



# ENCATC news

A monthly e-newsletter for the latest in cultural management and policy  
ISSUE N° 105

DIGEST VERSION FOR FOLLOWERS

Special ENCATC Congress  
news inside!



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### WHAT ARE YOU MISSING?

This is a Digest version of  
*ENCATC News*.

The FULL version for  
ENCATC members also  
includes:

- New publications
- EU Policy Developments
- Calls & Career Opportunities
- Upcoming events from  
the field
- News from other  
organisations



# NOTE FROM THE EDITOR

## 25th ENCATC Congress on Cultural Management and Policy

### *Click, Connect and Collaborate! New directions in sustaining cultural networks*

Dear colleagues,

At the occasion of our 25th anniversary, ENCATC wants to reflect on the future role of networks in the cultural sector. Created as a network in 1992 to foster the relations with our cultural partners in Eastern Europe, ENCATC wants to look at the future and, in particular, the future of cultural networks in general during its Annual Congress from 27 to the 29 September in Brussels.

A network is a specific form of collaboration between several organisations or between few protagonists, who decided on a volunteering basis to collaborate around certain common activities. Networks often arise organically because there is a need for international communication, exchange, sharing knowledge or experiences or simply because of a perceived need for international collaboration or representation of the sector (Sluys & Verbeke 1999).

Following World War II the desire for reconciliation and peace-building led to the formation of a first wave of European networks through culture. The European Festival Association for example was undoubtedly linked to the creation and development of the European Community after the WWII.

A second wave took place in the 1990s. Cultural Networks became very popular after the fall of the Berlin wall and the approval of the European Treaty of Maastricht, the First European Treaty in which a cultural paragraph was included (article 128, 1992). A common belief in a unified Europe based on cultural diversity was an important engine for the creation of new cultural networks. ENCATC was founded during this period.

The context has now drastically changed. The European Union has enlarged to 27 Member States and be-

cause of migration, terrorism, and a lack of European leadership, the confidence of the citizens in the European institutions has never been so low. Since the Berlin Conference 'A Soul for Europe' in 2004, the European Commission is trying to strengthen the notion of 'European identity' through culture. Different programmes for Culture have been steadily developed since 2007. Not so long ago, the Commission even organised a reflection about its own existence.

It is in these circumstances, that we need to appreciate that the role of cultural networks has multiplied further; not least because they bring people together, they want to stimulate exchange and the mobility of artists and also can stimulate the debate about the role of culture for society and Europe.

In 2007 EFA organised a conference on the future of cultural networks (Give, Get or Get off! Challenges of cultural networking today). Ten years later, many of these same insights are still relevant but nevertheless ENCATC wants to go a step further, look back after 10 years and rethink the role of cultural networks in the future.

Therefore, we can ask what is the real value of cultural networks? Why are they essential? And are networks the right format to communicate and meet each other nowadays? Together with other cultural networks located in Brussels we want to question ourselves. The following questions will be discussed:

What is cultural networking today? How do we use digitalisation to involve the members of our network? Also vice-versa: What is the added value of joining a network for them? What is the network functionality? What is the quality of the relations?

How can cultural networks measure their own impact on society? Are networks capable to develop their own indicators in order to measure their impact? What kind of models are there?

How entrepreneurial are cultural networks today? Which business model are they looking to develop? How sustainable are they? Are they capable of collecting other financial resources in addition to membership fees and funding from Europe?

How can cultural networks collaborate internationally? Which strategies are networks using? Should we create a network of networks instead of internationalizing?

The main question during the conference will be: What is the good practice of networking? What can we learn from each other?

At the end of the conference we hope to develop some recommendations.

Yours sincerely,



Annick Schramme  
ENCATC President



GiannaLia Cogliandro Beyens  
ENCATC Secretary General

# NEWS FROM ENCATC



## NEW MEMBER

Join us in welcoming our newest member in March as our network grows!

### Espronceda in Spain

Espronceda was founded 2013 in Barcelona. It is an innovative and contemporary art centre, exhibition and work space. It provides a platform and multi-disciplinary environment for artists, curators, and everybody else who believes in the importance of art, culture and education for more creativity and a better world. Espronceda fosters established and aspiring international artists to develop their work and creativity, and to spread their inspiration beyond their physical stay in the space.

Prior to joining the network, Espronceda has twice hosted ENCATC Cultural Happy Hours in Barcelona. The two events were organised in the larger framework of the 3rd and 5th International Study Tours in Barcelona. This was an excellent way to begin to establish relations with ENCATC and the contemporary art centre.

Espronceda says it wished to join ENCATC to benefit from the huge professional network and connect with other member institutions. It wants to be part of a network that is a lively expanding platform that exchanges knowledge, methodologies, experiences and research on cultural management and policy.

FOR MORE:

[www.espronceda.net](http://www.espronceda.net)

# NEW STRATEGIC PARTNERSHIP

## ENCATC signs Memorandum of Understanding with the Taiwan Association of Cultural Policy Studies

On 26 March, at the occasion of the ENCATC seminar on "Culture Governance and Leadership", Annick Schramme, President of ENCATC announced the signing of a Memorandum of Understanding (MoU) between ENCATC and the Taiwan Association of Cultural Policy Studies (TACPS). The new strategic partnership aims to promote increased collaboration between the participating parties for their mutual benefit. It is anticipated that greater collaboration will strengthen research cultures, inform teaching and learning development, and broaden potential international links to policy and industry developments.

In order to formalise and strengthen their cooperation, ENCATC and TACPS are expected to expand collaboration in four primary areas: Governance; Communication; Projects and Activities; and Research.

To reinforce links and synergies at the political and operational level, the two associations have already taken active steps in the area of governance. Mr. Liu is serving as an International Board Correspondent on the ENCATC Board (2015-2017). In a corresponding role, ENCATC President, Annick Schramme, is appointed as an International Correspondent Board member of TACPS.

Alongside a stronger governance cooperation, the networks have also agreed to establish and implement a programme of mutual information exchange. For example, members of both associations will benefit from the exchange of knowledge and innovative best professional practices as well as the dissemination of information on current research and publications.

For their projects and activities, the participating parties have committed to expand activities in their two world regions and beyond. This will result in more international opportunities for academics, researchers, students, and cultural operators to cooperate at the global level. Furthermore, both ENCATC and TACPS are ready to foster international networking among academics, researchers, students and cultural operators to facilitate access to greater professional opportunities.

Finally, to strengthen the research community and ties between Taiwan and Europe, the MoU formalises the future exchange of cutting-edging research on cultural management and policy.

The seminar where the public announcement was made is the first cooperation since the MoU was signed in 2017.



ENCATC President, Annick Schramme with the Minister of Culture, Taiwan, Ms. Li-Chiun Cheng and TACPS President, Jerry C Y Liu with the official MoU between ENCATC and TACPS in Taiwan.

Photo credit: TACPS



ENCATC President, Annick Schramme TACPS President, Jerry C Y Liu with the official MoU announced at the seminar "Culture Governance and Leadership"

Photo credit: TACPS



Under the new strategic partnership, it is already a successful exchange of knowledge, practice, and experiences between academics and researchers in Europe and Asia.

*"The constant process of deepening ties between Europe and Asia, increasing cooperation among these two very important world regions, and this MoU are crucial for offering ENCATC members the opportunity to validate their knowledge and results with other colleagues, but also for giving them the possibility to find suitable partners for developing international projects. Annick and I are extremely excited for the wealth of opportunities that this strategic agreement will offer to both networks. The seminar is already a first outcome of the MoU to open new doors for collaboration, networking, and cross-disciplinary engagement between the participating parties for our mutual benefit,"* said ENCATC Secretary General, GiannaLia Cogliandro Beyens.

