



ENCATC



24th ENCATC Annual Conference

"Cultural Management Education in Risk Societies -
Towards a Paradigm and Policy Shift?!"

REPORT

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ENCATC

The European network on cultural management and policy.

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☐ DESTRUCTION?

☐ GROWTH?

Let's talk about risk!
How do you react to
the unexpected?

#encatc2016

foreword

It was with great pleasure we welcomed 140 academics, researchers, decision makers, influential experts, practitioners, artists, and students from over 30 countries around the globe to Valencia for the 24th ENCATC Annual Conference **"Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!"** Over the course of three days from 5-7 October, this gathering presented a unique opportunity to explore what consequences risk society has for education in general and for cultural management education in particular. In addition, by facilitating dialogue between the world's academic and thought leaders on such an important issue, we were able to better understand how together we can successfully adapt and respond to changes in new risky environments.

An important theme for our times

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

According to Noble Prize winner and economist, Joseph E. Stiglitz, (2014) it is essential nowadays to know how we can learn and what governments can do to promote learning. Creating a learning society is crucial if we are to sustain improved living standards in advanced countries.

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



Annick Schramme
ENCATC President



GiannaLia
Cogliandro Beyens
ENCATC Secretary
General



Through its Entrepreneurship 2020 Action Plan and its Communication on 'Rethinking Education', the European Commission has emphasised the need to embed entrepreneurial learning in all sectors of education, including non-formal learning. One of the four strategic objectives of the Commission is: "*enhancing creativity and innovation, including entrepreneurship, at all levels of education and training*" (EU Communication, 2012). Both documents call on Member States to provide all young people with practical entrepreneurial experience before completing their compulsory education, highlighting the importance of learning by doing within education and training. This requires a way of teaching in which experiential learning and project work have a major role.

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

At the ENCATC conference we exchanged ideas about the learning society, where learning takes place, and how to learn which has become more important than formation. Good practices of scholarship were presented that explored theoretical roots, pedagogical approaches, and practical training in and for cultural man-

agement and cultural entrepreneurship. Teaching cultural management and entrepreneurship gives a lot of opportunities to explore new teaching methods that are focused on a close cooperation with the working field (co-creation is becoming more and more the practice, also in research), the use of digital tools, the development of intercultural competencies, the crossfertilization between different disciplines, the linking of theoretical insights with practical skills, and the development of a high degree of self-reflection. Therefore, we wanted expanded our reflection to include various theoretical concepts that today inform the creation of new cultural and creative businesses/activities, and we wanted to show and think about how cultural management and entrepreneurship is taught across Europe and beyond via experiments, simulations, case studies, and internships; in single courses, certificate programmes, or entire undergraduate (Bachelor of Arts) as well as graduate (Masters and PhD) programmes.

By exchanging our insights and experiences with our sister networks, such as the Association of Arts Administration Educators (USA) and the Taiwan Association of Cultural Policy Studies, we also gained a comparative perspective on how cultural management and entrepreneurship has been taught in different parts of the world.

A dynamic programme for an international audience

The 24th ENCATC Annual Conference began on 5 October with a Members' Forum open only to ENCATC and AAAE members. This was an opportunity for taking part in a variety of parallel sessions, networking among members and gaining exclusive access to new teaching methodology, good practice, case studies, and more. To get a taste of the kind of practice shared, you're invited to read summaries on the presentations of: "*Cooperation between students of Music Management and other mu-*

sic interpretation study programmes: "Music for Dummies" (pages 17-18); "Project Café: an innovative model of project guidance" (pages 19-20); and "The Agency for cultural well-being" (pages 21-22).

After the parallel sessions, ENCATC members gathered for the 24th ENCATC General Assembly. The day concluded for ENCATC and AAAE members with a networking cocktail at the Centre del Carmen.

On 6 October, the conference opened to all the delegates registered to attend this two-day international and cross disciplinary event.

After the official welcome, our keynote, Antonio Ariño Villarroya, Vice-Chancellor for Culture and Equality, at the University of Valencia, delivered his speech on "[Cultural Risks in Digital Society](#)". This was followed by an international debate of experts from Europe, Asia, North and South America, who reacted and shared their global perspectives and thoughts on the conference's theme for a lively exchange.

After a networking lunch, participants had the choice to attend parallel sessions. The 7th Annual ENCATC Research Session was the opportunity to learn about the latest research developments and trends in the wide field of cultural management and policy from distinguished international researchers in Europe, Asia, and beyond. At the conference, the Research Session included over 40 presentations on the current state of art in research on cultural policy related topics, as elaborated in university communities and research centres around the world. Once more, this annual gathering was the best barometer of recent trends in academic and professional work in the cultural sector. To contribute to advancing the careers of Research Session presenters, we invested in the publication of an e-book "[Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!.](#)" The e-book includes 30 articles written by authors in 19 countries on topics covering: cultural heritage, visual arts, art and public space, cultural policy, cultural and creative industries, European Capitals of Culture, leadership and cultural governance, cultural entrepreneurship, and culture in external relations.

Participants could also choose to attend Parallel Sessions with experts on cultural governance, international entrepreneurship, or cultural development in the Mediterranean Area. This report includes the summary of one of the presentations during the parallel session on the topic of "*International Entrepreneurship in the Arts*" (pages 15-16).

The afternoon's programme also included study visits. These were opportunities for participants to get out into the field and engage with local cultural managers and operators to learn first-hand and observe what occurs in practice at: Museu de les Ciències Príncep Felipe, the Palau de les Arts Reina Sofia - Palau de la Opera, the



Centre del Carmen or the Institut Valencià d'Art Modern - IVAM. In the pages 32-44 of this report, read interviews with local cultural operators to learn more about what their institutions are doing in Valencia and how they are engaged with the questions of uncertainty and unpredictability in a digitalised and globalised environment.

To enjoy the evening in Valencia, a reception was organised at the Monastery of San Miguel de los Reyes where participants relaxed and continued to network and immerse themselves in local culture.

The last day of the conference on 7 October started with part two of the 7th Annual ENCATC Research Session. Happening at the same time were more parallel sessions for practitioners. These sessions focused on topics of European cultural heritage, audience development, arts ecology, and museums as a tool for educational and societal change. Read the summary of one of the presentations on this day "*Arts Currency: A long-Term Funding Tool for the US non-profit Arts Sector*" (pages 23-24).

Next, participants all came together for a networking lunch after which they attended the Transfer Knowledge Session, a platform to learn about innovative ideas and new European and international projects impacting our sector. To provide some insight into this part of the programme we have summaries from two of the interventions on the topics: "*Response to contemporary art in younger and older adults: the museum context is relevant*" (pages 25-27) and the "*WISE4ALL initiative*" (pages 28-30).

The conference closed with the final conclusions from our strategic partners from different world regions. Looking back over the three days, it is clear that globalisation, technology, climate change, financial instability, and social inequality were among the challenges and uncertainties analysed and debated by the delegates during the conference and thus from a cultural policy

and management perspective. To address and react to our risk realities, it is crucial to bridge influencers in policy, economics, the environment, culture and society. Creators, cultural managers, producers, entrepreneurs and leaders have the imagination to envision creative synergies among the different sectors and key players. Threats also means that within the cultural sector there must be a continual reinvention and new ways to operate. In education and training, universities need to evaluate how and what is taught to tomorrow's cultural managers to equip them with the skills and attitude to take on the tough questions and obstacles they will surely encounter. The research community should also be highly attuned to the trends and questions needing their attention and analytic eye.

The future looks bright having seen a rich diversity within the cultural sector represented in Valencia for the ENCATC Conference – from heritage, museums, performing arts, creative industries, arts and health, cultural diplomacy, and more – coming together in respond to common challenges and see how their knowledge can be shared, new ideas ignited, and collaborations fostered inside and outside our network.

Much more than just a conference

In designing this event, ENCATC thought about the added values this experience presents to its members and participants.

First, the international attractiveness of this event created the environment our members and stakeholders need to grow professional networks and expand the visibility of their work and institution. The programme offered many convivial moments of the evening and cocktail receptions, lunches, and many coffee breaks to network, mingle, and forge connections to strengthen new and old relationships.

Second, the sharing atmosphere created in Valencia provided the space to immerse oneself in good practice, new methodologies, pedagogical innovations, and knowledge. Participants were invited to expand their horizons and open themselves to what can be immediately integrated into their work. Or be inspired and launch into a new direction they had never thought of before! With so much expertise gathered in one place, the possibilities were and continue to be endless – even long after this conference has ended.

Third, the time in Spain was a prime moment to discover new cultural experiences. In addition to the study visits to landmark cultural institutions, cultural immersion was stimulated through the conference's rich cultural pro-

Conference facts & figures

About participants:



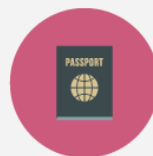
146 attendees



Attendees represented **institutions and organisations based in 30 countries on 6 continents**



73% of attendees represented higher education institutions followed by cultural organisations (10%), public authorities (6%), research and training centres (3%), consultancies (3%), and other (5%)



Attendees represented **33 nationalities**

Online activity:



3,400 visits to the 2016 Annual Conference website



132 tweets reaching a wider online audience of **87,272 followers**



68 posts reaching a wider online audience of **10,339 followers**



15 posts reaching a wider online audience of **1,102 followers**

gramme. Experiencing intangible heritage such as the performance of ancient street dances and human towers of the *Muixeranga*, the *Tornejants d'Algemesí* (Unesco World Heritage), the traditional dance *Moma and the Momos*, and Renaissance music performed by the group Capella de Ministrers, participants went away with new cultural appreciations. And let's not forget tasting authentic cuisine and getting a feeling for Valencian life!

Finally, our time together was used to explore cross sectorial and cross national project ideas, joint programmes, and professional exchanges. It was clear from all of the discussions during the conference that cooperation - and especially transnational cooperation and cross sectorial cooperation - is our future. Our questions, challenges, and ideas are no longer uniquely contained within our institutions, cities, regions and nations. In Valencia we enlarged our perspectives and opened our eyes to new opportunities and new ways we can work together.

Our sincere thanks for a successful conference

This three-day event in Valencia was made possible thanks to the commitment and generosity of our member and conference partner, the University of Valencia and its cultural center, La Nau. First, ENCATC would like to sincerely thank our academic partner Esteban Morcillo Sánchez, Rector of the University of Valencia, Spain, for accepting ENCATC's proposal to organise its Annual Conference in the prestigious premises of the University of Valencia and for joining us in the opening of the event. Second, we want to express our gratitude to Professor Antonio Ariño Villarroya, Vice-principal of Culture and Equality, University of Valencia. He contributed his expertise as a serving member of the conference's scientific committee and graciously accepted our invitation to be this year's keynote speaker to share his extensive knowledge on education in cultural management and cultural policy in risk societies.

Next, we are very thankful to Ana Bonmatti, Director of the Principal Peset Hall of Residence of the University who contributed countless hours to the local organisation of this conference and played an important role in coordinating with local service providers. Lending additional communication support, ENCATC is very appreciative of the work done by Magdalena Ruiz and Vicent Pons who helped to increase the local, regional, and national visibility of our event. ENCATC also thanks all the other members of the local staff who worked tire-

lessly behind the scenes to ensure the local logistics, technicalities, and catering that made for an enjoyable and effortless conference experience for all participants. And finally, thank you to the student volunteers who provided additional support help our participants with any issues or questions.

ENCATC wishes to sincerely thank our institutional partner, the Generalitat Valenciana, Spain. We were very honoured to have Ximo Puig, President of the Generalitat Valenciana, Spain, be part of the conference opening and we thank his team actively involved in supporting the organisation of the cultural programme offered to our delegates.

The conference's Scientific Committee did wonderful work, making major intellectual contributions to the theme and programme for this year's event. In particular, we would like to thank our fellow members: Antonio Ariño Villarroya, Maria Bäck, Manuel Cuadrado García, Manuèle Debrinay-Rizos, Bernd Fesel, Ana Gaio, Francesca Imperiale, Ramón Llopis, Cristina Ortega Nuere, Marcin Poprawski, Beatriz Santamarina, and Marilena Vecco. Thanks to the efforts of this committee to design the best event possible, we could tackle cultural management education in risk societies and be better prepared for unpredictable change and challenges that may come in the future.

The conference's scientific committee members were also strongly involved on the Research Session's Scientific Committee. They had the important task to select and invite from this talented pool the academics, researchers, and practitioners offering the most trending and innovative research being conducted right now. We





are also grateful those who presented papers at the 7th Annual Research Session. Their work made important contributions to fostering debate and reflection on key matters in the field of cultural management and policy. And to the chairs of each session, ENCATEC is grateful to have had their leadership as we know they raised questions and made thoughtful connections during the presentations.

Finally, in addition to the research session presentations, the work to gather all the papers into our conference e-book *Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!* has been edited by ENCATEC Board Members, Francesca Imperiale and Marilena Vecco. This was a tremendous ambition and its realization is an important outcome and contribution to this conference and will serve as a go-to resource for our members and followers.

Our gratitude extends to our strategic partners who kindly accepted our invitation to have a lively debate with our keynote on the theme of our conference: Sherburne Laughlin, President of the Association of Arts Administration Educators; Pao-Ning Yin, Representative for the Taiwan Association of Cultural Policy Studies; and Jaime Ruiz Gutiérrez, Associate Professor at the Universidad de los Andes in Colombia.

This year we saw a return of parallel sessions dedicated to teaching methodology, case studies, and best practices. We would like to thank the academics, researchers and practitioners, and especially to our members, who graciously designed and animated these sessions sharing their expertise, insight, and years of experience. The diversity of topics they brought forward under the umbrella of cultural management and policy made for an exciting line up of learning opportunities for the benefit of all conference participants. We also thank the session chairs for their contributions and reflections.

