which have been adopted in 2008. We will try to enrich the existing programs, for artist mobility and the training of the artists. I think we should not neglect what I said at the beginning that even the legislative situation of individual artists regarding social insurance and other daily problems should be more in the focus of the national governments, so that they can find a way out of this. The European Union can not do it. They can only open the eyes of the Council so that they understand what they have to do and each country should find the way out of this uncertainty for the artist because a lot of them don't dare to go out even if they could go because of their insecure social, health, or money situation.

**Dear members,  
Dear Colleagues,  
Dear Friends,**

**The Board of ENCATC  
and  
the ENCATC Brussels office**

**wish you a happy New Year 2011!!!**