*"The MOU between TACPS and ENCATC is significant. It represents the joint efforts and fruitful results for the continuous collaboration and exchange in the area of cultural policy and management research and education between Taiwan and Europe for the past 5 years. Already, two joint events (Academy of Cultural Diplomacy and Cultural Governance Seminar) have been co-organised by TACPS and ENCATC in Taipei. And the signing of MoU stands for a new starting point, where an ever solid and trustful partnership between European and East Asian researchers and cultural professionals will be built up and sustained. I look forward to the rich cultural dialogues and exchanges to occur across the two Continents brought up by the MoU, and that a global network of networks for cultural policy study is to prosper in the near future,"* said Jerry C.Y. Liu, President of TACPS.

On 28 March, a meeting was organised with the Ministry of Culture in Taiwan. Organised by TACPS, ENCATC President, Annick Schramme and TACPS President, Jerry C Y Liu, met with Ms. Li-Chiun Cheng, Minister of Culture, Taiwan. The Minister of Culture was presented with the activities as part of this new MoU signed by ENCATC and TACPS to create stronger ties with cultural institutions in Taiwan and Europe.

The MoU is the culmination of long-term efforts beginning in 2013 when ENCATC launched its "Asia Region Education Exchange" mobility scheme to promote more exchanges between academics and researchers in Europe and Asia. In 2014, Associate Professor Liu, who also teaches at the Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts, was invited to be a keynote speaker at the ENCATC Annual Conference "New Challenges for the Arts and Culture: Is it just about money?" organised in Brno, Czech Republic. In November of the following year, ENCATC and TACPS co-organised the first ENCATC Academy on Culture in External Relations to be held outside of Europe. Now, the MoU prepared in 2016 and signed in 2017 is one of the most important outcomes of the 2014-2016 ENCATC strategic plan claiming for a significant advancement in the internationalization of the network. In this line, ENCATC has also in 2016 signed an MoU with the Association of Arts Administration Educators based in the United States.

Learn more about who are ENCATC's strategic partners: [www.encatc.org/en/about-us/stakeholders/partners/](http://www.encatc.org/en/about-us/stakeholders/partners/)

# NEWS FROM THE OFFICE

## ENCATC Agenda: People, Places & Meetings

The ENCATC team led by the ENCATC Board and Secretary General, GiannaLia Cogliandro Beyens, regularly meet 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:

### 1 March in The Hague, Netherlands:

ENCATC Secretary General, GiannaLia Cogliandro Beyens attended the European Heritage Alliance 3.3 meeting. Members discussed recent EU heritage policy developments. Each organisation presented their plans to explore potential synergies for the European Year on Cultural Heritage 2018.

### 2 March in Brussels, Belgium:

The Creative and Cultural Think Tank held its kick-off meeting at BOZAR Centre for Fine Arts. ENCATC Secretary General, GiannaLia Cogliandro Beyens attended the meeting to discuss focus of activities and future actions of the think tank.

### 17-18 March in Casablanca, Morocco:

ENCATC Vice President, Manuèle Debrinay-Rizos was an invited expert at the kick off meeting for the MARSAD Project (Mediterranean Action and Research for Sustainability and Development). The project aims to create a collective platform of research, implementation, monitoring and observation of cultural policies in the region.

### 23 March in Brussels, Belgium and Paris, France:

ENCATC Secretary General, GiannaLia Cogliandro Beyens met with representatives of UNESCO to discuss the upcoming project "Learning on intangible heritage: building teachers' capacity for a sustainable future." ENCATC will begin to implement the project in April 2017.

### 24 March in Rome, Italy:

ENCATC Board Member, Francesca Imperiale was an invited speaker for the debate on "Can Culture Save Europe" and for discussions on Cultural infrastructure and the need for self-disruption.

### 31 March in Brussels, Belgium:

The ENCATC board held its second meeting in 2017. Chaired by ENCATC President, Annick Schramme, the board discussed the 2017 working programme, approval of new members, and the programme of the 25th ENCATC Congress that will be taking place in Brussels from 27-29 September 2017. Members of the board were joined by ENCATC Secretary General, GiannaLia Cogliandro Beyens.

## How can students gain experience and boost their international professional profile?

ENCATC welcomes Djoeke Gerding as its newest trainee. Djoeke is a Dutch national who is currently enrolled in an MSc in Cultural Management at the University of Antwerp, a member of ENCATC. Previously, she has obtained an MPhil in Classics from Trinity College Dublin. During her time at ENCATC, she will assist with liaison and communication for a new project ENCATC is doing for UNESCO and other organisations involved in the project.

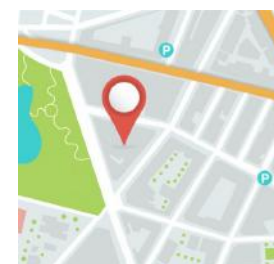
With a background in heritage and management, and work experience in both museums and media, she is very interested in the projects ENCATC undertakes to stimulate the education about and proper management of global cultural heritage. *"I have always loved heritage, and this internship gives me the chance to explore ways in which global society could protect heritage in a sustainable manner. I look forward to working with experts in the field, and hope to learn a lot in these next five months."*



Djoeke Gerding  
ENCATC Trainee

## Get closer to EU institutions by bringing your workspace to the heart of Europe

Is your organisation looking for an office space in Brussels? Do you need to be closer to European institutions to meet easily with policy makers and key players in Europe's cultural and educational sector. ENCATC and its member, The Marcel Hicter Association are renting an office in a pleasant setting, next to the l'Étoile intersection, close to the Bois de la Cambre and Avenue Louise. Well-served by public transportation, it's an ideal location 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 shared use of premises (meeting room and kitchen) to be used in agreement with the other occupants. The rent is €250 per month plus €100 in charges per month. The space will be available from 1 March 2017. CONTACT: Jean-Pierre Deru, Marcel Hicter Association | +32 (0)2 641 89 80 or +32 (0)475 64 34 45

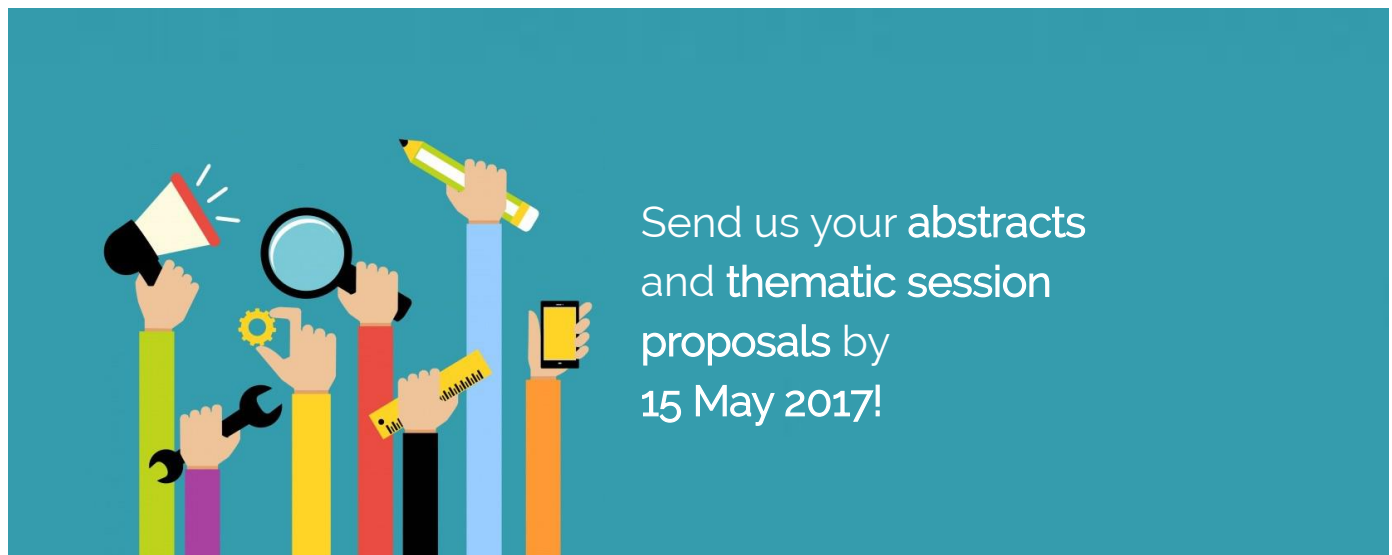


# OPPORTUNITIES

## OPEN CALL FOR ABSTRACTS & THEMATIC SESSIONS:

### 8th ENCATC Research Session

DEADLINE: 15 May 2017



Send us your abstracts  
and thematic session  
proposals by  
15 May 2017!