Next, we would like to thank the presenters of the Transfer Knowledge Session. Their expertise is highly

valued by ENCATEC and the network is grateful they came to Valencia to share what they know for the benefit of all participants at the conference.

From the ENCATEC Secretariat in Brussels, we would like to thank our dedicated staff for their hard work and professionalism. We thank Costanza Caffo for her hard work to ensure the logistics of this major international event. From the Communication Department we thank Elizabeth Darley and Julie Maricq for their design of communication material and helping to make this event widely visible in Europe and beyond. It was also a pleasure to have our trainee Martina Ingletti for her enthusiasm and support provided to the team.

ENCATEC would like to thank the four study visit cultural institutions for opening their doors to our participants, presenting what they do, sharing their management practice, and answering questions.

This conference would not have been possible if it weren't for the support and co-funding received from the Creative Europe programme of the European Union. ENCATEC is very proud to have this strong partnership and the recognition of the European Union to value the work ENCATEC does and especially this major international conference.

CONFERENCE PHOTO ALBUM:

Join us on Facebook to see the photos from the conference in Valencia, the Study Visits and artistic programme! <https://www.facebook.com/ENCATEC/>

CONFERENCE READER:

The conference reader with the presentation, programme, list of participants and more is available online at: <http://www.encatc.org/en/events/detail/24th-encatc-annual-conference/>



☐ HALF EMPTY?

☐ HALF FULL?

A paradigm shift:
what's your outlook for
the future of cultural
management and
policy? #encatc2016

opening speech

Cultural management education in risk societies - towards a paradigm and policy shift?!"

By Annick Schramme, ENCATC President delivered at 24th ENCATC Annual Conference the on 6 October 2016 in Valencia, Spain

Dear participants,

The following 2 days, 140 academics, researchers, decision makers, influential experts, practitioners, artists, and students from over 30 countries around the globe will meet each other in Valencia.

We are very grateful that the city and the University wanted to host the 24th ENCATC conference. We are always looking for an inspiring environment full of beauty. Not the very big cities like Paris, London or Berlin are the most interesting ones nowadays, but the middle sized and smaller cities have sometimes much more to offer. They have an interesting history, a lot of heritage and everything is available on a walkable distance. Valencia definitely has these characteristics. We are already looking forward to the study visits of this afternoon and visits on Saturday to get a view behind the scenes of all this beauty. For ENCATC it is also important to involve the local community in our conference. As academics and trainers in arts management and cultural policy we think it is really important to have these link with the sector and with society as a whole. From that perspective we hope that our ENCATC conference can leave traces in Valencia. That the conference is not only a one shot conference, but that we can contribute to the internationalisation of the academic community in a sustainable way. We also hope to contribute to the reflection about the role of arts and culture within society.

That s also the reason why we choosed a challenging topic for this conference: **'Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!'**

The events of this year like the terrorist attacks in Paris, Brussels and Nice; the huge amount of refugees, the Brexit, to sum up only some of them, are not new, they are



PRESENTER

Annick Schramme

ENCATC President

only the expressions and the intensification of a process that was already going on for a longer period.

Ulrich Beck and others have already proposed in the eighties that in late modernity Western industrial societies are undergoing a process of transformation into risk societies. Traditional institutions are not able anymore to respond to the fundamental global changes of society, like climate change, the financial crisis and/or terrorist attacks. Only the anticipation of global risks have a reflexive possibility to unite people and foster a cosmopolitan vision.

During our conference we want to reflect on the possible consequences of this evolution: how this new world is changing the position of the artist **for example**. The artist-entrepreneur is becoming the new practice. The artist-entrepreneur is working in a different way: He is active in different places, at different levels, and is executing several projects at the same time. The artist is creating not only economic value, but social value too. Although he mostly likes this flexibility and combination of different jobs (multi-job holding), his position is also

very vulnerable. Therefore, the artist is looking for new forms of collaboration and/or partnerships.

Another important evolution is the impact of technology on arts and culture, not only on the creation of content, but also on the way of producing and distribution. The development of new business models is required to respond to that evolution. Moreover, the role of the audience is changing. Participants are not longer passive spectators but become more and more actively involved in the creation process (by co-creation).

Faced with a changing social environment, in which individual networking, coping with permanent change, and handling persisting uncertainty are paramount, we will have to re-think our curricula. More than ever we will have to take the evolving lack of pre-defined career-development and planning into account. We have to prepare the entrepreneurial 'and' for its lifelong dynamic journey through modern cultural and creative work spheres (Kooyman & Jacobs 2014). Permanent change and innovation has become part of our sustainable surroundings. Our society has more than ever evolved into a dynamic networking environment, asking for basically different skills.

ENCATC wants to give the platform to stimulate the reflection on education and research in cultural management and cultural policy from an international perspective. The next 2 days we want to explore in our ateliers theoretical roots and pedagogical approaches and we want to share good practices with each other. Teaching cultural management and entrepreneurship (and/or leadership) gives a lot of opportunities to explore new teaching methods that are focused on a close cooperation with the working field (co-creation is becoming more and more the practice in the academic world), the use of digital tools, the development of intercultural competencies, the cross-fertilization between different disciplines. We always try to link theoretical insights with practical skills, and to stimulate a high degree of self-reflection.

In the papersessions young and more experienced researchers can present their work to a critical audience to generate a lively discussion and useful feedback.

On Friday you will be informed about several ongoing projects in the Transfer knowledge and finally on Friday afternoon we will have a closing session in which each of our partner networks and our international guests will reflect on the outcome of our conference.





☐ IN THE
☐ LINES?
OUTSIDE THE

What's your approach
to problem solving the
challenges of risk
society? #encatc2016

in focus

The 24th ENCATC Annual Conference had a dynamic programme with parallel sessions offering a rich array of topics for deepening knowledge and engaging face-to-face with leading experts.

As the leading European network on cultural management and policy, ENCATC is able to offer content from the wide diversity represented in the field. It is also a way for participants to learn more about disciplines outside from their own, cross-pollinate ideas, and find new ideas for their work.

To provide insight into some of these topics and the discussions and questions sparked from the presentations, we have six of the sessions from Valencia that focused on international entrepreneurship in the arts, music management education, culture and well-being, innovative project-based guidance, art currency, and museum audiences.

International Entrepreneurship in the Arts

When the cultural sector is facing challenges and uncertainty, it can be daunting to take risks to reach rewards. This is why international entrepreneurship is crucial. While carrying risk, innovation and creativity are widely acknowledged as engines for economic growth. Therefore, international entrepreneurship harnesses great potential to take cultural offers, products, and services beyond borders to reach global audiences and supporters. There are many reasons to support international expansion. These can range from the personal motivation and traits of the entrepreneur, to revenue increases, economies of scale, access to unique resources, location advantage, continual innovation, learning opportunities, attracting talent, and government incentives.

However, "going global" is not a quick fix for finding new audiences, financial rewards, and new opportunities. Business models as well as social models based on innovation and creativity need careful consideration of strategies, process, and aims. To help participants untangle the complexities involved and navigate the process, author Dr. Lidia Varbanova was invited to present her research and book entitled "[International Entrepreneurship in the Arts](#)".

At her session during the ENCATC Annual Conference, Dr. Varbanova spoke of the important role entrepreneurs play: *"Entrepreneurs in the arts utilize creative and innovative artistic ideas and transform them into sustainable business models. They are capable of seeking and organising resources beyond their disposal and implementing diverse innovative approaches all while undertaking certain amount of risk - not only financial, but related to reputation too."*

Participants were provided a detailed overview of international entrepreneurship in the arts. Dr. Varbanova presented the eight key aspects of international entrepreneurship, went over five stages in the entrepreneurial process in the arts, and explained the six types of entrepreneurs. She suggested factors to consider when deciding on an entrepreneurial strategy and the essential features to be aware of for new opportunities. She also explored the international dimensions of entry models, trends, as well as support systems for entrepreneurship at four different echelons. To bring the concepts and strategies into the real world, she shared useful tips and examples gathered from her research with art entrepreneurs and companies from Belarus, Canada, Germany, Israel, Kenya, Spain, and the United Kingdom. These were just a few selected from her book which includes 23 cases and over 55 short examples from around the world.



PRESENTER

Lidia Varbanova

International consultant,
educator and researcher,
Canada and Bulgaria



The presentation sparked many questions from the audience, providing evidence of the topic's importance for professionals working in cultural management and policy. The discussions especially focused on two major players fostering entrepreneurship: the role of government and the role of education.

If the cultural sector is going to be more entrepreneurial take risks, policies and copyright legislation are needed that protect creative ideas, cultural offers, products and services in order to elaborate business models and gain revenues. Policies that are supportive and incentivise entrepreneurship are needed too. Yet, at the same time could this create more risk? If policy makers can argue entrepreneurship is a way to lead the cultural sector to alternative financial resources, will this translate to even less public funding being made available? Concerns were also raised that policy makers putting too much emphasis on business models and financial resources, could put cultural managers and artists at risk of taking their primary focus away from art and creativity.

The second big topic of discussion explored what international entrepreneurship means for the next generation of cultural managers and artists. As many ENCATC member institutions have cultural management programmes, it was interesting to look at how educators and trainers can foster entrepreneurial skills in students. It was clear from the exchanges there is a strong need for training and education in entrepreneurship in the arts, especially in Europe. With more awareness, entrepreneurship is a growing educational field. Yet, many European arts management programmes remain more oriented towards

cultural policy support for the arts rather than towards teaching or training in business models and the economic angle of the arts. Students currently enrolled in many of these programmes graduate with competences on management, but quite little on conducting their own business in the arts, understanding economic and business models, revenue growth, international resources, etc.

Clearly, international entrepreneurship presents exciting opportunities for the cultural sector. Furthermore, it is a subject that concerns all ENCATC stakeholders in education, training, culture and the arts, research, and policy. International entrepreneurship in the arts can present a different kind of risk, but unravelling its intricacies, increasing educational opportunities, and fostering exchanges with stakeholders drives innovation and creativity, in the long-term making the cultural sector more sustainable and adaptable to challenges.

Dr. Lidia Varbanova has over 20 years of professional experience as a consultant, educator, researcher and manager in more than 55 countries. Her portfolio focuses on strategy, policy, entrepreneurship and innovations, organisational development and online technologies, with a special emphasis on arts, culture and creative industries. Lidia has been permanent and visiting professor in prominent universities and training centers in Europe and Canada and has received a number of distinguished awards, the latest one is Dragan Klaić European award for excellence in teaching. Her latest books are: *International Entrepreneurship in the Arts* and *Strategic Management in the Arts*, (2012), and both published by Routledge. Lidia is an active member of several professional networks in Canada and Europe. www.lidiavarbanova.ca

Cooperation between students of Music Management and other music interpretation study programmes: "Music for Dummies"

University music and performing arts departments are facing harsh realities for their students. New graduates are going to leave the confines of higher education and step out into a labour market that is more competitive than ever. What's more, they are starting their professional life in a context of high unemployment, especially among young people and recent graduates. What can educators and university programmes do to help before their students graduate? How can needed experience and skills be acquired during education programmes? How can students' transitions be eased from education into the labour force?

To provide reflection on these questions, Lucie Šilerová presented the innovative study curriculum of the Music Management bachelor programme at the Music Faculty of the Janáček Academy of Music and Performing Arts. The "Music Agency for Dummies" programme aims to tackle issues of students lacking real life cooperation, managerial planning experience, relationships with musicians, and exposure to an ever-changing music industry. Therefore, the "Music Agency for Dummies" uses an educational and cooperation based project approach involving students in the departments of Music Management and Music Interpretation. At its core, cooperation is used to motivate students to apply theoretical knowledge while facing real artistic challenges and comply with systemic and routine obstacles. Feedback from students of Music Interpretation as well as pedagogical supervision allows practical skills to develop while respecting theoretical background and its optimal utilization in daily routine.

Going into more detail, Šilerová explained the modules of this programme which occur during the first two years of Music Management studies. The preparatory phase includes creating a musician portfolio design and joint focus. Next, the realization phase involves online and on-site presentation optimisation and music event production. Finally, there is a cooperation evaluation, external and internal evaluation, and feedback. Over the course of two years, three complex projects are finalized with the involvement and participation of 30 students.

To get this "real life" experience, the programme has at its disposal venues, work spaces, and equipment. There is a music laboratory with a recording studio and black theatre box. Professional make-up and costumes are available. Concerts and



PRESENTER

Lucie Šilerová

Head of Music Production
Department at Janáček
Academy of Music and
Performing Arts, Czech
Republic

performances for audience sizes ranging from 25 to 120 can be held in the Grand and Chamber Concert Halls, or a small theatre stage. And finally, there is a production room equipped with audio-visual recording materials, hardware and software for final post production, cameras and more.

Helping to supervise the experience and work done by students, the programme includes a course leader, photo and image supervisors, video and audio supervisors, and an IT/web specialist. There is also a musician supervisor who provides feedback on ideas, realisation, dramaturgy, recording, and aims of the presentations.

Participants attending Šílerová's presentation were interested in the possible implementation of similar learning modules at their home institutions. This led to a discussion on the challenges the programme has experienced in the Czech Republic. Šílerová explained it is not evident to predict "successful" matches between students in the Music Management programme and those in the Music Interpretation department. However, one could argue this is part of the learning experience for the students to grasp cooperation in professional relationships will not always run smoothly. Then there is the challenge of different expectations and years of experience. Music Management students will often have fewer years of experience compared to the future musicians studying Music Interpretation who have been practicing their art for at least five years. There are also legal issues to consider regarding final product financing and revenue that can be challenges.

In her conclusion, Šílerová stressed the need to develop supervised cooperation between Music Interpretation and Music Management students. It is a mutual benefit for both sides. They finish the project with a better understanding their own needs, how to communicate them, the needs of the other, and the overall collaboration process. The experience fosters creativity and the production of finalised material. Students can then use this in their portfolio and job interviews. Therefore, a Music Agency programme like "Music agencies for dummies" is extremely beneficial and crucial for early career musicians and soon to graduate music managers. Both parties will be better prepared to go out into the labour market, equipped with skills, knowledge and practice needed to take on risk, challenges, and opportunities that will come their way.

Lucie Šílerová works as assistant professor at the Music Faculty, Janáček Academy of Music and Performing Arts (JAMU) in Brno, Czech Republic. She is focused on research of symphony orchestras, in particular on their organization, structures, financial sustainability and their social functions. Her continuous interests lie also in historical research on exiled artists and musicians (native groups of resettled Czechs in Minnesota (USA after 1858) and Austrians in London (after 1938). She received her master degree (MgA.) from the JAMU and her economical master degree (Ing.) from the University of Economics in Prague, Czech Republic and doctoral (Ph.D.) from the JAMU. Lucie worked and studied abroad, co-working on various arts projects in Minneapolis (USA), Vienna (AT), London (UK), Leipzig (DE) and in other places. As a professional she gained deep experience in managing international projects – among others The Central Europe Arts Management Symposium Prague in 2009 where Michael Kaiser and other prominent people were hosted. Lucie organized an international celebration of Rudolf Firkušný 100th birthday anniversary in 2012, involving his pupils especially from Julliard School, or she was leading academic part of Opera Europa annual conference in Brno 2015. In 2013 she established junior professionals conference in music management and production called Symposium: Arts | Music | Management. Thanks to warm welcome and great interest Symposium continued in Prague (2014), Bratislava (2015) and returned this year to Brno. Since autumn 2015 she works as head of the Music Production Department.



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Project Café: an innovative model of project guidance

Preparing tomorrow's cultural managers with strong entrepreneurial skills will be an asset for when they step out into the job market and encounter real life challenges. Having skills to mitigate risk, they will be better equipped to engage with the behaviours of a rapidly changing society, evolutions in the digital shift, and deal with uncertainty and unpredictability in an increasingly globalized environment. How can higher education institutions create an environment that lends itself to learning and developing these skills for students? In Finland, educators have designed a project guidance model for such a purpose.

"Project Café" has been developed by Turku University of Applied Sciences (TUAS). To present how it works and the design thinking behind it, Milla Järvi­petäjä, one of the project's managers, was a presenter at the conference in Valencia. The idea of "Project Café" is to offer an open guidance model, providing room to experiment and foster skills in entrepreneurship and project management through a project-based learning experience.

Students follow a step-by-step process, from choosing a suitable project, to its implementation, and final presentation. Projects can be either true client service work or independent projects without customers. The projects' complexity levels parallel the progress and years of study. The types of projects vary from topics of visual design, journalism, publications, social media campaigns, marketing plans, event productions, festivals, and moving images.

The framework design in which the students are guided is not structured as a traditional higher education course. "Project Café" intentionally takes students out of the classroom. Just altering the setting promotes a change of perception and attitude. Students are given space and flexibility to self-determine their schedules, project time management, and when they need input from peers and teachers. This "freedom" encourages students to take on the role and experience of an entrepreneur. The learning design also promotes student to seek outside input with professionals in the field and to start building connections that can contribute to the success of their projects. Students learn to not solely rely on the knowledge and expertise of their teachers, once again putting students in a more "real life" situation.

The audience attending the presentation session was interested to learn how such a flexible system is tutored and followed by teachers. All participating projects, as a



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Project Manager and
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Photo by Milla Järvi­petäjä

rule, are tutored by "Project Café". In a Café setting teachers and students working on different projects meet to discuss project progression, planning, and challenges. Students are expected to support their projects with suitable source materials. Each project must participate in the Café at least three times during a project's lifespan. But of course it is possible to visit the Project Café more often as necessary.

The scope of each project may vary from one study point to ten credits. Credits are determined by the amount of work hours used in the projects. To report their time students are required to monitor their work and hours using a diary.

The project is of course not without its challenges. One challenge discussed with the audience in Valencia was legal responsibilities when students organise events. This an issue faced by students and a reality of any implementation process in cultural event management. Students will have to learn about insurance and contracts for instance, but it is not possible in one project experience to cover all possible legal cases.

Success has come to the project. In the first six months 400 credits were obtained by 60 students. By the end of the experience, those involved said their participation resulted in fertile discussions and helped for establishing new contacts and working groups. They also left with valuable real-life experience, feeling more self-confident and able to take on greater responsibilities than before having participated in "Project Café". Some even had projects lead to new employment. Teachers involved said also they learned from the process and it helped them to be better teachers.

From the initial success of the project, the question is whether to take "Project Café" into a digital space. Will students and teachers be able to get the same or more out of interactions in the digital world? Can the project go fully online? Would the digital environment still stimulate entrepreneurial thinking? Is an online version the way to scale up and widen access? Could a digital model be export to other cities, regions or even countries?

Milla Järvi­petäjä, M.Soc.Sc., is a Project Manager and Lecturer on Media Education at Turku University of Applied Sciences. She is focused on project management in media, culture and event management context. Järvi­petäjä has been a project manager in versatile national and international projects e.g. in Digitopia which creates innovations within the digital media and in Flux Aura, the most extensive public art project among the Turku European Capital of Culture. She has strong expertise in projects as a coordinator or producer for companies and public sector in the fields of culture and media. She is an Online teaching trained lecturer and is currently planning an Online degree on Media Management.

The Agency for cultural well-being

Artists cannot rely any more on state subsidies in today's rapidly changing world. To mitigate the risk that comes with financial and employment uncertainty, artists can benefit from carefully analysing their skills and developing new services. To raise income and employment opportunities, artists need to take responsibility of economic planning into their own hands. They should also work closely with the cultural managers to expand where they can work creatively with other non arts sectors.

One such sector is healthcare where there is enormous potential for artists and professionals to collaborate for the benefit of creatives, patients, and healthcare staff. How is it possible to instil art services into social work and health care and make art services grow into profitable businesses?

The Agency for Cultural Well-being (Hyvinvoinnin välitystoimisto in Finnish) was presented in Valencia by its project managers, Benny Majabacka and Oona Tikkaaja. It was born from the observed practices - or in the lack thereof - among artists who wished to work in healthcare. It is a three-year-long EU-funded project launched in spring 2015. The aim is to develop the field of participatory art services by bringing together Finnish artists, cultural managers, and social work and health care professionals. Long term, the project wants to strongly promote the integration of art and culture in the fields of social work and health care.

The Agency for Cultural Well-being is a multi-professional innovation network that investigates, collects and shares data and good practices, supports professionals and connects people working within the art and healthcare sectors in Finland. At the core of these connections and exchanges is the cultural producer who has the role of mediator between artists and the healthcare sector.

There is a lot of research-based evidence for the fact that art promotes well-being. Moreover, several projects have tested the possibilities of bringing art into health care. Nevertheless, the problems with funding and structures still remain unsolved, and this is where The Agency for Cultural Well-being steps in. The agency focuses on education, consulting services, disseminating information and influencing policy-makers.

The Agency for Cultural Well-being offers two one-year-long courses for the professionals of both cultural and healthcare sectors. It also organizes seminars open for all and free of charge. The agency offers consulting services and arranges open meetings for professionals interested in working with participatory art. The consult-



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ing services focus on productization, marketing, entrepreneurship and creative financial planning. After the project period concludes in December 2017, the agency will establish itself as a permanent structure.

The main challenge facing the project is to find the model or models for the agency to rely upon after the EU-funded season ends. Discussing with session's participants, Majabacka and Tikkaola explained how they're working to find new ideas for the practical implementation of the Agency. This means mostly revenue logic, fundraising models, and sponsorship practices. Yet, at date these practices are quite unorganized amongst participatory arts which creates another challenge.

Next, Majabacka and Tikkaola presented three examples of revenue models. The first was the "Art Partner" model where the customer is a middle-size or large company. It involves purchasing a sponsor package which includes a report and documentation (photos and video) of the organised action. It includes the artistic content and pre-negotiated target organisations of which the company can select the most suitable one. This is an interesting model because it is an easy and low-risk way to sponsor both art and well-being.

The second model is called "Art Pension Insurance" done in co-operation with an insurance company. The customer of this model are individuals using a lot of cultural services. It takes the idea of Retirement Insurance that has been transformed into cultural services. The customer pays a certain amount per month which will later be used to buy cultural services. There has been a lot of debate on the quality of elderly care in Finland. This model gives the individual the power to make sure he or she can continue cultural hobbies and cultural participation long into the future by investing now in the present. The pricing for this model would vary. For example, younger people might want to pay less per month as they have longer to save and contribute to the art pension insurance package.

The third model is called "Service Agreement". Here the customers are public institutes and cities who would have a long-time service agreement with the Agency (one, three or five year increments). The selected package would include seasonal planning with the Agency offering certain amounts of artistic content. This could be an interesting opportunity as the comprehensive service takes on all the planning, content development, and responsibility for staying up to date on the new and best options and products for different customers. Cities and public institutions to participate would benefit from lower prices for longer agreements.

To get more ideas, Majabacka and Tikkaola animated a fast-paced workshop with participants to collect their ideas and feedback of new income models as well as the agency's future structure.

As the conference focused risk societies and paradigms shifts, it was only appropriate to close the session on the point that making business into the social and health care sector is a risk worth taking. Although there are still plenty of unsolved questions, it was clear the project's potential benefits are too great to not take on the financial and managerial risk too see it carried out after the EU-funding ends.

Learn more about The Agency for Cultural Well-being: www.hvvt.fi

Benny Majabacka currently works as a senior lecturer in Humak University of Applied Sciences teaching cultural production, marketing and law. He is also the project manager for the Agency for Cultural well-being. Benny has been working as producer and director in various organizations and cultural projects since 2001.

Oona Tikkaola has over 15 years of experience making public art in collaboration with different groups of people. She is also an experienced teacher and facilitator of development projects. She has been working as a cultural management teacher since 2004 in Humak University of Applied Sciences and is currently the project manager for the Agency for Cultural well-being.

Arts Currency: A Long-Term Funding Tool for the US Non-Profit Arts Sector

Arts currency is a funding strategy that allows the arts to be self-reliant. Financial uncertainty and the risk that comes with it are increasing everyday. For long-term sustainability it will be imperative for cultural managers around the world to think strategically and create the conditions for their respective sectors to achieve more financial independence. Arts currency has the potential to help cultural managers accomplish this goal.

To explore this topic, Chandra Roxanne presented her work, "Arts Currency: A Long-Term Funding Tool for the US Non-profit Arts Sector", during the conference's parallel sessions. Presenting to a prominently European audience more accustomed to operating with government subsidies, the concept of Arts Currency was interesting for cultural managers, academics, researchers and policy makers gathered in Valencia.

Roxanne explained arts currency is a form of community currency, also referred to as local currency. Local currencies are independent, community-based monetary systems. Such communities exist throughout the world including North and South America, Europe, and Asia. These local currency systems have been created to re-establish economic stability during times of economic recessions and collapse. As alternative monetary systems, they are counter-recessionary, providing much needed purchasing power when liquidity is low within a given community.

Citing from the article "Capitalization, for Art's Sake?" - written by Rebecca Thomas, former Vice President of Advisory Services at the Nonprofit Finance Fund - Roxanne shared the following: "*To truly cover the full cost of doing business, arts organizations also need flexible funding and an enterprise-wide approach to capitalization that supports long-term liquidity, adaptability, and durability rather than short-term or narrowly defined goals,*" (Thomas). Community currency and thereby arts currency, meets the liquidity and adaptability requirements laid-out by Thomas. However, Roxanne noted durability is where community currency systems experience significant challenge and thereby arts currency.

Nevertheless, Roxanne was optimistic this challenge can be overcome. She presented examples from Switzerland, Bangladesh, Argentina, the United States, and Japan. Switzerland has the longest-running local currency system. Known as the WIR, it is unlike most local currencies that serve an entire community. The WIR circulates solely among businesses as it was created to provide an alternative form of credit for small- and medium-sized grassroots organizations, operating in the hospitality, construction, manufacturing, retail, and professional services industries. Its



PRESENTER

Chandra Roxanne

Master's Candidate at
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States

network has grown to approximately 45,000 member businesses according to Community Currencies In Action. In addition to non-commercial credit, the WIR is used by the businesses' employees, as well as their families, for purchasing goods and services within the WIR network. Providing compelling figures, Roxanne shared that as of 2015, the WIR has circulated 1.5 billion Euro, contributing 1.2% of Switzerland's GDP (Community Currencies in Action).

Alongside the WIR, Roxanne said the BenglaPesa in Bangladesh—another local currency system designed solely for businesses—the Argentinian RGT system, and Ithaca's HOURS system provide strong evidence for creating and arts-based monetary system in the United States. She argued the cases of arts currency in Switzerland and Argentina demonstrate how creating a large-scale arts currency system for non-profit arts organizations is indeed possible. Furthermore, arts currency can help non-profit arts organizations foster economic stability sector wide. In addition, the WIR, Ithaca HOURS, Massachusetts's Berkshires, and Japan's Fureai Kippu system show that with the proper structure and management an arts currency system can operate over the long term.

Following the presentation, Roxanne discussed community currency further to help the audience understand the larger concept. They also talked briefly about two arts currencies currently being developed

in the United States called Culture Coin and ArtCash. The session's Chairwoman, Raphaela Henze from Heilbronn University asked about tax implications which led Roxanne to talk about Ireland's Liquidity Network. She also discussed with audience participants how arts currency would benefit artists and the important distinction on liveable conditions for artists—a slightly different focus than liveable wages—and how arts currency could help to create better living conditions for artists through partnerships with local businesses who agree to accept the currency.