The [25th ENCATC Congress on Cultural Management and Policy](#) will be organised next **27-29 September 2017** in **Brussels**. As part of this major international congress, ENCATC will hold its **25th Annual Conference "Click, Connect and Collaborate! New directions in sustaining cultural networks"** and the **8th Annual ENCATC Research Session**.

You are invited to submit abstracts or thematic session proposals for the [8th Annual ENCATC Research Session](#) which will take place on **Friday, 29 September**. 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

Themes related to the main topic of the Annual Conference, "Click, Connect and Collaborate! New directions in sustaining cultural networks":

- Networks governance leadership
- Business models
- Evaluation processes and methods
- Internationalization of networks

Other arts management and cultural policy areas:

- 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

#### TYPES OF CONTRIBUTIONS

##### 1. ABSTRACTS

300 words max. 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). The abstract should provide information on:

- the theme of the paper
- the theory used
- the research method
- a summary of main or expected conclusions
- main references (not included in the word count)

Presentations will be no longer than 20 min.

##### 2. THEMATIC SESSION

They must include:

- Description of the topic of the session, clearly stating how it is related to the main topic of the Annual Conference
- Panel composition (members' short biography and their contribution)

Once the proposal is approved by the Congress' Scientific Committee, those who submitted the proposal will be responsible for the organisation and quality of the thematic session.

A thematic session may include 3-4 presentations, with a maximum duration of 60 min.

Abstracts and papers can be submitted in any of the Congress official languages: English and French. However, all oral presentations of accepted papers must be given in English.

### IMPORTANT DATES

Monday, 15 May 2017: Call for abstracts deadline.

Tuesday, 30 May 2017: Authors are communicated the selection.

Monday, 15 July 2017: Final papers are due (5,000-8,000 words). (only for paper sessions)

### SUBMISSIONS AND CONTACT POINT

Abstract and thematic submissions and other questions about the 8th Annual ENCATEC Research Session should be e-mailed to [researchsession@encatc.org](mailto:researchsession@encatc.org)

### PUBLICATION 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 Congress. 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 and French.

Papers presented at the ENCATEC Research Session may also be considered for publication in the [ENCATEC Journal of Cultural Management and Policy](#). The Journal works independently from the Research Session, what means that Research Session panellists are invited to re-submit their papers for the Journal when the call for its 8th volume will be launched (after the Congress), but their papers will only be consider 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 ENCATEC Journal.



### CONGRESS SCIENTIFIC COMMITTEE 2017

The Scientific Committee 2017 of the [25<sup>th</sup> ENCATEC Congress on Cultural Management and Policy](#) is a provisional scientific committee who defines the structure and themes of the Congress, 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.

#### CHAIR OF THE SCIENTIFIC COMMITTEE:

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

#### MEMBERS OF THE SCIENTIFIC COMMITTEE:

**Ugo Bacchella**, Fitzcarraldo Foundation (Italy)

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

**Lluís Bonet**, University of Barcelona (Spain)

**Jacques Bonniel**, Lumière University Lyon 2 (France)

**GiannaLia Cogliandro Beyens**, ENCATEC Secretary General

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

**Bernd Fesel**, european centre for creative economy (ecce) (Germany)

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

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

**Jerry C Y Liu**, National Taiwan University of Arts (Taiwan)

**Cristina Ortega Nuere**, 3 Walks (Spain)

**Herwig Pöschl**, Cultural Manager and Curator (Germany)

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

**Alan Salzenstein**, DePaul University (United States)

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

**Hermann Voesgen**, Fachhochschule Potsdam (Germany)

## OPEN CALL:

Accepting contributions to issue #8 of  
/encatcSCHOLAR

DEADLINE: 1 May 2017



/encatcSCHOLAR was born in 2013 to satisfy the demand of ENCATC members, academics, researchers and students for the exchange of teaching methodologies and knowledge to use in the classroom. In addition, the /encatcSCHOLAR is intended to be a useful reference tool for academics, researchers, practitioners and policy makers for education and lifelong learning on cultural management and cultural policies.

With the objective of publishing issue #08 of the /encatcSCHOLAR, we are now launching a call for contributions, which will focus, parallel to the topic of the 6th ENCATC Academy on Culture in External Relations (Brussels, 27-28 March 2017), on "The question of culture in Europe's refugee crisis". In this publication we would like to find innovative and creative contributions that could clearly demonstrate that arts and culture could play a crucial role in supporting our policy makers in difficult times due to the refugee crisis. "Fortress Europe", the closer economic and political union of diverse peoples built on the exclusion of Others, is showing its cracks under the pressure of millions of migrants, refugees and asylum applicants. This is a crucial moment for the European Union, as its members are divided over their responses. The Academy sought to understand the situation from the point of view of culture and the arts: the context and background of the crisis, as well as its development and its implications for the EU and for the Member States. This issue of the /encatcSCHOLAR aims to go on developing these perspectives.

DOWNLOAD THE CALL:

<https://www.encatc.org/en/resources/encatc-scholar/>

## WORKING GROUP ON EVALUATION:

24 April in Brussels and 26 May in Lyon  
confirmed as dates for the ENCATC Working  
Group on Evaluation

The ENCATC Working Group "Monitoring and Evaluation of International and European Transnational Projects" will meet as planned next 24 April in Brussels and 26 May in Lyon.

*"There is no secret that evaluation and assessment of the impact of our work becomes more and more a crucial matter for public authorities and professionals in the cultural field, therefore I hope ENCATC members and non members will join us for these two very important working meetings,"* says ENCATC Secretary General, GiannaLia Cogliandro Beyens.

### 2nd Meeting on 24 April in Brussels, Belgium

This meeting will be devoted to mapping the expectations of the community institutions vis-à-vis EU programmes (Creative Europe, Erasmus +, Horizon 2020, etc.), in particular the DG and the Executive Agency. ENCATC has invited Mr. João Delgado from the European Commission to present the mid term evaluation of Creative Europe.

Key questions to be discussed include: How do experts evaluate? What are the indicators identified by the Agency? What does the Creative Europe evaluation report say?

Participants will include both ENCATC members and non members: representatives from EU institutions, representatives from cultural networks, and professionals working on international European and transnational cultural projects.

TO REGISTER: <http://bit.ly/2os9Ejk>

### 3rd Meeting on 26 May in Lyon, France

This meeting will reflect and mirror the expectations of project leaders and co-operators of European cultural projects. Representatives from cultural organisations running projects such as Ambronay (eeemerging), Arty (We are Europe), and the Orchestra of Picardie (ONE is more) will share their experiences and insight with participants. The meeting will also be taking place in the framework of the [European Lab Forum 2017](#).

Key questions to be discussed are: What are their objectives as professional actors in a sector? Which indicators do they use? What are their evaluation practices?

Participants will be ENCATC members and non members: public officials (local, regional, European), heads of networks, and professional union representatives.

Agenda and online registration for the meeting will be circulated soon.

# SAVE THE DATE

## SPOTLIGHT:

## 25th ENCATC Congress on Cultural Management and Policy

➤ 27-29 September 2017 in Brussels, Belgium

### WHAT IS COMPOSITION OF THE ENCATC CONGRESS?

The 25th ENCATC Congress is made up of six main components.

The diversity in content and aims ensures you will get the most out of your experience.

The interconnectivity between the components means knowledge, new ideas, and best practices will cross pollinate to stimulate deep reflection and problem-solving.