There was also time to discuss the challenges of the topic, the main one regarding the feasibility of arts currency in the European arts sector. Because European governments subsidize the arts more than in other world regions, the Chairwoman felt that arts currency would not be successful in Europe. However, one attendee opined that arts currency would have a greater impact in the future, because government subsidy is declining for many European arts organisations. Roxanne responded that this trend means there is an opportunity for arts currency to have a greater impact in the arts and added this impact will manifest as long-term financial stability.

At the end of the session it was clear more awareness building is needed. There was also consensus in the room of arts currency's ability to benefit the working artists. The government subsidies that artists receive is insufficient, especially during times of economic hardship. Arts currency could not only provide access to goods and services for artists, but help to stretch the government funding they receive. Not only can arts currency potentially help artists to access goods and services beyond the arts sector, but it can help to stretch the government funding artists receive to work within the sector.



Chandra Roxanne is a master's student in arts administration at Goucher College. Her thesis, completed in June, presents an argument for creating a sector-wide arts currency system—an adaptation of community currency—to help US nonprofit arts organizations achieve long-term financial stability. Selected as a young researcher by the Association for Cultural Economics International, Chandra presented her research on arts currency at their 2016 Young Researchers' Workshop in Valladolid, Spain. Her interests include cultural economics, international arts policy, and opera.

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Response to contemporary art in younger and older adults: the museum context is relevant

Cultural management education in risk societies should consider the different audiences participating in cultural offers. During the Annual Conference's "Transfer Knowledge Session", Andrea Granell presented her research specifically focusing on the different audience profiles entering museums. She shared her work which has looked at how younger and older adults respond to contemporary art in the museum context.

Looking at art is a complex process and while research in Art Appreciation is extensive, Granell kicked off her presentation offering some interesting facts and examples shedding light on the interactions between artworks and viewers. How long do people look at a piece of art? Per existing research by Smith & Smith (2001), people only spend around 27 seconds! What happens when visitors are forced to spend more time in front of an artwork? Professor Jennifer Roberts at Harvard University took this situation to an extreme in her work "The Art of Looking" (2013) where she observes her students staring at a painting for three hours - a purposely excessive amount of time - at the Museum of Fine Arts, Boston to understand their reactions, questions, speculations, and potentials the process unlocked. What words do people use to describe art? Also according to research, Beautiful' is the word most people use when liking an artwork (Changeux, 1994; Francès, 1979; Hernández, 1989; Lundy et al., 2010; Marty et al., 2003; UIB, 2003; Vigouroux, 1992). What influences the aesthetic experience people have when looking at art? From previous experiences and preferences influencing one's reaction researchers have signalled different influencing factors: color (Mather, 2014), symmetry (Tyler, 2002), familiarity (Leder, 2001) and information (Leder et al., 2006; Millis, 2001; Swami, 2013). All of these play a big role leading us all to have very unique relationships, emotions and reactions to artwork.

Launching into her own research, Granell defined three variables for her study. The first, to "understand an artwork" means to gain information about it and discover the meaning behind it. Second, to "like an artwork" means to appreciate it, to find it beautiful and to connect with it in a positive way. And third, to "enjoy an artwork" means to derive pleasure from the moment of looking at it and to engage with the art.

The research was conducted in two studies. The first study had the objective to determine the perceived effect of labels and conversation in art appreciation while



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Andrea Granell

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STUDY 1

Objective 1: Determine the perceived effect of labels and conversation in art appreciate while looking at contemporary artworks in a lab and a museum setting.

Hypothesis 1: Labels and conversations will contribute to understanding, liking, and enjoyment of the artworks more in younger rather than older adults.

STUDY 2

Objective 2: Analyse younger and older adults' interpretations of contemporary artworks in group discussion after the museum experience.

Research Question 2: Does the museum setting - also labels and conversations at the museum - contribute to appreciating the art better?

looking at contemporary artworks in a lab and in a museum setting. Her hypothesis was that labels and conversations would contribute to the variables set above of understanding, liking, and enjoyment of the artworks more in younger audiences than in older adults. The second study aimed to analyse younger and older adults' interpretations of contemporary artworks in a group discussion after the museum experience. This put forth the question if the museum setting - also labels and conversations at the museum - contributes to better appreciation of the art?

Two viewing conditions were also compared: the opportunity to view the art in silence versus having a conversation partner; and with the museum provided labels versus without. Two settings were used, viewing artworks by pairs on a laptop out of the museum setting and with a group in a museum.

In the first study, Granell's research participants came from Boston College (BC) and the Harvard Institute for Learning in Retirement (HILR). The students at BC (the "younger" sample) ranged in age from 18 to 25 and were obtaining credits for their participation. The older adults from HILR were more than 60 years of age. To test if labels and conversations contribute to understanding, liking and enjoying art more in younger than in older adult, she studied each group's response to contemporary art in a lab versus the museum using the Linde Family Wing Contemporary Art Galleries at Boston's Museum of Fine Arts Museum of Fine Arts, Boston as her setting. At this stage questionnaires and conversations were collected.

In the second study, Granell looked at the participants' museum experience organising eight focus groups again in the lab and the museum setting at Museum of Fine Arts Boston. Participants again came from Boston College and the Harvard Institute for Learning in Retirement collecting more quantitative and qualitative data from the sample of younger and older adults.

Results from the research showed Granell's hypothesis to be correct. More younger adults (85%) stated that labels helped to appreciate the contemporary artworks. In the same line, younger adults believed that discussion was more helpful and contributed more strongly to liking the artworks than did the older group.

Going more deeply into the conversation component, for younger adults, conversation was important for several unexpected reasons. First, labels were a starting point in the experience with an artwork, but they still needed and wanted more guidance to understand, like and enjoy what they were seeing. The vocabulary used in the labels could also be difficult to understand and open questions sometimes difficult to interpret. Therefore, in younger participants, discussions with their peers was needed and appreciated to enhance understanding. It also raised their need to



confer what they understood with the group, thus strongly influencing the need for belonging and peer acceptance. Older adults did not have this need to agree on liking an artwork, confer with peers, or have their acceptance. They needed socialization, but not to verify they were responding the same way as their peers.

With regards to her question if the museum setting influences the appreciation and understanding of art, participants in both age groups said they believed labels facilitated understanding more strongly in the museum rather than in the lab setting. All participants confirmed that seeing the artworks in the museum was better than on a computer in a lab.

Granell's presentation sparked interest and questions from the audience about motivation segmentation for visiting museums, art perception in terms of digitalization in museums, and if in her work, she had had any negative responses from visitors. For the motivation question, the samples were different not just in age, but why they were participating. After all, the younger adults were taking part in the study for university credit, so not all of them were there because of an interest in art. Older adults on the other hand, wanted to have a different social experience and were perhaps more curious. The question of digitization was interesting because as more and more museums and putting their works online, study participants still preferred the museum setting to the screen. This underlines how the museum context matters immensely despite our society's hunger for digital experiences and appetites for screens and mobile devices. In response to final question about negative responses, she answered that normally visitors tend to respond to questionnaires in a positive way, in a sociable acceptable response.

In her conclusion, Granell said more research in the museum context is needed. Researchers need to go

beyond the walls of the laboratory and be in the actual museum context. A museum's atmosphere (Forrest, 2013), its environment, exhibition design, and services can impact the visitor experience. All these influencing factors cannot be replicated in the lab. While in a lab researchers may have better control over events, subjects' behaviour in a lab could be different than in a real situation because they could see the lab as unrealistic. In a museum, the researcher has to be flexible and adapt to the museum circumstances. This will allow researchers to present more environmentally valid outcomes to museum professionals who aim to study their audiences and capture a broad range of visitors.

The work being done by Granell and others is important for risk societies. Museums allow visitors to spend some time with their thoughts and leave the institution a different person with new reflections, ideas, emotions. The museum has an effect on visitors' life (Smith, 2014). To facilitate the visitor experience, museums need to better understand their audiences, what makes experiences unique and the influencing factors to maximise social impact.

Andrea Granell holds a PhD in Psychology, MA Cultural Production and Communication, MA International Relations, and MA in Human Resources. She has worked in the field of Human Resources, International Relations and Culture. During the last three years in Boston she worked in Evaluation projects at Museum of Fine Arts, Peabody Essex Museum and Isabella Stewart Gardner Museum. Currently, she is an independent consultant in Barcelona and she is collaborating with evaluation and audience research projects in different cultural institutions. Also, she is doing Research in the *Communication and Health* Research group at Facultat de Psicologia, Ciències de l'Educació i de l'Esport, Blanquerna, Universitat Ramon Llull, Barcelona.

WISE4ALL initiative

Our society is constantly changing, reacting to fast-paced developments in digital technology, the ups and downs of the economy, forms of citizens' engagement, and the innovation process. This "new social revolution" is challenging the paradigm on which present society is built and comes with risk. But with risk also comes opportunity.

During the Annual Conference's "Transfer Knowledge Session", Valentina Zoccali presented WISE4ALL, an initiative launched in 2015 by the non-profit S-Com based in Brussels. Taking an original approach to co-design a new society, WISE4ALL puts social innovation at its core and in particular with women taking the active role in the transition to a new social paradigm.

In Valencia, Zoccali explained how social innovation is key for mitigating risk. It can imagine and stimulate new strategies, concepts, and ideas to create a needed cultural and social model. By increasing the participation of women in social innovation, WISE4ALL is seizing the opportunity to empower women and integrate the female perspective to achieve a sustainable model for both genders through the harmonization of their peculiarities. In this context, culture is also crucial as it engages people to participate in the redefinition of society and allows them to do it freely and responsibly.

The initiative works through four main activities: using shared systems of information to improve knowledge employment; working with experts on joint projects, both at a national and European level; providing high quality projects and skills on social innovation and gender issues; and supporting European strategy on the development of new policies, programmes and initiatives. The activities establish a foundation for a stable platform and provides momentum to engage public and private institutions in an open dialogue with the EU institutions.

As the initiative advances, it expects to produce a mapping of women working for social innovation and a mapping of relevant European projects in terms of female participation. To evaluate such programmes and projects, WISE4ALL will also be a source for providing needed experts in the field. In relation to the European Union, it will establish an EU platform composed of multidisciplinary researchers and contribute to defining EU strategies. Finally, to nurture the exchange of knowledge,



PRESENTER

Valentina Zoccali

Secretary General of
Sustainable
Communication, Belgium



WISE4ALL will organise an official event in June, which will involve WISE4ALL researchers, to present the initiative, its values and its future activities.

Conference participants were interested to learn about concrete actions taken to achieve WISE4ALL aims. Zoccali explained how at its base, the initiative follows the crowdsourcing logic. The women involved in WISE4ALL come from across Europe and have different knowledge and skills from engineering, economics, and the humanities. They share expertise, best practice, and activities that advance WISE4ALL main activities. They also establish agreements with universities and institutions with the aim of fostering mobility opportunities for young people across Europe to engage them in WISE4ALL vision. WISE4ALL is using a Memorandum of Understanding (MoU) to formalise the partnership with key institutions for common activities and objectives within the initiative. By signing this MoU and becoming part of the Signatory Committee, female researchers together with the related institutions, become part of this open community, work together towards shared goals, and are committed to exchanging knowledge. So far, the signatory institutions of MoU are Pisa, Bari and Cagliari Universities, while further partners' signatures are under way. These official partnerships are crucial for pooling resources and demonstrating the institutional support and weight invested in the initiative. WISE4ALL is taking advantage of existing European programmes to build and advance its work. The Euro-

pean Union's programme "Erasmus for Young Entrepreneurs" (EYE) fosters mobility for Europe's most promising and innovative thinkers and risk takers. It also helps young people develop their entrepreneurial skills and experiment with ideas and concepts. EYE presents an interesting framework in which WISE4ALL can further promote the exchange between young women, involving students and entrepreneurs who can contribute to its social innovation vision. As the initiative works towards its expected results, it is facing challenges, making for another discussion point with audience members. Challenges such as increasing participation, tackling the gender issue, and expanding skill sets to new contexts were raised. In this sense, WISE4ALL Signatory Committee is working on its Charter of Values to define and create a new social and cultural model. WISE4ALL shares the same challenge reported by the European Union on open innovation: to create an inclusive society by encouraging emerging communities to actively participate in research and innovation projects. While the initiative is seeing momentum, the outlook is long-term. It will be a slow and steady race to incentivise women's active participation in the innovation process and the redefining women's role in an open society. The project's focus female participation, means going beyond the policies considered strictly as "gender policies". There is a need to redesign a common vision in this changing process.

However, this is not limited to an initiative on gender issues, but it is important because it crosses every societal aspect with a joint action for innovation. With such a diverse representation of knowledge and skills pooled in the initiative, WISE4ALL intends to involve female skills in different contexts and sectors. This expansion also needs measuring in order to make a more complete analysis on the impact occurring in societal and economic performance. It will be a challenge to evaluate the more nuanced qualitative impact stemming from such diversification and expansion of knowledge and skills into new areas and domains. As the ENCATC Annual Conference's theme was on Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!" it is interesting to look at how WISE4ALL sees the role of culture and cultural management. Nowadays culture is a system based on constantly changing knowledge, opinions, beliefs, and morals. Through new media, the criticism in real time accelerates changing processes. Society innovates itself by using continuous but inconstant information flows.

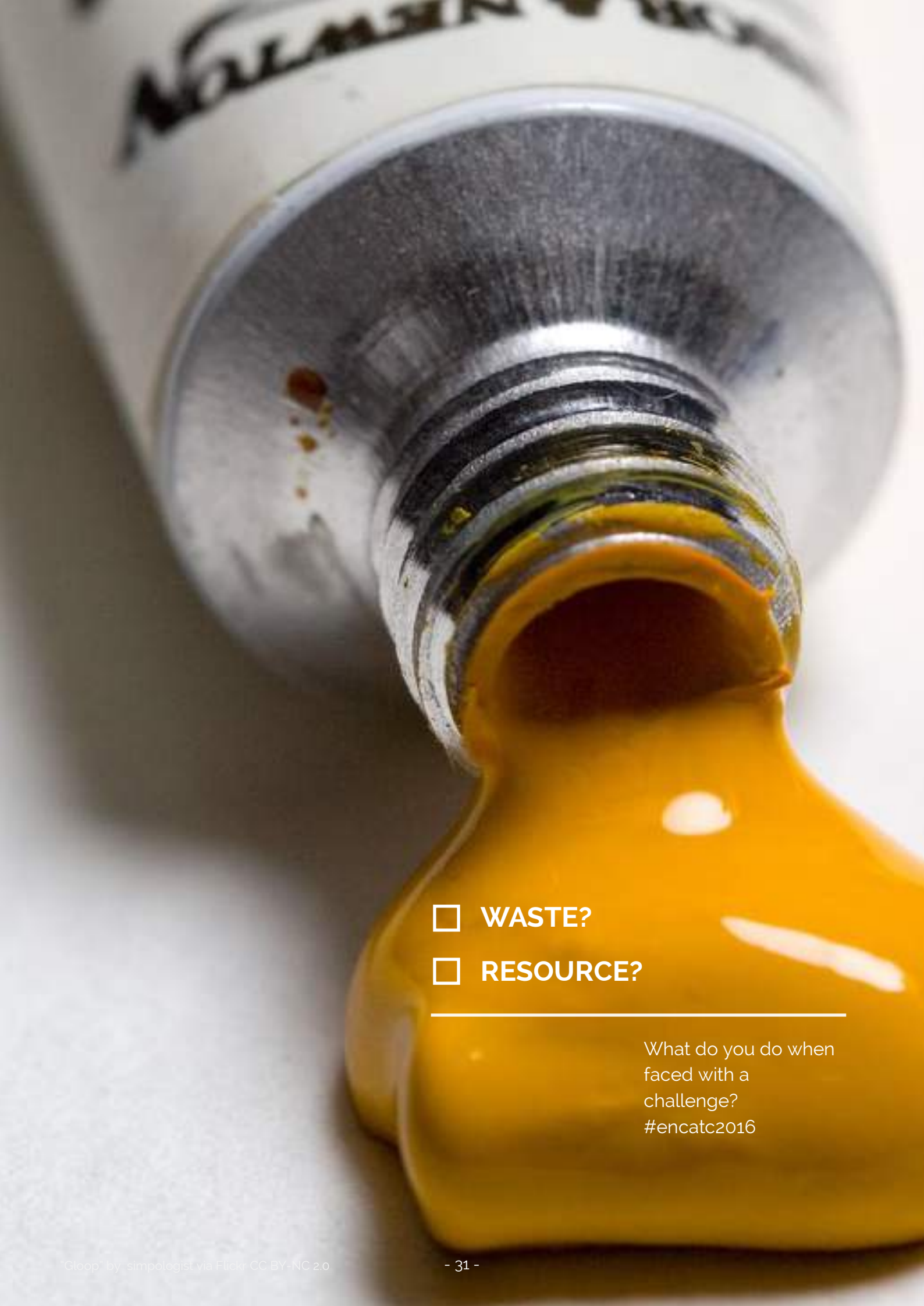
WISE4ALL fits in this trajectory, putting cross-cutting issues about innovative society under a magnifying glass, producing an information flow oriented towards a social model, linked to the European vision of culture: a powerful tool, able to communicate value, promoting objectives of public interest, creating wealth. Cultural management can be considered as part of this complexity and multidisciplinary approach. Cultural managers, and the cultural institutions they work for, are an important part of this exchange process to steer towards social innovation. From this presentation has emerged that there is the need to redesign this social contract in an open and inclusive society and this contract must consider women's points of view in every aspect. While the gender issue has been considered with a certain approach over the years, WISE4ALL proposes to question this approach and redesign it in an open society. People should be in the front line for its creation, for future generations of a better social welfare, where culture and innovation represent the engines of participation.

Learn more about WISE4ALL here:

<http://www.scom.eu/portfolio/wise4all/>



Valentina Zoccali works in Brussels as expert of European policies' communication, with a particular regard for sustainability and social innovation projects. After having attended the faculty of Philosophy and Letters in Bologna, and after getting a Master degree in Social Media Marketing, she started the career of communicator between private sector enterprises and public administrations, working for a media agency in Bologna. Since 2012, she has been living in Brussels, where she is General Secretary of the Sustainable Communication (S-Com). In these years she had the opportunity to work on several research projects as MEDSPRING and MERID in which S-com is partner. Since 2015 she also has an independent expert collaborating with the consulting company "ID Consulting", for the conception of European strategies for public institutions and small and medium enterprises.



☐ WASTE?

☐ RESOURCE?

What do you do when
faced with a
challenge?
#encatc2016

interviews

Having the annual conference in a different host country each year means new and fresh opportunities to learn from local cultural managers.

ENCATC spoke with representatives of three major cultural and arts institutions in Valencia: the Palau de les Arts Reina Sofia; The Institut Valencià d'Art Modern, IVAM; and El Centre del Carme.

The aim was to learn about their activities, how they are responding to uncertainty and unpredictability in a digitalized and globalized environment, how they are bringing art closer into the lives of citizens, and any work or collaborations they have with higher education institutions.

These flagship cultural locations were also among the study visit offers annual conference participants could choose to visit.

Interview with the Palau de les Arts Reina Sofia

How does a leading performing arts institution respond to uncertainty and unpredictability in a digitalized and globalized environment? How does it bring its art forms closer into the lives of citizens? What are its relationships with higher education institutions?

The Palau de les Arts Reina Sofia de Valencia was one of the parallel study visits at the 2016 ENCATC Annual Conference. To learn more about its activities and answers to these questions, we had a conversation with Víctor Manuel Gil Alcocer, Head of Education Projects.

What are the main activities of the Palau de les Arts Reina Sofia?

The main activity of the Palau de les Arts Reina Sofia focuses on programming productions of lyrical genre (opera and zarzuela - a Spanish operetta that alternates between spoken and sung scenes, the latter incorporating operatic and popular song, as well as dance), as well as the symphonic genre. Every season also includes ballet, recitals, exhibitions, and an extensive educational programme, which includes proposals for both students of different ages and educational fields as for family audiences. Les Arts also has the Centre of Perfeccionament Plácido Domingo, where young singers from Spain, Europe and other parts of the world who have finished their studies, continue their education and prepare for proper insertion in the professional field.

How is the Palau de les Arts working to respond to uncertainty and unpredictability in a digitalized and globalized environment?

Since its opening in 2006, the Palau de les Arts has been accessible through the company website, where any user can access the contents of each season, consult the various proposals, and have links to new applications that have emerged (Twitter, Facebook or Instagram). The new technologies serve to publicize the productions of Les Arts in other contexts. This also retransmits the activity to other viewers using these technological advances and opens a new field of research and knowledge that keeps the company more in line with trends globalization currently imposes. The immediacy with which the user can contact and interact with some of



INTERVIEW WITH

**Víctor Manuel Gil
Alcocer**

Head of Educational
Projects of the Palau de
les Arts Reina Sofia, Spain



the various areas (ticket sales, specific consultations on any of the activities, interaction with the educational program, etc.), makes the Palau de les Arts keep its process active of adapting to a new digital reality.

How does the institution reach the public?
Are they involved in the creation process?

The public is not directly involved in the creation process of the activities in the general program of the Palau de les Arts, although the activity is intended for the public. We are creating for society. The public is the recipient of the message proposed by Les Arts. Productions representing the Valencian arts center, as well as all proposals are developed within the educational programme, the main thing we consider is how that message will be received by the public. Without the public, any cultural entity contributing to the development and training of society, as is the case, would be meaningless. For this reason, the involvement of the public as a living and evolving element is taken into permanently account.

Are there programs that help bring art closer to the lives of citizens?

The programming of the Palau de les Arts is intended to publicize the art of opera to society. Structuring a programme that not only approaches repertoire titles, but also opens new horizons of knowledge of this discipline is one of the main purposes of Les Arts. In particular, its educational programme works more directly and specifically for creating new audiences, to publicize everything that takes place inside an opera house, and involve citizens of all backgrounds and age in all initiatives that are launched each season.

Does the institution work or collaborate with higher education institutions?

The lines of educational action in recent years have also focused to integrate the effect artists have in the learning process. In this sense, the Palau de les Arts uses some proposals as a way to support this method of working. Through workshops and specific meetings with the artistic and technical areas, links training between the Palau de les Arts and higher educational institutions such as Universities, Conservatories of Music, Theatre Schools or Centres of Higher Teachings of different sets disciplines are established. Through agreements, practices or direct participation in some proposals of the educational programme, the Palau de les Arts becomes the center of reference and training for students who are completing their higher education, while actions for social responsibility are generated with the educational community of our environment.

Since 2007 **Víctor Manuel Gil Alcocer** holds the position of Head of Educational Projects of the Palau de les Arts Reina Sofia. He is responsible for the design of educational projects for students in early childhood education, primary, secondary, university and specialized education. Since 2015 he is a member of the Steering Committee of Education of Opera Europa. He has taught horn, musical language, and musical initiation in various schools of specialized education (Music) in the Valencia Region, after finishing Teaching of Musical Education at the Universitat Jaume I of Castelló and obtaining the title of Professor of French Horn Mention of honor in this field, at the Conservatory of Music San rafael de Buñol. He also frequently collaborates with various public and private institutions in planning educational concerts and other educational activities (Master of Translation and Interpretation at the European University of Madrid, Interdisciplinary project with the Polytechnic University of Valencia and UNESCO Chair).

Interview with The Institut Valencià d'Art Modern, IVAM

How does a major contemporary art institution respond to uncertainty and unpredictability in a digitalized and globalized environment? How does it bring its art closer into the lives of citizens? What are its relationships with contemporary artists and higher education institutions?

The Institut Valencià d'Art Modern will be one of the parallel study visits at this year's ENCATC Annual Conference in Valencia. To learn more about this major cultural institution we sat down with Joan Ramon Escrivà, Head of Temporary Exhibitions at IVAM.

What are the main activities of the The Institut Valencià d'Art Modern, IVAM?

The Institut Valencià d'Art Modern, IVAM is dedicated to investigating and collecting international modern and contemporary art. This work results in the management and preservation of our permanent collection that features the impressive number of 11,322 works in various disciplines: painting, sculpture, drawing, photography, video, installation, etc. It has an enviable artistic heritage with works from different geographies and cultural contexts: Valencian artists, Spanish, European, Latin American, North American... A detailed study of the collection material leads to the conclusion that the innovative and experimental nature of modernism and avant-garde traverses much of the works related to the first four decades of the twentieth century.

IVAM is also very proud of its temporary exhibitions for their diversity of focus. They bring a rich representation of artistic disciplines from across the globe and inspire our thinking and stimulate curiosity for the arts, but also raise questions about the society and world we live in.

We also have an innovative Education Programme aimed at young audiences, families, and the general public. For example, our education workshops invite youngsters into the artistic creation and aesthetic experience. Its function is primarily to enable sensing, understanding art materials, touching, enjoying the perception that produces such a direct relationship. It is a way to help them



INTERVIEW WITH

Joan Ramon
Escrivà Monzó

Head of Temporary
Exhibitions and Curator
IVAM Institut Valencià
d'Art Modern, Spain



develop sensitivity and imagination. Moreover, IVAM encourages schools and universities so that students participate in these workshops to experience, enjoy, and love art.

IVAM also has a dynamic programme of conferences, lectures and courses to provide different avenues and formats for audiences to engage with the collections, artists and professionals and meet with other visitors who are interested in what we offer.

The artistic and cultural research and linkages with universities are an essential element in the programme of activities and cultural programmes of the IVAM. Seminars related to exhibitions and others which initiate our own line of research offer the opportunity to understand the IVAM as a museum highly interested in disseminating modern and contemporary culture to a big part of society. Seminars represent a fruitful link between areas of the IVAM as important as didactics, activities, library, exhibitions, and publications.

Our Documentation Center, which is open to the public, provides all IVAM activities with documentary support as well as contributing to the spreading of modern art by putting at the disposal of scholars and researchers both its facilities and its collection. This could be a valuable resource for ENCATC members and stakeholders.

How is IVAM working to respond to uncertainty and unpredictability in a digitalized and globalized environment?

Within the museum, we are debating and reflecting on what we should do in the digital and global environment in a context of severe economic crisis generated. From these discussions we are trying to implement ideas that arise. For example, now one of the working groups deals with the relevance and

feasibility of digital publications and the necessary renewal of the museum's website.

The working group is composed of people in charge of different areas within the museum: those responsible for the artistic area (the collection and temporary exhibitions), communication and social networks, cultural and educational programmes, management, and the director of the IVAM himself. In this initial working group that discusses the major strategic lines, technicians from different departments of the museum are also brought in. The museum is studying a specific training plan to try to help museum professionals to adapt to the new challenges of the digital environment.

Also, the IVAM is working with outside companies in the pilot development of two important digital tools. The first is an application for mobile phones driven by the ITE (Instituto Tecnológico de la Energía de la Comunidad Valenciana) in which visitors to the museum's exhibits have access through their mobile device to additional multimedia content, safety guidelines in the museum, energy rationalization in the rooms, and networking with other museums. The second is an innovative experimental study on virtual measurements of the emotional impact on the user when in the architectural spaces of the museum. This project is driven by Leni, Neuroarquitectura, and the Institute for Research and Innovation in Bioengineering of the Polytechnic University of Valencia.