#### ● 25th Annual Conference

brings the most pertinent and exceptional content and programming on cultural management and policy. The theme of this year's event will be "*Click, Connect and Collaborate! New directions in sustaining cultural networks*". Attendees will learn from renowned international experts who will keynote and lead discussions with academics, researchers, cultural operators, representatives from local, regional, and national governments, artists, and policy makers.

#### ● Annual Members' Forum

is an exclusive programming for ENCATC, AAAE and TACPS members. A special Transfer Knowledge Session will be dedicated to European and transnational projects. Members will gain access to the new teaching methodology, innovative good practice, case studies and more. Moreover, those belonging to these networks can share project ideas and search find trusted and reliable partners.

#### ● 10th Forum for Young Researchers

aims at giving young/early career cultural policy researchers the opportunity to meet fellow researchers and established researchers and professionals from Europe and beyond. They can present research papers and projects, discuss topical research issues, methodology, professional cooperation, publishing possibilities, on-line knowledge exchange and collaboration, as well as access to networks of researchers.

#### ● 8th Annual ENCATC Research Session

gathers leading researchers and academics from all over the world to deliver the latest world-class research on cultural management and policy. Meticulously planned under the direction of prominent academics, papers are presented in a unique international, intercultural and interdisciplinary environment.

#### ● 4th ENCATC Research Award Ceremony

will bestow the prestigious recognition for academic research excellence in the field of cultural policy and cultural management. The winner will be revealed and receive the Award for his or her work on issues at stake with a comparative and cross-cultural research approach and potential to inform policymaking and benefit practitioners active in the broad field of culture.

#### ● Cultural Study Visits

will get participants out into the field to discover flagship cultural institutions and meeting first-hand with local cultural directors and managers. This will be an opportunity to learn what's happening on the ground, discuss and exchange best practice, challenges and successes. Furthermore, participants can establish contacts with cultural organisations based in Brussels and forge potential partnerships.

## CELEBRATE 25 YEARS!

Take a moment to celebrate what we have achieved since 1992

While our European Congress will be looking at the future of cultural networks and raise questions for the years to come, we'll pause to recognise all that we have been able to accomplish so far.

To know where we're going it's important to know where we come from. Who are the people, places, and institutions that have helped ENCATC to become the leading network on cultural management and policy it is today?

Learn more about our history and how you can be part of our future.



## OPEN CALL FOR 8TH ENCATC RESEARCH SESSION

Present and publish your research for an international audience

For the [8th Annual ENCATC Research Session](#) to be held on 29 September in Brussels, an international call is open for abstracts or thematic session proposals. 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.

The Research Session will be part of the 25th ENCATC Congress on Cultural Management and Policy to be held next 27-29 September 2017 in Brussels.

The deadline to make a submission is 15 May 2017. For more information see page 8.



## CONGRESS ATTENDEE

Who will be attending the 25th ENCATC Congress?



The Congress is designed for both ENCATC and non ENCATC members.

More specifically participants will be coming from across Europe and beyond will be representing:

- higher education institutions
- training centres
- research centres
- arts and cultural organisations
- cultural networks
- cultural foundations
- consultancies
- local, regional and national governments
- EU and international institutions

As individuals they are:

- academics
- researchers
- trainers and educators
- cultural managers
- policy makers
- artists and creatives
- students

Finally, anyone interested in the theme *"Click, Connect and Collaborate! New directions in sustaining cultural networks"* is invited to register.

## A SPECIAL PLACE FOR ENCATC MEMBERS

Exclusive offers and benefits

The 25th ENCATC Congress is open to any one or any institution that wishes to attend.

But as an ENCATC member you can get even more out of this experience with special discounts and exclusive offers such as the Members' Forum. However, these are only available for existing members and new members who join by September.

At date, more than 100 institutions in 39 countries are members of Europe's leading network on cultural management and policy.

Learn more about our amazing membership benefits and how you can be part of our growing network.

[Visit us on the web!](#)



## WHAT'S COMING NEXT

Get ready! We'll have upcoming announcements!



We want you to have an excellent experience at the Congress and in Brussels.

While you wait for more programme details, we will be announcing in the coming weeks useful information to make your travel and stay as pleasant and carefree as possible.

Our dedicated team is working on a practical information guide that will include:

- Registration and fees
- Suggestions for hotel and accommodation
- Travel tips to Brussels and local transportation
- City maps and links
- Food and dining recommendations
- Culture, language, and custom tips
- ... and more!

## A NETWORK WITH STRATEGIC PARTNERSHIPS

The only European network to bring outside network perspectives from Asia and North America

How will cultural networks outside of Europe react and contribute to the discussions in Brussels on the theme of "New directions in sustaining cultural networks"?

With key strategic Memorandums of Understandings signed in 2016 and 2016 with the Association of Arts Administration Educators (AAAE) based in the United States and the Taiwan Association of Cultural Policy Studies (TACPS), ENCATC will bring a crucial international dimension to the Congress this September.



# WHAT HAPPENED IN MARCH?

## STUDY TOUR

### ENCATC's 6<sup>th</sup> International Study Tour strengthens ties between Europe and UAE

From 14 to 17 March, 45 participants from around the globe joined ENCATC for its [6<sup>th</sup> International Study Tour to UAE](#). Coming from Australia, Belgium, Canada, Costa Rica, Egypt, Estonia, France, Germany, Italy, Lithuania, Spain, United Arab Emirates, the United Kingdom, and the United States, the participants included artists as well as representatives of the EU Delegation to the UAE, universities, cultural organisations, cultural networks, museums, festivals, art foundations, national and regional public authorities.

With seven study visits, six lectures, and one seminar, the programme took participants to three cities: Abu Dhabi, Sharjah, and Dubai. The programme provided a rich and in-depth view into the region's fast-paced development and expanding plans to be a leading art, cultural, and education hub. Participants had special access to key cultural institutions such as Art Dubai, Creative Art, the Sharjah Art Foundation, Dubai Opera, the Sheikh Zayed Grand Mosque, the Sharjah Biennial 13, and Tashkeel. The experience was an excellent opportunity for participants to gain knowledge and new perspectives on arts and culture in the country and for setting the foundations for future cooperation between organisations in the EU and the UAE.

Thanks to the study tour's partnership with ENCATC member, the Louvre Museum, this study tour presented a rare opportunity to discover and debate the question of culture in the Gulf Countries, and particularly the role of museums in the frame of the contemporary cultural and social cosmopolitanism. The participants had a private presentation of the Louvre museum project by Olivia

Bourrat of Agence France-Muséums and Anne Krebs from the Louvre Museum's Socio-Economic Studies and Research Division. The museum is facing the some of the same questions as many other cultural institutions in the UAE. In the context of a population of 9.2 million in the UAE, expatriates account for around 7.8 million meaning that many cultural institutions are welcoming a large number foreign of visitors. How do cultural institutions present themselves in the Middle East? How should cultural offers be presented to audiences made up of UAE citizens and the large expatriate community?

Audience development was a recurring topic over the four days. ENCATC member, Alessandro Bollo from the Fitzcarraldo Foundation presented the European Study on Audience Development and "*How to place audiences at the center of cultural organisations*". This was useful to launch reflection and comparison with the European, American, and UAE perspectives on Audience Development.

The topic was brought up again in the talk with Jasper Hope, Chief Executive, of Dubai Opera. It too must find a balance in its programming for an Emirati and international audience. Its new facilities give it much programming flexibility. Opened in August 2016, it provides a truly multidisciplinary venue for theatre, opera, ballet, orchestras, concerts, fashion shows, live entertainment, conferences, galleries art exhibitions, and even sporting events.

In his talk, H.E. Ambassador Patrizio Fondi, Head of EU Delegation to the UAE, explained how the EU is reaching out to audiences using culture to engage with Emirati citizens. From EU film screenings and book fairs the aim is to raise awareness and promote EU culture and activities.