How does the institution involve the public? How do you bring art closer into the lives of citizens?

The IVAM has developed new avenues of access to the public adapted to the new digital environment, mainly through social networks. The growth of the

dissemination activity of the contents of the IVAM in social networks has been very significant in the last two years. Also the museum has reached out to groups and associations in the city living farther away from the institution.

Participation is very important in the educational and museum activities programme that I referenced above. From the IVAM, we have generational projects with the encouragement from civil society. Our outreach and educational initiatives implemented by our institutions are evaluated. At present the IVAM has no resources to hire the services for external assessment of the impact of educational projects, given the economic difficulties facing our country and our institution. We have of course, with internal studies, indicators of satisfaction and effectiveness of different educational museum programmes that are critical to the design of new strategies for the future. In this regard it should be noted that along with the projects sponsored and developed from the educational group of our museum, IVAM convenes every year, by public tender, proposals for workshops and educational activities designed specifically for the IVAM by external professionals. It is also important to emphasize the collaborative work IVAM

does with the Centers for Teacher Training, as well as with groups and associations for the elderly, disabled, municipal adult education, integration centers, etc. As one of the cornerstones of action, IVAM is also considering boosting the involvement of civil society in our project.

How does the institution work with contemporary artists coming from the city, region, Spain and beyond?

The IVAM pays great attention to the artists of the city, region and nationwide. These artists are present in our collections, as well as in all organised exhibitions dedicated to showing our works a thematic way.

Also, the IVAM invites major mid-career artists of our local and national level to develop a format exhibition that is site specific (three exhibitions per year). This encourages them to reflect how they want to engage with the audience and how the audience can engage with the artist's art.

IVAM began this line of exhibition two years ago, coinciding with the inauguration of the new director, José Miguel G. Cortés. Artists are invited to take part in the museum's Gallery 6, where they are encouraged to develop projects which will stimulate dialogue with the various issues or challenges of our city: social, historical, political, architectural, etc. These exhibitions are accompanied (or preceded by) - each artist teaching workshops at the Faculty of Fine Arts with a group of students having a multidisciplinary profile. The results of these workshops are often part of the exhibition itself. Thus, the exhibition project takes a more collaborative and participatory dimension with reference to the reflection on urban space where the museum sits.

We also organise once a year a major retrospective dedicated to a Valencian historical artist or important aspect of the history of art in our city or region. The IVAM dedicates each year in its programme of activities a stable cycle of conversations between artists and the city. Furthermore, we have a "Conversations" initiative with artists aimed at students of art and culture, or for anyone interested in the art world. They are intended to enable artists to explain the characteristics of their works, the creative process, the procedural difficulties and everything that makes it possible for the construction of different artistic poetic. The possibility of listening to an artist talk and explain their own work in person is a wonderful experience that can open new perspectives for those who enjoy art.



Photo by Antonio Marin Segovia via Flickr CC BY-NC-ND 2.0

Does the institution work with or engage with higher education institutions to provide students with real world experience to help prepare them for the labour market?

The IVAM has a close relationship with higher education institutions in Valencia. In addition to being Chair of Art Studies with the University of Valencia and the Polytechnic University of Valencia, IVAM also has collaboration agreements with all the Valencian public universities to provide training and guidance of students applying to an unpaid internship at our institution.

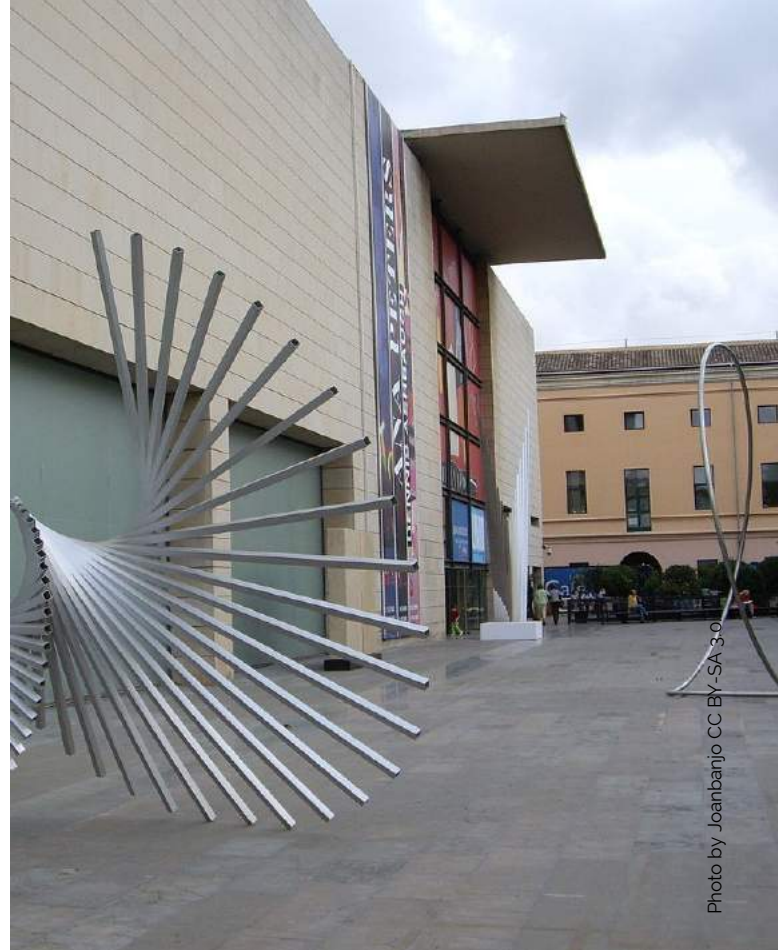
Every year the intern programme at our museum welcomes more than 25 students who get hands-on training and professional experience in the departments of Teaching, Restoration and Conservation and Communication.

Also we collaborate with the project Mentors Helsinki Spain. IVAM's collaboration with this organisation is the result of a request sent to us from the Jefferson Circle VIA alumni association made up of some exchange programmes between students and professionals from Spain and the United States. In one such programme, the Voluntary Visitor Programme, I participated in 2002.

Our collaboration with Helsinki Mentors programme is based on providing guidance type active labor - Search employment- to those postgraduates who are sent to us by the organisation and whose professional field is related to the various branches of museology.

[Helsinki España](#) is supported by the Spanish Ministry of Health, Social Services and Equality and with the support of the International Exchange Alumni Association VIA – Círculo Jefferson (Asociación Española Internacional Visitor Leadership Programme), and the Fullbright Association in Spain running a project to guide unemployed postgraduates under 35 to look for a job.

Joan Ramon Escrivá obtained his degree in Geography and History with a specialization in contemporary history from the University of Valencia. In 1989 he joined the founding team as a member of the IVAM Installation Department, and in 1999, extended the Museology Studies at the Polytechnic



University of Valencia, and accessed to the Curatorial Department at the IVAM. In 2001, he received a scholarship by the Secretary of State of the United States Government to participate in the Voluntary Visitor Programme. From the position of Museum Curator, he has promoted the revitalization of the IVAM collection through research, curating, and development of travelling exhibition projects as *La ciudad collage*, *La línea roja*, *One way, one ticket -un ensayo sobre la muerte-*, *América, América o Toda la ciudad habla de ello*, among others. In his management experience, he has been responsible for the organization of more than one hundred exhibitions such as those dedicated by the IVAM Aristide Maillol, André Derain, Jasper Johns and Frank Stella. He is also the author of numerous essays and publications on modern and contemporary art. As a teacher, he has worked in various Masters programmes of the University of Valencia and the Valencian Agency of Tourism or the Bancaja Foundation. His most recent exhibition projects as a curator are *Artistic Collectives in Valencia under Franco. 1964-1976*, and *Documentary Photography in America in the thirties*. Since September 2015 he is the Head of Temporary Exhibitions at IVAM.

Interview with El Centre del Carme

What are the main activities of Centre del Carme?

Centre del Carme is a cultural center that is in the process of becoming a center dedicated specifically to contemporary culture. Among the main activities are housing temporary exhibitions as well as all kinds of cultural activities. The aim is that these proposals cover the various manifestations of contemporary culture, from visual arts to theater, music or dance. There is also space reserved for dialogue, as meetings and cultural exchanges.

What are the skills and attitudes most appreciated by the museum team to help the institution to respond / adapt to a digitized and globalized environment?

The Centro del Carmen is the headquarters of the Consortium of Museums of the Valencian Community, which it is responsible for all of its programming and management of the space itself. As for your question, many years ago the Consorci de Museus realized that the best way to approach our audience should be through the digital environment. The Consortium of Museums has a digital mailing list more than 12,000 users who are interested in receiving information of about the museum's activities electronically. Currently the institution is working on a new impetus in digital communication realizing that social networks are the best mechanism to connect with our audience: Facebook, Twitter, and YouTube are networks working with the Consortium of Museums. To this end, we are also remodeling our website to be more in line with the new image of this institution.

How does the museum reach the public? Is the public involved in the process of creation? Do they participate beyond the traditional "visitor experience"? If so, how?

The implication of the public activities we offer comes through two channels. On the one hand our followers on social networks found them very useful to show their preferences, what they are most passionate about by using the sharing tool,



INTERVIEW WITH

Pérez Pont

Head of Temporary
Exhibitions and Curator
IVAM Institut Valencià
d'Art Modern, Spain



Photo by mimu_13 via Flickr CC BY-NC-ND 2.0

sending their own posts, in addition to contacting the institution to ask questions or make suggestions. The other channel is through educational workshops, guided tours, etc. through which the public becomes more engaged in the cultural event through their own experience, an experience that is often shared with the artist, participating in the creation process of his or her work (Example: L'Arbre de les Llengües Monique Bastiaans) or visiting the exhibition accompanied by its curator. In any case this is a field in which we will continue working, looking for new ways through our Education and Mediation programme and in this sense the public calls, will have a major role.

Does the museum work with contemporary artists? If so, what are the results of these collaborations?

As already mentioned, the Centre del Carme, is dedicated to contemporary culture and that is the focus of all its programming. So yes, the museum works with contemporary artists, but this collaboration is not done arbitrarily; the participation of these artists are selected by public tender, through calls are launched by the Consortium of Museums. Three of them are already underway, such as: Escletxes, a call for artistic production and research; V.O. a curatorial call; and 365 which is a curatorial call for a room at the Centre del Carme. The latter has the peculiarity of inviting a commissioner or set of programming for 12 months in a room at the Centre del Carme so we share with them the work of connecting the public with contemporary art. In general, these calls help us to open the institution to

new proposals that come from the hands of other professionals and gives a boost to his or her career.

Do you work or collaborate with the Museum higher education institutions to provide students with real-world experience to help them prepare for the job market?

Currently the Consortium of Museums has several agreements with Valencian universities for students in their last courses of Art History and Fine Arts who can come for a training in the Centre del Carme. In the short-term, these collaborations will be extended to other schools of higher education. General training is important both for students' skills and sensitivity and demonstrated to art, as to the rest of society, as training is the basis for achieving new generations to appreciate and understand art and feel a respect towards their heritage. To that end, and with our eyes always focused on the artists, the Centre del Carme wants to be and thus presented to the public as dedicated to the culture of our time, open to all publics, so that we grow and build among all those who want to live it and share it with us.



☐ DANGER?

☐ TEAMWORK?

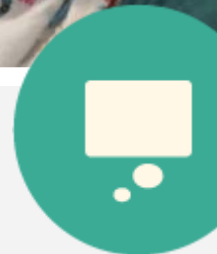
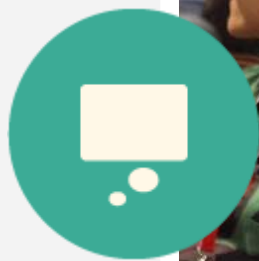
How do you prepare
for an uncertain
future? #encatc2016

photos & testimonials

Enjoy a selection of photos from the 24th ENCATC Annual Conference in Valencia. Get a glimpse of the many networking moments that took place, presentations, local traditional cuisine, and local culture event special to the region.

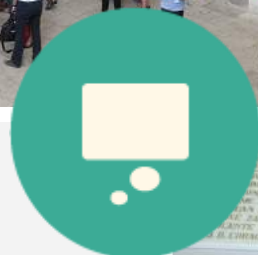
See why this annual international gathering is the go-to event for ENCATC members and followers to get the latest exceptional content on cultural management and cultural policy. Read testimonials and what participants appreciate most about their time at the annual conference.

"I'd recommend this annual gathering for the outstanding and easy network development, and for the social and cultural experiment (of which study visits and artistic events)."

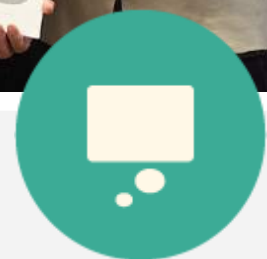


"It is a great opportunity for different types of professionals (researchers, educators, managers, policy makers, arts creators, etc) to exchange of best practices, knowledge and discuss the actual trends and needs. Networking is also important and the opportunity to learn about arts and culture, people and life in general in the country hosting the conference."





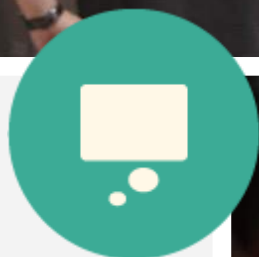
"The people attracted to this event are excellent. It is very important to have an excellent network of international colleagues."



"The conference is a nice and useful opportunity to contact with professors of other universities that have studies of arts management, opportunity to do networking, to know big lines of research."



"Outstanding personal and professional experiment with very open and easy networking and exchanges.. I enjoyed the feeling if shared values."



"It proves to be a wonderful arena for those who want to universalize their knowledge and experiences in cultural research or management, to make it connected with a more globalized pool of relevant talents so that difficult problems might find common solutions after a meeting of stimulating discussion."



☐ GIVE UP?

☐ KEEP GOING?

What's your attitude to taking on a challenge for cultural management and policy? encatc2016



"Creativity" by Mark van Laere via
Flickr CC BY-NC-ND 2.0

annexes

In these pages, find useful information about the conference and cultural management and policy. Consult the full 3-day programme in Valencia and the participation list.

We've also included useful resources on cultural management and policy.

Learn more how you can make the cultural sector stronger and sustainable by joining Europe's leading network on cultural management and policy.

3-day programme at a glance

Wednesday, 5 october	Thursday, 6 october	Friday, 7 october	
For ENCATC & AAAE members only	Open for all	Open for all	
09:00	REGISTRATION OPENS	REGISTRATION OPENS NETWORKING COFFEE	
10:00	10:00 - 10:15 OFFICIAL OPENING	10:00-12:00 7TH ANNUAL RESEARCH SESSION, PART 2 <small>*SESSIONS IN PARALLEL</small>	10:00-12:00 PARALLEL SESSIONS, PARTS 4 & 5
11:00	10:15-10:45 KEYNOTE 10:45-12:00		
12:00		12:00-13:30 NETWORKING LUNCH	
13:00	12:30-14:00 NETWORKING LUNCH		
14:00	13:30-13:45 INTRODUCTION TO THE MEMBERS' FORUM	14:30-16:30 7TH ANNUAL RESEARCH SESSION, PART 1 <small>*SESSIONS IN PARALLEL</small>	13:30-15:30 TRANSFER KNOWLEDGE SESSION
15:00	14:00-15:00 PARALLEL SESSIONS, PART 1 15:30-16:30	14:30-16:00 PARALLEL SESSIONS PART 3	
16:00	16:30-18:30 24TH ENCATC GENERAL ASSEMBLY <small>*FOR ENCATC MEMBERS ONLY</small>	16:30-19:00 STUDY VISITS IN PARALLEL <small>*INCLUDES TIME TO MOVE TO YOUR CHOSEN STUDY VISIT VENUE</small>	15:45-16:15 CLOSING WORDS 16:30-17:30 GLASS OF WINE
17:00			
18:00			18:00-20:30 CONCERT & PERFORMANCES
19:00			
20:00	20:00-22:00 RECEPTION		
20:30-22:30 NETWORKING COCKTAIL			

VENUES

12:30	Registration opens	La Nau
13:30 - 13:45	PLENARY: WELCOME AND INTRODUCTION TO THE MEMBERS' FORUM Annick Schramme, ENCATC President	La Nau Paraninfo
14:00 - 15:00	PARALLEL SESSIONS, PART 1.	
	1A. The Agency for cultural well-being Chair: Andrej Srakar , Assistant Professor at the University of Ljubljana, Slovenia Panellists: Benny Majabacka , Senior Lecturer and Project Manager, and Oona Tikkaaja , Senior Lecturer and Project Manager at Humak University of Applied Sciences, Finland	La Nau Seminari A
	1B. Project Café: an innovative model of project guidance Chair: Mara Cerquetti , Researcher at the University of Macerata, Italy Presenter: Milla Järvi petäjä, Project Manager and Lecturer at Turku University of Applied Sciences, Finland	La Nau Gonzalo Montiel
	1C. The Changing Nature of Doctoral Education in Cultural Management and Cultural Policy Chair: Richard Maloney , Clinical Associate Professor and Director of the Performing Arts Administration graduate programme at New York University, United States Panellists: Lluís Bonet , Professor at the University of Barcelona, Spain, Jacques Bonniel , Maître de Conférences at the University Lyon 2, France, Cristina Ortega Nuere , Director of 3Walks, Spain	La Nau Seminari B
15:30 - 16:30	PARALLEL SESSIONS, PART 2.	
	2A. Leadership in Culture Chair: Annick Schramme , ENCATC President and Professor at the University of Antwerp/Antwerp Management School, Belgium Panellists: Jonathan Price , Senior Research Fellow, Gray's School of Art, Robert Gordon University, Scotland/Co-ordinator of 'Cultural leadership and the place of the Artist'; Iselien Nabben , Programme Leader at Kennisland/LinC project, The Netherlands; and Marjolein Verhallen , Programme Leader at Utrecht University/LinC project, The Netherlands	La Nau Aula Magna
	2B. TEKNEDATA, a business intelligence system for audience development Chair: Ana Gaio , Senior Lecturer at City, University London, United Kingdom Presenter: Pepe Zapata , Partner and Consultant at TEKNECULTURA, Barcelona, Spain	La Nau Seminari A
	2C. Cultural and creative spillovers in Europe Chair: Marilena Vecco , Assistant Professor at Erasmus University Rotterdam, The Netherlands Presenter: Bernd Fesel , Senior Advisor at the european centre for creative economy, Germany	La Nau Seminari B
	2D. Cooperation between students of Music Management and other Music Interpretation study programmes: "Music Agency for Dummies" Chair: Alan Salzenstein , Professor at DePaul University, United States Presenter: Lucie Šilerová , Head of Music Production Department at Janáček Academy of Music and Performing Arts, Czech Republic	La Nau Gonzalo Montiel

VENUES

16:30 - 18:30	PLENARY: 24TH ENCATC GENERAL ASSEMBLY	La Nau Aula Magna
20:30 - 22:30	Cocktails at Centre del Carmen Address: Carrer del Museu, 2, 46003 Valencia <i>15-20 minutes on foot from La Nau.</i>	Centre del Carmen

thursday, 6 october 2016

VENUES

09:00	Registration opens at La Nau	La Nau
10:00 - 10:15	WELCOME AND OFFICIAL OPENING OF THE CONFERENCE Annick Schramme , ENCATC President Ximo Puig , President of the Generalitat Valenciana, Spain Esteban Morcillo Sánchez , Rector of the University of Valencia, Spain	La Nau Paraninfo
10:15 - 10:45	PLENARY: KEYNOTE SPEECH "CULTURAL RISKS IN DIGITAL SOCIETY" Antonio Ariño Villarroya , Vice Chancellor for Culture and Equality at the University of Valencia, Spain	La Nau Paraninfo
10:45 - 12:00	INTERNATIONAL PANEL RESPONSE TO THE KEYNOTE Chair: Annick Schramme , ENCATC President and Professor at the University of Antwerp/ Antwerp Management School, Belgium Panellists: Sherburne Laughlin , President of the Association of Arts Administration Educators and Senior Professorial Lecturer, American University, United States Pao-Ning Yin , Representative for the Taiwan Association of Cultural Policy Studies and Associate Professor at the National Taiwan University of Arts Jaime Ruiz Gutiérrez , Associate Professor at the Universidad de los Andes, Colombia Antonio Ariño Villarroya , Vice Chancellor for Culture and Equality at the University of Valencia, Spain	La Nau Paraninfo
12:30 - 14:00	Networking Lunch at La Nau	La Nau

14:30 - 16:30	PARALLEL SESSIONS, PART 3. OR THE 7TH ANNUAL ENCATC RESEARCH SESSION, PART 1	
14:30 - 16:00	PARALLEL SESSIONS, PART 3.	
	3A. Audience Development: Two European projects on stage ADESTE: an innovative training for audience development and change makers in the field of culture (14:30-15:30) Chair: Cristina Ortega Nuere , Director of 3Walks, Spain Presenters: Antonia Silvaggi , Researcher and Consultant at Melting Pro. Laboratorio per la Cultura, Italy; Jonathan Goodacre , Senior Consultant, International at The Audience Agency, United Kingdom Engage Audiences - How to place audiences at the centre of cultural organisations (15:30-16:00) Chair: GiannaLia Cogliandro Beyens , Secretary General of ENCATC Presenter: Alessandro Bollo , Head of Research and Consultancy, Fondazione Fitzcarraldo, Italy	Rector Peset Seminari I
	3B. New technologies, teaching and cultural management Chair: Blanka Chládková , Professor at the Janáček Academy of Music and Performing Arts, Czech Republic Presenter: Manuel Cuadrado-García , Associate Professor at the University of Valencia, Spain	La Nau Paraninfo
	3C. International Entrepreneurship in the Arts Chair: Lluís Bonet , Professor at the University of Barcelona, Spain Presenter: Lidia Varbanova , International consultant, educator and researcher, Canada/Bulgaria	Rector Peset Salon de Actos
	3D. Atelier MED "Learning and professionalization for cultural development in Mediterranean area" Chair: Manuèle Debrinay-Rizos , Head of International Relations, Institut de Management public et Gouvernance territoriale at Aix Marseille University, France Panellists: Edina Soldo , Director of the Master Management of Cultural Organizations at Aix-Marseille University, France; Fanny Bouquerel , Capacity Development Expert, Med Culture Programme	Rector Peset Seminari III
14:30 - 16:30	7TH ANNUAL ENCATC RESEARCH SESSION, PART 1	
	Creative Cities	La Nau Gonzalo Montiel
	Artist Professionalisation and Career	La Nau Matilde Salvador
	Cultural Policy and Diplomacy	La Nau Seminari A
	Cultural Management	La Nau Aula Magna
	Accounting for Culture	La Nau Capilla
	Cultural Management and Education I	La Nau Seminari B

VENUES

16:30 - 19:00	PARALLEL STUDY VISITS Museu de les Ciències Príncep Felip Palau de les Arts Reina Sofia, Palau de la Opera Centre del Carmen Institut Valencià d'Art Modern IVAM	Study visit venues.
20:00 - 22:00	Reception at the Monastery of San Miguel de los Reyes Address: Avenida de la Constitución 284, 46019 Valencia <i>Bus leaves at 19:45 from La Nau to go to the venue. The bus will leave from the Monasterio at 22:00 to bring participants back to La Nau</i>	

VENUES



09:00	Registration opens and networking coffee	
10:00 - 12:00	PARALLEL SESSIONS, PART 4. & 5 OR THE 7TH ANNUAL ENCATC RESEARCH SESSION	
10:00 - 11:00	PARALLEL SESSIONS, PART 4.	
	4A. A Strategy for the European Cultural Heritage in the 21st century Chair: Pau Rausell Köster , Professor at the University of Valencia, Spain Presenter: Claire Giraud-Labalte , Art Historian, Cultural Heritage Expert, Emeritus Lecturer, France	Rector Peset Seminari I
	4B. Cultural Governance and Global Contexts Chair: Sherburne Laughlin , President of the Association of Arts Administration Educators, United States Presenter: Ian King , Professor at the University of the Arts, London, United Kingdom	Rector Peset Salon de Actos
	4C. Museum exhibition as a tool for educational and social change in society Chair: Eglė Deltuvaitė , Head of Creative Europe Desk, Lithuanian Culture Institute, Lithuania Presenter: Irena Sertic , Curator and President of Interacta, Croatia	Rector Peset Seminari III
11:00 - 12:00	PARALLEL SESSIONS, PART 5	
	5A. Environmental Discourse, Heritage and Cultural Management Chair: Francesca Imperiale , Assistant Professor at the University of Salento, Italy Panellists: Beatriz Santamarina , Associate Professor and Albert Moncusí Ferré , Associate Professor at the University of Valencia, Spain	Rector Peset Salon de Actos
	5B. Diverse Network Weaving: Creating & Maintaining an Inclusive Arts Ecology Chair: Sarah de Heusch , Project Officer at SmartEu Presenter: Brea Heidelberg , Director, Multicultural Studies/Assistant Professor & Internship Coordinator at Rider University, Arts Administration at Rider University, United States	Rector Peset Seminari I
	5C. Arts Currency: A Long-Term Funding Tool for the US Nonprofit Arts Sector Chair: Christine Sinapi , Professor at the Burgundy School of Business, France Presenter: Chandra Roxanne , Master's Candidate at Goucher College, United States	Rector Peset Seminari III

VENUES

10:00 -12:00	7TH ANNUAL ENCATC RESEARCH SESSION, PART 2	
	Cultural Capitals of Culture	La Nau Aula Magna
	Cultural Entrepreneurship and Leadership	La Nau Seminari A
	Cultural Management and Education II	La Nau Matilde Salvador
	Stakeholder Engagement	La Nau Capilla
	Creative Cities	La Nau Seminari B
	Cultural Policy and Diplomacy	La Nau Gonzalo Montiel
12:00 - 13:30	Networking Lunch at La Nau	La Nau
13:30 - 15:30	PLENARY: TRANSFER KNOWLEDGE SESSION Chair: Maria Bäck , Senior Lecturer at Arcada University of Applied Sciences, Finland <i>Interdisciplinarity and Global Networks as Paradigm Shift</i> Patrick Fuery , Dean and Professor at Chapman University, United States <i>Response to contemporary art in younger and older adults: the museum context is relevant</i> Andrea Granell , Independent Consultant and Research Collaborator at Ramon Llull University, Spain <i>WISE4ALL Project</i> Valentina Zoccali , Secretary General of Sustainable Communication, Belgium <i>ENCATC Book Series "The creative city. Cultural policies and urban regeneration between conservation and development"</i> Alessia Usai , Research Fellow at the University of Cagliari, Italy <i>ENCATC resources for you: Scholars and Journal</i> GiannaLia Cogliandro Beyens , Secretary General of ENCATC	La Nau Aula Magna
15:45 - 16:15	PLENARY: CLOSING WORDS AND THANKS Annick Schramme , President of ENCATC Sherburne Laughlin , President of the Association of Arts Administration Educators Pao-Ning Yin , Representative for the Taiwan Association of Cultural Policy Studies Jaime Ruiz Gutiérrez , Associate Professor at the Universidad de los Andes, Colombia Antonio Ariño Villarroja , Vice Chancellor for Culture and Equality at the University of Valencia, Spain Vicent Marzá , Conseller of Education, Research, Culture and Sport, Generalitat Valenciana, Spain	La Nau Aula Magna
16:30 - 17:30	Glass of wine	La Nau Cloister
18:00 - 19:00	Concert of Capella Ministrers	La Nau Paraninfo
19:00 - 20:00	Performance of Tornejants Algemesi	La Nau Cloister
20:00 - 20:30	Performance of Muixeranga d'Algemesi	

saturday, 8 october 2016

For participants staying after the conference, ENCATC organised an extra cultural programme to the neighboring city of Sagunto.