To discuss international and local perspectives on leisure, the participants heard lectures from Cristina Ortega Nuere, Chief Academic and Operating Officer, and Mireia Iglesias, Communication & Events Officer from the World Leisure Organisation as well as Nasif Kayed, Founder and CEO of The Arab Culturalist. This led to an interesting discussion on local leisure offers in the UAE and perceptions an international audience has of Emirati traditions and cultural matters.

The testimonials by local cultural leaders were interesting to compare with the presentation of UAE research and training programmes in cultural management. With the insight of academics at the Paris-Sorbonne University in Abu Dhabi, participants learned about programmes for tomorrow's cultural managers to work in this dynamic cultural context and international cooperation that is stimulating growth in the country.



Top: Visit to Dubai Opera. Bottom left: Participants hear from Sheikhha Nawar Al Qassimi, Development Manager at the Sharjah Art Foundation. Bottom right: Calligraphy artist and Professor, Mohammed Al Nouri demonstrates his art and technique for the Study Tour's participants.



ENCATC President, Annick Schramme (centre right), ENCATC member Ian King (centre left), and TACPS President, Jerry C Y Liu (far right), with the participants of the Seminar "Culture governance and leadership" on 26 March in Taiwan.

## How to strengthen cultural organisations through innovations in governance and leadership

ENCATC, the National Taiwan University of Arts (NTUA), and the Taiwan Association of Cultural Policy Studies (TACPS) reaffirmed their commitment to strengthening the already strong relations and partnerships for a public seminar held on March 26 at NTUA in Taipei, Taiwan. The seminar entitled "Culture Governance and Leadership" brought together 34 academics, cultural professionals, practitioners, policy makers, and postgraduate students. They came from Cambodia, China, Panama, Taiwan, and the United States to explore the understandings of cultural governance in different contexts, and more particular in the Taiwanese context.

The seminar was led jointly by ENCATC President, Annick Schramme, and ENCATC member, Ian King, Professor of Aesthetics and Management, University of the Arts and London College of Fashion. It focused on the changing interpretations of cultural governance from an intercultural perspective while concurrently engaged with the participants on how cultural organisations need to adapt their working to this changing context guided by a set of principles of cultural governance with a contextual approach and local know-how.

The seminar covered five principles of cultural governance. The first is the mission and the role of the different governance bodies. Different models and roles were presented such as the "dual model" as well as the position and relationship the artistic leader has with the board (or equivalent). This principle is followed by checks, balances, and accountability. To optimise cooperation between bodies and avoid an imbalance of power, clear specification of the division of tasks and responsibilities between the bodies are needed to enable effective decision-making. Moreover, counter-weight mechanisms and monitoring activities should be utilised at regular intervals. Third, speakers and participants discussed the principle of transparency and information. Transparency is needed for both internal and external processes. Together, with access to accurate information and communication, governance

structures need formal documentation that has to be regularly monitored. The fourth principle is the composition of the board and the required competences and profiles to fulfil its role. This can also take into account reflections on gender, ethnic and generational distribution. Finally, the fifth principle is the value and contribution of stakeholders. The most important stakeholders of a cultural organisation are the governance bodies, paid and unpaid staff members, and the public. It is crucial to have effective and accurate communication with these stakeholders.

The seminar's peer-to-peer engagement amongst the speakers and participants in Taiwan also reflected on the effectiveness of their organisations' governance models. In light of the complex challenges facing managing successful arts and cultural institutions globally, nowadays governing bodies must deal with the advancement of digital technology and social media. The discussion stimulated dialogue in the need and urgency of developing a localised approach with Taiwanese characteristics guided by a set of universal principles of cultural governance.

*"The seminar has provided fruitful, and thought-provoking dialogues among practitioners. It demonstrates that a standing platform for cultural groups to exchange ideas about cultural governance in the perspective of organisational management, leadership, and in a wider extent, cultural policy and transcontinental cooperation, is substantially critical. The initiative manifests that both ENCATC and TACPS are contributing actively to the cultural dialogue in Taiwan and are actively fostering engagement and collaboration of researchers, policymakers, cultural managers and practitioners in Asia, Europe and beyond. I am confident that Taiwan will demonstrate an indispensable linkage that connects the networks of cultural policy studies and cultural management in East Asia in the foreseeable future,"* said TACPS President, Jerry C Y Liu.

## Culture in external relations and the question of culture in Europe's refugee crisis

33 participants gathered for ENCATC's 6th Academy on Culture in External Relations. The two-day intensive learning programme focused on "the question of culture in Europe's refugee crisis". Participants were a diverse group, representing the European Commission, European Parliament, European Committee of Regions, universities, consultancies, foundations, national institutes for culture, cultural networks, and cultural organisations.

The Academy was opened by ENCATC Secretary General, GiannaLia Cogliandro Beyens, who welcomed the participants coming from Belgium, Germany, Italy, Spain, and the United Kingdom. To set a common stage and context for all participants, the Academy programme kicked off with a presentation by Professor Gerald Lidstone from Goldsmiths, University of London. It was important to review how Member States remain divided on how to address the refugee crisis. The context is rapidly evolving. This has led to policy makers and public authorities being overwhelmed, preventing strong leadership from emerging. Furthermore, there is no common strategy. Governments have been unable to cope, provide the necessary human resources or allocate needed financial means. Frustrations from local populations have led to the fray of social ties, rise in national sentiments and right-wing politics.

Next, Andrew Murray, Director of EUNIC Global, presented culture in external relations at the EU level. He talked about the policy shift and strategy the European Union has for using culture in external relations and the need for a better coordination of efforts towards a strategic European approach. He explained the aim is not to "Europeanise" culture, but to bring it in all its diversity to a global level.

Having the context, what can the arts and cultural sector do? What is their role of play? How and where can the biggest impacts be made? To answer these questions and stimulate discussion, cultural professionals leading projects that directly involve refugees shared their experiences, challenges, and successes.

John Martin is the Artistic Director of Pan Intercultural Arts in the United Kingdom. Under his leadership, Pan has seen success in its arts programmes for social change, taking an active role to help refugees improve their lives and find their places in their new homes and communities. Using artistic expression and creativity, Pan is helping refugees and trauma survivors to reconnect with their imagination, building trust and self-confidence. For John Martin, the programme demonstrates success when participants move on from Pan. They become "too busy" with their education, training, job, new friends that they no longer need the framework and safety that Pan provided. Success can also be more subtle too. This can be witnessed through more eye contact, improved posture, and better communication skills. Thanks to artistic expression and movement, skills that were "lost" or "beaten down" from having gone through traumatic experiences are able to slowly resurface and strengthen. While Pan has had great success with



individuals and their families in the programme, it has proved more difficult to reach out to communities that are adverse or hostile to welcoming refugees. Also, their work demands so much to be in the field that Pan's trainers, mentors and artists do not have the time or experience to engage and influence policy makers. This can be a frustration that the successes of arts for social change do not make the vertical climb where there is great potential to influence policy.

To learn about an initiative in Brussels, ENCATC invited Sophie Querton, one of the co-founders of Refugees Got Talent (RGT). RGT is supporting refugees who were artists in their countries. Now living in Belgium, with the help of RGT, they are rebuilding their artistic networks. The artists are musicians, painters, sculptors, calligraphers, and photographers and are coming from Azerbaijan, Iran, Iraq, Morocco, and Syria. To support their artistic talent and creativity, RGT provides them free studio space and hosts weekly and one-on-one meetings. It organises concerts, exhibitions, conferences, and workshops. It also sets collaboration projects with other cultural organisations. Sophie Querton shared how she has seen first-hand the positive impact this network has made. Artists are able to help themselves settle into their new communities, reclaim artistic expression, and forge new connections. Being only one year old, RGT has also faced challenges. The process has been slow to build up and it was not as easy as initially thought to match RGT artists with local creatives. Also, as Sophie Querton was precise to underline, these artists have been through traumatic experiences. It is important to find a balance between following a structure for artistic programming and being flexible for the unpredictable. Many artists are dealing with loss of family, stressful administrative procedures, and uncertainty for their future.