09:00	Meeting point at La Nau	
09:15	Bus leaves Valencia to go Sagunto	
10:30	Reception at the town hall by the mayor, Francesc Fernández	
11:00	Visit Museu Arqueològic (Archeological Museum) to see exhumed works from archaeological excavations carried out in the city and its region. The museum has its origins in the Renaissance, when travellers and scholars from the sixteenth century came to the city attracted by its historical and literary fame, describing and drawing now lost monuments. The modest enclosure was baptized by with the name of Cuarto de les Pedres, and was the first archaeological museum in Sagunto.	
11:45	Visit to Barri Jueu, the Jewish quarter is located in the upper part of the city, on the road leading to the castle, and its southern boundary is the Roman theater. The district included the scope of the present streets of the west Roman theater, Father Gaspar Batalla, by North Castle Street and the east. This last one is the gateway to the Jewish Quarter and the Portalet de la Portalet Jueria o de la sang. This is an arch which is accessed by urban areas. After 1391, with the arrival of other families, the district extends east from the other side of Castle Street.	
12:30	Visit to the Teatre Romà de Sagunt (Teatro Romano) was built in the year 50 A.D. It shaped chamber with a capacity of approximately 8,000 people and has more than 90 meters in diameter. This carved into the rock of the hillside where it is located. As has happened many times with other Roman monuments was used as a quarry for the construction of the castle and some houses of Sagunto. In 1896 it was declared a National Monument in Spain. It is currently in use, mainly in summer. To this recently it underwent a controversial restoration.	
13:00	Visit to the Castell de Sagunt (Castle of Sagunto) which was constructed in the 10th century on a site already used by the Iberians, the castle was renovated in the 18th and 19th centuries. Evidence of occupation by several civilisations has been found here: Iberians, Romans, Goths and Arabs.	
14:00	Lunch in a typical restaurant near the Castle (at participants' own expense)	
16:00	Bus leaves Sagunto to Valencia	
17:00	Arrival in Valencia (estimated time)	

list of registered participants

Last Name	First Name	Institution	Position	Country
Adriaanse	Paul	Utrecht University / LinC	Managing Director	Netherlands
Alejandro Monroy	Mario	University of Valencia	Student	Spain
Allmanritter	Vera	Department of Cultural Policy at the University of Hildesheim	Scientific Assistant	Germany
Amarista	Naghieli	Universitat Internacional de Catalunya	Coordinator, Master's Degree in Arts and Cultural	Spain
Anguix	Laia	-	Cultural Manager	Spain
Ariño Villarroya	Antonio	University of Valencia	Vice Chancellor for Culture and Equality	Spain
Bäck	Maria	Arcada UAS	Senior Lecturer	Finland
Barni	Giovanna	Società Cooperativa Culture	President	Italy
Barrachina Sánchez	Jorge	University of Valencia	Student	Spain
Bartkute	Rasa	Vilnius Academy of Arts	Head of UNESCO Chair for Culture Management	Lithuania
Bednářiková	Dagmar	JAMU	PhD Student	Czech Republic
Besana	Angela	IULM University	Associate Professor	Italy
Biletska	Tetiana	- - -	Independent Consultant	Germany
Blasco	Luis	Universitat de València	Student / Cultural and tourism manager	Spain
Bollo	Alessandro	Fondazione Fitzcarraldo	Head of Research and Consultancy	Italy
Bondar	Katrin	Kryvorizkyi National University	Associate Professor	Ukraine
Bonet	Lluís	University of Barcelona	Director of Cultural Management Program	Spain
Bonmati	Ana	University of Valencia	Director of the Principal Peset Hall of Residence of the University of Valencia	Spain
Bonniel	Jacques	University Lyon2	Maître de Conférences	France
Borin	Elena	Burgundy School of Business	Associate Professor	France
Bouquerel	Fanny	Med Culture Programme	Capacity Development Expert	Italy
Boureau	Alexandru	The National Institute for Cultural Research and Training (NIRCT)	Researcher	Romania
Braga	Patrizia	Melting Pro Laboratorio per la cultura	Researcher	Italy
Caffo	Costanza	ENCATC	Project Officer	Belgium
Centeno	Maria João Anastácio	Instituto Politécnico de Lisboa – Escola Superior de Comunicação Social	Adjunct Teacher	Portugal
Cerquetti	Mara	University of Macerata	Researcher	Italy
Cervera Merenciano	Omar	University of Valencia	Student	Spain
Chládková	Blanka	Theatre Faculty, Janáček Academy of Music and Performing Arts	Vice-Dean, Head of Dept.	Czech Republic
Clavier	Berndt	Malmö University	Associate Professor	Sweden
Cogliandro Beyens	GiannaLia	ENCATC	Secretary General	Belgium
Coy	Katy	Association of Arts Administration Educators	Executive Director	United States

Last Name	First Name	Institution	Position	Country
Crispi	Marta	Universitat Internacional de Catalunya	Director, Master's Degree in Arts and Cultural Man	Spain
Croitoru	Carmen	The National Institute for Cultural Research and Training (NIRCT)	Manager	Romania
Cuadrado-Garcia	Manuel	University of Valencia	Associate Professor (Department of Marketing)	Spain
Cuyler	Antonio	Florida State University	Assistant Professor	United States
Czarnecka	Magdalena	Uniwersytet Warszawski, Wydział Pedagogiczny	Phd Student	Poland
Damaso	Mafalda	Goldsmiths	PhD Candidate	United Kingdom
Darley	Elizabeth	ENCATC	Publications and Communications Manager	Belgium
de Heusch	Sarah	SMartEu	Project Officer	Belgium
de Mynn	Rebecca	Manchester Metropolitan University / Castlefield Gallery	PhD Candidate	United Kingdom
Debrinay-Rizos	Manuèle	IMPGT, Aix Marseille University	Head of International Relations	France
Delorme	Nathalie	Royal Academy of Dance	Step into Dance Lead Education Officer	United Kingdom
Deltuvaite	Egle	Lithuanian Culture Insitute	Head of Creative Europe Desk	Lithuania
Derner Urbliková	Natália	Creative Europe Desk/ Slovak Film Institute	Project Coordinator	Slovakia
Dudek	Adam	Theatre Faculty JAMU	Student	Czech Republic
Edelman	David	Shenandoah University	Director, Performing Arts Leadership and Management	United States
Eriksson	Birgit	Aarhus University	Associate Professor	Denmark
Eshel	Iris	HKU Art & Economics	Head of curriculum development & international affairs	Netherlands
Essig	Linda	Arizona State University	Professor and Director, Herberger Insitute Enter	United States
Fesel	Bernd	ecce european centre for creative economy	Senior Advisor	Germany
Figueira	Carla	Goldsmiths	Programme Convenor MA CPRD and MA CPT ICCE	United Kingdom
Fuery	Patrick	Chapman University	Dean and Professor	United States
Gaio	Ana	City, University of London	Senior Lecturer	United Kingdom
Garcia	Jerahy	University of Valencia	Student	Spain
Garcia	Ainoa	University of Valencia	Student	Spain
Garcia Sanchez-Crespo	Yasmina	University of Valencia	Student	Spain
Giraud-Labalte	Claire	- - -	Researcher - Expert in Cultural Heritage	France
Goodacre	Jonathan	The Audience Agency	Senior Consultant, International	United Kingdom
Granell	Andrea	Ramon Llull University	Independent Consultant and Research Collaborator	Spain
Green	Steve	European Capitals of Culture Selection Panel	Chair	Spain
Halonen	Katri	Helsinki Metropolia University of Applied Sciences	Head of faculty of Cultural Services	Finland
Hamberg	Stina	DIK	Researcher	Sweden
Hanemann	Nadine	ecce european centre for creative economy	Project Management Research & Evaluation	Germany

Last Name	First Name	Institution	Position	Country
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Heidelberg	Brea	Rider University	Assistant Professor & Internship Coordinator	United States
Heidemann	Kathryn	Carnegie Mellon University	Assistant Dean of Arts & Entertainment Management	United States
Henze	Raphaela	Heilbronn University	Professor	Germany
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Jozić	Ivana	Faculty of Humanities and Social Sciences, University of Zagreb	Student	Croatia
Juskys	Andrius	Lithuanian Academy of Music And Theatre	Head of Arts Management Department	Lithuania
Kao	Yu-Ting	Graduate Institution of Building and Planning	PhD Student	Taiwan
Kareinen	Jussi	Seinä­joki University of applied sciences / Cultural Management	Senior Lecturer	Finland
Kauppinen	Asko	Malmö University	Associate Professor	Sweden
King	Ian	University of the Arts, London	Professor	United Kingdom
Kočović	Milica	Institute of Economic Sciences / Faculty of Dramatic Arts, Belgrade	Research assistant / PhD Student	Serbia
Kolsteeg	Johan	Rijks­uni­ver­siteit Groningen	Assoc. Prof. Cultural Entrepreneurship	Netherlands
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Laznovsky	Michal	Academy of Performing Arts in Prague (AMU)	Head of Dpt. of Theatre Management	Czech Republic
Lin	Tzuli	Tunghai University	Assistant Professor	Taiwan
Liu	Yi-De	Graduate Institute of European Cultures and Tourism, National Taiwan Normal University	Associate Professor	Taiwan
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Maloney	Richard	New York University	Program Director	United States
Mandel	Birgit	University Hildesheim	Professor Dr., Head of Cultural Management Department	Germany
Maricq	Julie	ENCATC	Community Manager and Website Coordinator	Belgium
Marques	MariaPaz	CultProd	Culture Manager	Spain
Marzà	Vicent	Generalitat Valenciana	Conseller of Education, Research, Culture and Sport	Spain
Meinero	Davide	I&D Consulting	Public Affairs Manager	Belgium

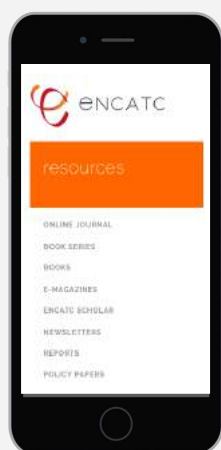
Last Name	First Name	Institution	Position	Country
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Morcillo Sánchez	Esteban	University of Valencia	Rector	Spain
Mrvová	Zuzana	Academy of Performing Arts in Bratislava	Teacher	Slovakia
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Nakao	Tomohiko	Keio University	Associate Professor	Japan
Ngaibona	Desire Florentin	Ministry of Environment and Ecology	Manager in Environment	Central African Republic
Nunes Penna	Karla	Center for Advanced Studies in Integrated Conservation (CECI), Federal University of Pernambuco	Professor	Brazil
Ocon Fernandez	David	School of Technology for the Arts, Republic Polytechnic Singapore	Senior Lecturer	Singapore
Olivas	Sara	University of Valencia	Student	Spain
Ortega Nuere	Cristina	3Walks	Director	Spain
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Pareja-Eastaway	Montserrat	University of Barcelona	Professor	Spain
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Petricic	Sanja	Singidunum University, Faculty for Media and Communication	Professor	Serbia
Piber	Martin	University of Innsbruck	Professor	Austria
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Pinho	Maria	- - -	- - -	Portugal
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Puig	Ximo	Generalitat Valenciana	President	Spain
Ramiro López	Roberto	University of Valencia	Student	Spain
Rausell Köster	Paul	University of Valencia	Professor	Spain
Roscoe	Erica	British Council	Research Manager	United Kingdom
Rossato	Luca	University of Ferrara	Researcher	Italy
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Salzenstein	Alan	DePaul University	Professor	United States
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Sertic	Irena	INTERACTA	President	Croatia

Last Name	First Name	Institution	Position	Country
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Silvaggi	Antonia	Melting Pro. Laboratorio per la cultura	Researcher and Consultant	Italy
Sinapi	Christine	Burgundy School of Business /ESC Dijon	Professor, Head of Department	France
Soldo	Edina	IMPGT, Aix Marseille University	Director of the Master Management of Cultural Organizations	France
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Torreggiani	Anne	The Audience Agency	Chief Executive Officer	United Kingdom
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Vaello Fernández	Eduarne	University of Valencia	Student	Spain
Varbanova	Lidia	Arts, Culture & Creative Industries	International consultant, educator & researcher	Canada
Vargas	Maria Camila	Freelance	Cultural Manager	Spain
Vartiainen	Pekka	Humak University of Applied Sciences	Principal Lecturer	Finland
Vecco	Marilena	Erasmus University Rotterdam	Assistant Professor	Netherlands
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Zierold	Martin	Karlsruhe School of International University	Professor	Germany
Zoccali	Valentina	Sustainable Communication	Secretary General	Belgium
Zuniga	Carolina	Universidad de Valencia	PhD Student	Spain
Zuvela	Ana	Institute for Development and International Relations	Researcher	Croatia

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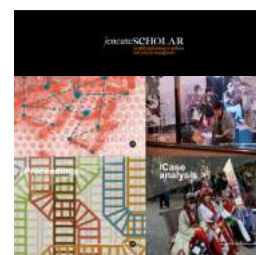
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