These presentations made it clear, the point is not to victimise refugees, but provide support so they are

empowered to build their future. This was stressed further in the presentation by Marina Clauzet from the University of Barcelona. She has working on the project Sisterworks which is empowering female refugees to gain new skills, confidence and mobility through arts and crafts.

To present the actions taken by the European Commission to address the refugee crisis and new funding opportunities, participants heard a presentation from Silvana Verdiani, EU Cultural Cooperation Projects Officer at the Education, Audiovisual and Culture Executive Agency of the European Commission, Coordination Refugee Integration Strand. After the initial emergency phase, the EU and EU countries must ensure the social, cultural, political and economic integration of the new arrivals. Through the Creative Europe programme, the EU is able to fund activities that recognise and celebrate the contribution refugees and migrants make to cultural diversity in Europe. In April 2016, the European Commission launched a new call for projects and for the first time it required partnerships from culture and media to work together. The 12 selected projects selected for €2.35 million funding under Creative Europe cover a range of sectors: creative writing, publishing, libraries and museums, dance, music, theatre, digital arts, film, video, graphic arts, painting, drawing, and photography. Many of the projects are focused on telling the stories of refugees. Another common thread between them is encouraging the sharing of experiences between refugees and host communities. The Commission will be closely monitoring the outcomes of these projects for the design of future calls and budgets.

To conclude the Academy's programme, Gerald Lidstone presented on the topic of evaluation which can be a challenge for many projects. The discussions in this session brought up alternative ways to measure impact. To overcome language barriers evaluation surveys can use visual cues to express mood and changes in attitudes. Or artistic expression can be employed such as using clay for participants to sculpt representations of themselves at the start of the programme and at the end, then comparing the two.

Finally, the Academy's learning environment proved extremely useful to the participants for sharing their challenges: *How can best practice be transferred to other contexts?* For example, the work Pan is doing can be inspiring for other cultural organisations, but it is naive to think its model can simply be copied and pasted to other countries and cultural contexts. Refugees for Talent has also had invitations to set up similar initiatives in France and Norway, but at this stage of the project it is not feasible to expand the project. *Or how can transnational cultural projects cooperate effectively when each country treats refugees differently?* In the case of the projects funded by Creative Europe, this will be a challenge as well as dealing with different Member State's travel restrictions for refugees, legal status, working permissions, and more. *And what is needed for professionals leading and carrying out these projects?* There was general consensus that more training for professionals is needed. The Academy was highly appreciated for its learning environment and participants said more training offers for the sector would be welcome.

## CULTURAL HAPPY HOUR

### Bulgarian Haute Couture at Inspiring Culture

On 27 March, the 35th ENCATC Cultural Happy Hour welcomed 31 guests coming from Belgium, Germany, Italy, Japan, Spain, and the United Kingdom for an evening discovery of the works by Bulgarian born artist Zhivko Sedlarski.

In his first solo exhibition in Belgium presented by Inspiring Culture, the collection of sculptures in brass and steel, celebrates the world of Haute Couture. Guests learned about the events that inspired the artists shown work, his participation "Dialogue With Emperor Qin" (a current touring exhibition by Inspiring Culture), and his artistic collaboration with a refugee from Afghanistan.

This last point was of particular interest to the audience as most had participated earlier that day at the 6th ENCATC Academy on Culture in External Relations and "the question of culture in Europe's refugee crisis". As explained by Ed Liddle, Project Manager at Inspiring Culture, this collaboration is interesting for challenging perceived ideas of who can be called (or identified) as a migrant. The artist (Zhivko Sedlarski) was born in Bulgaria, but has lived and worked in France for over 30 years. His work is of course inspired by the place that he now lives, but his ideas, approaches and thoughts are inherited from his personal history as a Bulgarian born artist. Sedlarski is currently collaborating with Sami Nouri, an artist and young fashion designer. Originally from Afghanistan and now living in France, Nouri is working under the tutelage of Jean-Paul Gaultier at the famous designer's studio. Inspiring Culture thinks that this collaboration between two artists, both of whom came from very different backgrounds is an ideal example of a complete cultural exchange. It is also interesting to note that both artists are perhaps not the first sort of 'migrants' that come to mind when discussing and thinking about immigration. They are both, first and foremost, artists working at an international level drawing on their own unique personal histories, but who happen to live in a different country from which they were born.

Staying true to the Cultural Happy Hour spirit, the evening included time for networking accompanied by a cocktail and reception.



# ENCATC IN CONTACT



*For this ENCATC in Contact Interview we sat down with one of our newest members to join, Around Culture. Matteo Malvani, the organisation's EU Cultural Policy Adviser, shares why the organisation joined ENCATC, its expectations, and interesting projects of a new cultural platform and creation of digital environments.*

## **Why did you want to join ENCATC?**

Around Culture's fields of actions cover all the spheres of culture (heritage, cultural activities, cultural and creative industries, society) and its actions combine a variety of sectors (from research to new technologies and ICT, from tourism to training, from events and communications to services). Around Culture is a cultural factory bringing together knowledge, experience and good practices, blending humanistic culture and business culture, innovation in products and processes, the promotion of local territory and the creation of new knowledge, professional expertise and artistic creation. Our core interests are cultural management, cultural advocacy and communication of culture.

Working through projects – "the project culture" – is our preferred approach, an ad hoc space where we can achieve new possibilities and offer tailor-made solutions. We believe that being part of the ENCATC network we will have the opportunity to be part of an international platform that will foster exchanges, learning and sharing opportunities.

We believe that a cross-sector and multidisciplinary approach may be the winning formula to address issues related to culture that may thus benefit from the advantage of considering diverse perspectives.

Culture-related issues have social and economic implication and we definitely welcome the opportunity of exchanging ideas and sharing knowledge with actors with other backgrounds.

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

We believe we will find partners for our activities as well as representatives of the cultural world that share our interest in cultural management. We will be able to share best practices and enlarge our sphere of action beyond national borders. Around Culture does not aim to simplify or to overcome the complexity of the challenges set by the world of the arts, of culture and creativity in relation to the transformations of contemporary society; rather, it seeks to integrate supply chains, to promote a real public-private collaboration, producing effective and exemplary value by shaking up the cultural sector. Being part of a vibrant international network such as ENCATC really goes in the same direction as stated in our mission! We believe that the European Year of Cultural Heritage 2018 may provide excellent opportunities for sharing information on good practices at a larger scale. We truly think that sharing the significant experiences we have developed at a national level would be beneficial for our organisation as well as to others.

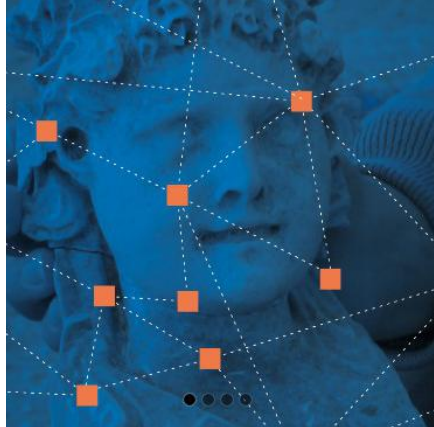
We invite ENCATC members to join our [Facebook page](#) as a means to be informed on the cultural sector in Italy and beyond.

## **What could be your contribution to the network?**

Around Culture is a new generation enterprise-system steered by a central team providing analysis and management support, and delivering complex planning through its six operational units: cultural assets, territory and environment, arts and entertainment, research, training, and communications. We are passionate about everything we do, so that our clients are always rewarded with high levels of quality and innovation. We would put our experience to the benefit of the network to conceive, plan, produce, manage, experiment, disseminate, and enhance cultural capital, and thus to build together a new European heritage of skills and experience. Our main goal for 2018 is to concentrate on three main areas: audience development, digital heritage and the European dimension.

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

The Port of the Empire is the brand name of a new cultural platform launched by Around Culture to



manage the cultural and tourism activities in the archaeological sites of Ostia Antica (the second largest archaeological park in the world after Pompeii), Portus, the necropolis of Isola Sacra, and the Castle of Jules II. This project aims at involving visitors through multimedia and direct experiences, navigating back in time through food, arts, and craftsmanship. Also, it offers special programmes for children and adults. The primary function of the activities is to offer a new reading of this major archaeological site and affirm the Port of the Empire as the first great archaeological park where nature, science, and technology combine with visual and performing arts. From thematic itineraries, to matinées with literary events, botanical and zoological tours or hands-on laboratories for children, offer a new narrative and a new vision for rediscovering Ostia Antica, while involving schools and local communities. See our website [www.imperialostia.it](http://www.imperialostia.it) (in Italian but looking forward to a multilingual version), our Imperialostia Facebook page for lovers and amateurs of this wonderful site.

Another interesting project is the creation of Digital Environments, technological applications dedicated to cultural heritage information, basically a non-verbal system easily accessible, independently of the spoken language. It is being carried out in collaboration between the Institute of Cognitive Sciences and Technologies of the CNR Rome and Around Culture. Digital Environments are simulations aimed at promoting awareness and understanding of events, phenomena and historical, scientific, economic, social processes, through interactive interfaces that

allow users to "understand by doing". Namely: giving the person a chance to change variables and to observe the effects and consequences of actions performed. Digital Environments creates "social" environments because more people can interact with each other using at the same time, even at a distance, the same platform on different devices (computers, smartphones, tablets). As soon as the graphic interface of the system will be finalized, it may be possible also for ENCATC members and followers to test it and possibly try out some of the digital environments developed.

Around Culture is a new generation enterprise-system offering innovative services to valorise and manage cultural capital. It operates in Italy and throughout Europe around a central team providing analysis and management support, breaking down into six operational units: Cultural Assets, Territory and Environment, Arts and Entertainment, Research, Training, Communications.

FOR MORE:

[www.aroundculture.com](http://www.aroundculture.com)



*Matteo Malvani is an architect and urban planner with 25 years of professional experience, specialised in the design and management of international cooperation projects in the field of culture, heritage, integrated sustainable urban development and territorial cooperation. He is a member of the chamber of architects, planners, landscape architects and conservators of Florence (Italy). His field of expertise includes the protection and enhancement of cultural and natural sites, movable and intangible heritage, intercultural dialogue, culture in external relations, cultural tourism, cultural industries, knowledge management, capacity building as well as vocational education and training in the cultural heritage sector.*

# NEWS FROM OUR MEMBERS



## MEMBER STORIES: FRANCE & ROMANIA

### Developing a new Master's programme and curricula for cultural management in Romania

ENCATC Vice President, Manuèle Debrinay-Rizos and ENCATC member, Carmen Croitoru from The National Institute for Cultural Research and Training (NIRCT) in Romania met for three days in March.

Following authorisation to create a new Masters programme in Cultural Management with the National University of Arts in Bucharest, Carmen Croitoru was seeking input and expertise. She invited Manuèle Debrinay-Rizos who teaches at Lyon 2 University, a member of ENCATC, to share her recommendations on curricula, teaching practices, and potential academic partnerships with higher education institutions in France and Morocco.

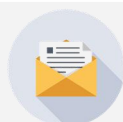
In April, Carmen Croitoru will travel to France to meet with French educators, academics and researchers thanks to new contacts from the meeting in Bucharest.

Manuèle Debrinay-Rizos will return to Bucharest in June to chair a roundtable following an invitation from the Secretary of State. The event will explore the relationship between the government and independent artists. She has also been invited to participate in a platform on cultural management in the framework of the 24th Sibiu International Theatre Festival that will take place from 9 to 18 June 2017.

This fruitful collaboration between these members in France and Romania demonstrates successful continued cooperation. Last October 2016, Manuele Debrinay-Rizos, was invited to speak at the 3rd Conference for Cultural Mangers "Consideration and Disregard for Cultural Management" organised by NIRCT.



ENCATC member, Carmen Croitoru in Romania with ENCATC Vice-President, Manuèle Debrinay-Rizos from France.



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-newsletter. Send in your collaboration to [e.darley@encatc.org](mailto:e.darley@encatc.org).

## BELGIUM

University of Antwerp / Antwerp  
Management School

## GERMANY

European Centre for Creative Economy

### Summer School in Fashion Management 2017

28 August-6 September 2017 in Antwerp and Paris



This summer school gives a comprehensive overview of the fashion industry (independent fashion designers and luxury brands) and their dynamics, with an emphasis on entrepreneurship and sustainability.



This programme is a collaboration between three prestigious schools: University of Antwerp (UAntwerp), Antwerp Management School and Institut Français de la Mode (IFM). It 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. 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), and Tim Van Steenberghe (fashion designer).

Professionals and recently graduated master students, highly interested in or motivated to work in the fashion industry, with or without experience in the sector.

In past editions we welcomed participants from many different countries across the world such as: Australia, Belgium, Canada, China, Cyprus, Estonia, France, Germany, Italy, Latvia, Lithuania, Romania, Slovakia, Spain, Taiwan, The Netherlands, Pakistan, United Kingdom, and the United States.

FOR MORE:

<https://www.uantwerpen.be/en/summer-schools/fashion-management-2/>

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[barbara.delft@uantwerpen.be](mailto:barbara.delft@uantwerpen.be)

### CALL FOR APPLICATIONS:

#### N.I.C.E. Award 2017

DEADLINE: 30 April 2017

The N.I.C.E. (Network for Innovations in Culture and Creativity in Europe) Award is a project by the European Centre for Creative Economy (ecce).

The Award promotes innovations through culture and creative industries into the wider economy and society to tackle the major challenges of our future today. To this end, the N.I.C.E. Award creates visibility and know-how transfer for so far overseen innovations throughout Europe, kicks off debates and impulses in business, culture and policy alike and motivates cultural and creative makers to be innovative and more experimental.

n.i.c.e. Network for Innovations in  
Culture and Creativity in Europe

Call: NICE Award 2017  
The European Award for Innovations in Culture and Creativity



The annual NICE Award will be held in the city of Essen, Germany, on 6 September 2017. The call is open to projects driven by stakeholders from the cultural and creative sectors who have helped shape an inclusive society, a human-centric design, citizen participation, co-creation, as well as transformative social innovation.

Under the leadership of the European Centre for Creative Economy (ecce) in Dortmund the Network for Innovations in Culture and Creativity in Europe (NICE) was initiated in 2013 by a consortium of 15 cities, universities, agencies and personalities from 10 countries and today amounts to 25 partners from 15 countries. It is a non-profit initiative funded by the Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia, Germany.

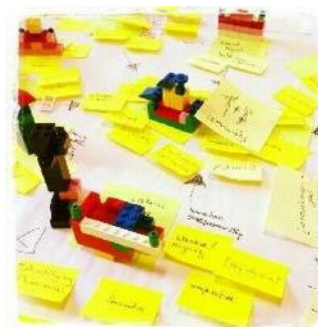
FOR MORE INFORMATION:

[http://www.e-c-c-e.de/fileadmin/content\\_bilder/presse/Downloads/NICE\\_Award\\_Call\\_2017\\_20170315.pdf](http://www.e-c-c-e.de/fileadmin/content_bilder/presse/Downloads/NICE_Award_Call_2017_20170315.pdf)

ENCATC CONTACT:

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[fesel@e-c-c-e.com](mailto:fesel@e-c-c-e.com)

**JOB OPENING:****Lecturer B MA in Creative & Cultural Entrepreneurship**

The Institute of Creative and Cultural Entrepreneurship is looking for a full-time Lecturer in Cultural and Creative Entrepreneurship.

Reporting to the Director of Goldsmiths' Institute for Creative and Cultural Entrepreneurship (ICCE), you will primarily be responsible

for developing teaching content and research to help deliver the strategic objectives of the department. Your main teaching responsibilities will include working on the MA Creative and Cultural Entrepreneurship, which works across a number of academic departments. You will work closely with the Course Director for the MA Creative and Cultural Entrepreneurship.

This post is to replace the previous incumbent who has now been offered a fellowship. In this post you will be primarily responsible for developing teaching that would be offered to students on the MA Creative and Cultural Entrepreneurship which has been running successfully since 2008. The role holder will also contribute to other ICCE postgraduate and undergraduate programmes and initiatives such as Synapse and short courses. The post will also have a research focus.

ICCE is a relatively new academic area within Goldsmiths working across 12 existing departments, including Theatre & Performance, Music, Design, Media and Communications, Computing, Institute of Management Studies, Sociology, Anthropology and the Centre for Cultural Studies.

FOR MORE:

<https://jobs.gold.ac.uk/vacancy/lecturer-b-ma-in-creative-cultural-entrepreneurship-303643.html>

ENCATC CONTACT:

Gerald Lidstone

[G.Lidstone@gold.ac.uk](mailto:G.Lidstone@gold.ac.uk)

**The Expense Report on arts and cultural organisations**

SMU's National Center for Arts Research (NCAR) released on 2 the Expenses Report, the latest iteration in a series of reports on the health of arts organizations in the U.S. This edition, which focuses on expenses related directly to the cost of programming, shows that two-thirds of total program-related expenses, or 42% of all operating revenue, goes to payment of program-related personnel. This includes both contract and permanent staff such as artists, curators, artistic program coordinators, arts educators, and collections and production staff.

Designed to help those inside and outside the field better understand how the industry currently operates, the report examines how arts and cultural organizations invest, looking at trends by sector, geography and organizational size. Overall, arts organizations of all sizes and in all sectors across the country saw steady increases in program expenses, with costs rising steadily since 2013 and peaking at a 4-year high in 2015. This growth in expenses developed at a higher rate than operating revenue, which only grew by 17.6% from 2012 to 2015, as compared to growth in program expenses, which increased by 21.5%.

The report also shows that while symphony orchestras and opera companies are the most labor-intensive art forms, with over 60% of their total revenue going to payment of artists and program-related personnel, every sector saw growth in average total compensation to artists and other program personnel.

*"Despite widespread concern that arts organizations are not spending enough on artist compensation, this report shows that arts organizations are in fact spending increasingly more on paying their artistic personnel, with growth of these expenses outpacing revenue,"* said Dr. Zannie Voss, director of NCAR and chair and professor of arts management and arts entrepreneurship in SMU's Meadows School of the Arts and Cox School of Business. *"We hope that findings in this report can provide clarity on what is happening in the field."*

FOR MORE:

<https://sites.smu.edu/meadows/TheExpenseReport/?platform=hootsuite>

ENCATC CONTACT:

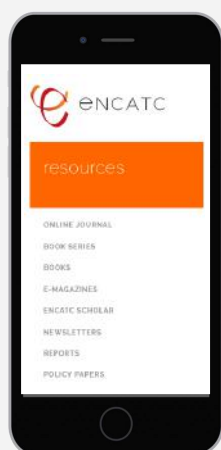
Zannie Voss

[zvoss@smu.edu](mailto:zvoss@smu.edu)

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[encatc.org/resources](http://encatc.org/resources)



## ENCATC interview series

Our interview series brings you discussions with people at the very top of our field, inspiring cultural entrepreneurs, and innovators. These insightful conversations are useful in the classroom, to share with colleagues, or if you are just in need of some inspiration!

## WEEKLY



### ENCATC Flash

An essential weekly must-read for the latest news and happenings in cultural management and policy. Always benefit from a free publication, a rich offer of training and networking events, and a cultural discovery to satisfy your cultural curiosity!

## MONTHLY



### ENCATC News

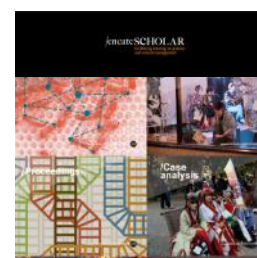
Feeling too much is happening too fast? Ease your mind as we work to find and compile key EU policy developments, calls, publications, events, conferences and more. You'll get what you and your institution need to stay on top of progress and opportunities in our field.

## TWICE-YEARLY



### ENCATC Praxis

Where can today's students and tomorrow's cultural managers get a jump start on their careers? Including exciting internship and training offers, inspiring interviews and more, students are equipped with tools and opportunities to internationalise and build up their profile to enter today's competitive job market with confidence.



### /encatcSCHOLAR

This is a unique tool for education and lifelong learning on arts and cultural management and policy. With the teaching needs of educators and trainers in mind, we publish unique content, exclusive interviews, case studies, conference reports and more from around the globe and across sectors useful for the classroom and in the field.

## YEARLY



### ENCATC Journal of Cultural Management and Policy

Be part of the stimulating debate on hot research topics in our field happening among scholars, educators, policy makers and cultural managers. Benefit from the Journal's scientific rigor to bring you a multidisciplinary perspective bridging theory and practice.



### ENCATC Book Series on Cultural Management and Cultural Policy Education

Designed to promote the work of young promising researchers, this series is a must for your university library or collection on the topic of cultural management and policy.



### Conference Proceedings

Nowhere else will you find a collection of articles on cultural management and policy and with such expansive geographic coverage. Stay on top of the newest research being conducted each year in the field.



### ENCATC video series

Our YouTube channel is rich with more interviews with leading thinkers and influencers.

Useful to launch classroom discussions and compliment your existing teaching material.

# ABOUT ENCATC

Established in 1992, ENCATC is an independent network of more than **100 member institutions** in **over 40 countries** active in education, training and research in the broad field of cultural management and policy.

**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, cultural organisations, consultancies, public authorities and artists who make an impact on cultural management and policy as well as the education of students and life-long learning of cultural managers worldwide.

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

**Start your path to membership today!**

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

## Membership benefits



**Develop and update the curricula, models and teaching methodology** in your programmes in relation to current trends and perspectives in Europe and beyond



**Validate your knowledge and results** with other colleagues



**Find suitable partners** for your ideas and to develop international projects



**Explore the rich European and international practice** in cultural management training and learning



**Promote your own training programmes** around Europe and beyond



**Receive 30% discount** to attend all our **learning opportunities** (e.g. Academy, International Study Tours)



**Access the ENCATC online international bibliography** including at date more than 1,600 references



**Receive one-year subscription** to our quarterly e-magazine



**Receive one-year subscription** to our monthly PRAXIS e-magazine for students and young professionals



**Receive weekly updates** (ENCATC Flash) in the field of cultural policy and management on publications, helpful toolkits, mappings and strategy papers in your sector, opportunities for partnerships on projects and research



**Enhance your organisation's visibility** outside your own country by joining our labelling programme



... and much more!

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### types of membership

**FULL MEMBERSHIP** (500€) is for higher education institutions and training centres providing recognised education and training programmes on cultural management and policy.

**ASSOCIATE MEMBERSHIP** (330€) are organisations, institutions and networks playing a major role in the field of education and culture.

**INDIVIDUAL MEMBERSHIP** (200€) is accepted on ad hoc basis for artists and educators, trainers, and cultural managers not currently affiliated to any institution or organisation.

**SUPPORTING MEMBERSHIP** (550+€) is for associations, companies, etc. willing to support our organisation, activities or events.

## ENCATC NEWS, ISSUE N°105

### PUBLICATION DATE

31 March 2017

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### SUBSCRIPTION

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

### LAYOUT DESIGN

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### COVER PHOTO

[Plexus A1, 2015 by Gabriel Dawe](#) by ctj71081 via Flickr CC BY-NC 2.0

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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 organisations are contributing to the field, and consult recently published books, studies, and reports.

*ENCATC News* is an electronic newsletter 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, professionalize 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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