

The background of the image is an art installation. On the left, a white wall features several framed artworks, including a pink face and a yellow face. On the right, a large, dense structure is composed of numerous warm-toned light bulbs and strings of lights, creating a warm, glowing effect. The ENCATC logo is overlaid on the image. The word 'ENCATC' is in a white, sans-serif font at the top. Below it, a large, stylized white 'e' and 'R' are positioned, with the 'e' partially overlapping the 'R'.

ENCATC

SINCE 1992

The story of ENCATC: 25 years of cultural
management and policy in Europe

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management and policy
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*ENCATC would like to pay special thanks, with warmth and appreciation,
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Foreword

Looking back at 25 years of ENCATC is actually also reviewing how culture gained its place in the European context. Culture and education, both elements defining the *raison d'être* of this network, had not always been on the European agenda as both are strongly defined by the principle of subsidiarity and there is a good reason for this: they are essential elements of what makes a person, what defines his personality and shape her visions of life. The European integration project was less centred around these topics as it was more focussed on achieving its economic integration and the Single Market. Nonetheless, awareness had grown that there was a strong necessity to act at the European level on some of the issues linked to culture and education if the European project was to succeed and the Maastricht and subsequent treaties took account of these necessities. It is therefore fair to say that we actually have two birthdays to celebrate!

ENCATC has been an important partner for the European Union's cultural policy in growing up by constantly giving innovative input, contributing with creative research and delivering concrete learning elements; it has greatly supported the development of this area. This is why the European Commission is happy to be able to support ENCATC, in turn, via the Creative Europe Programme. Networks such as ENCATC can feed-back the expertise from the ground of all those organisations involved via their membership and are therefore an important link for the institutions to the sector.

Having accompanied the network for quite a few years now, I was most impressed by the constant innovative potential of its

activities and how ENCATC never seemed to shy away from taking on new challenges in sometimes not so obvious discussions. It developed and offered expertise on questions such as business models or evaluations which are not only relevant in the context of Creative Europe but are on the table at other governing levels as well.

ENCATC's contribution to the EU's relations with its partners in the world via research and exchange will help the Communication on our international cultural relations become a reality. It is fascinating to observe how many young academics get deeply involved in this topic and the results of their studies make for really good reading. The input to the 2018 European Year of Cultural Heritage will certainly be similarly relevant as this field of study is a strong part of the network's business.

Last but not least, ENCATC has not forgotten that culture and creativity thrive particularly well when people get together! The regular invitations to its Happy Hours were a constant temptation in the best sense, to leave the office and actually witness what Europe's creators and artists have brought to life, in a circle with interesting people and occasions for an exchange linked to fun.

I believe that becoming aware of this common richness is more important than ever and thank ENCATC for its role in that process.

*Barbara Gessler,
Head of Unit, Creative Europe,
Directorate General Education and Culture.*



ENCATC, this unpronounceable, but all the more recognisable acronym has since many years become a stable part of the European cultural landscape. Let me say at the very beginning of this booklet that the Commission and the EACEA agency are proud to have been providing funds for ENCATC over already a quarter of a century and that ENCATC has proved to be more than worthy of this support.

The position of culture in the European policy-making is not easy to define; the Treaties barely mention it, legislation is mostly national competence, and yet culture is an essential part of the cement which holds the continent together, one of the best examples of the "unity in diversity" in everyday practice. No one is better placed to well understand and grasp this multi-layer complicated relationship than ENCATC.

The current Creative Europe programme pays a lot of attention to networks, projects bringing together knowledge, expertise and experience in different cultural sectors, aggregating and compiling it at European level, drawing lessons and conclusions and feeding into the political debate, influencing decision-makers and European institutions. We are happy that we to a large extent finance some 24 of these networks today and thus harvest all the potential they offer while making it possible for them to do their work properly, be it training, peer learning, researching, information gathering or advocacy.

The place of ENCATC among these networks is rather special, because of its position at the borderline between culture and education, because of its constant struggle not only to make the creators and cultural operators better prepared for the challenges brought about by globalisation and digital shift, but also to understand and grasp this fast-changing cultural ecosystem: enabling ideas to circulate, being really active at the European level as a complement to what is happening in the member states and other countries and having an impact on European people. This constant concern for knowledge sharing, exchange of ideas and concepts, which translates into an impressive list of workshops, conferences and events across sectors and disciplines, is the specificity of ENCATC, its value and its image. The more recent work of ENCATC towards and with third countries outside Europe contributes also to the new EU priority, which is cultural diplomacy.

The work done complements very well the policy-making at European level as well as the implementation of the Creative Europe programme. We are grateful to ENCATC for its feedback on the programme management as well as to the exemplary implementation of its own cross-sectorial, multidisciplinary, reactive and flexible project. I am curious to see how the organisation will develop its activities until 2020, how it will position itself in the debate about the post-2020 culture programme for Europe or, more immediately, what it will be coming up with in 2018 for the European Year of Cultural Heritage. Some answers, I hope, will be already discussed at the occasion of this very special September Congress in Brussels, for which I convey my best wishes.

*Karel Bartak,
Head of Unit, Creative Europe,
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Introduction

ENCATC's mission over the past 25 years has been a bold one: to stimulate the development of cultural management and cultural policy in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology. By upholding the values of the network, ENCATC has maintained a strong record of sustainability, flexibility and openness; focusing on the importance of research, education and practice for sustainable development of the cultural field and maintaining openness to other institutions, countries and languages so as to remain flexible and ready to respond to changes.

First, to set the scene, Annick Schramme, ENCATC President (2013-2017) provides some reflections on cultural management education in Europe. She takes us into a broader context of the evolution of cultural management education in Europe in order to get a better understanding of what was happening at the time and to get better insight into why ENCATC was founded.

Next, this publication tries to synthesise the intense activity of ENCATC along its 25 years of history. We try to retrace the most determining steps made by ENCATC, which help us understand its past and present action and configuration. This review goes from ENCATC's origins, its early activity and establishment of the first independent ENCATC coordination office, to more recent developments that have to do with specific strategic lines, objectives and new working areas.

Reaching these goals has been possible thanks to the generous support from the Creative Europe programme and other major funders such as the European Cultural Foundation (ECF), UNESCO and the Asia-Europe Foundation (ASEF). In addition, the



members' commitment to pursuing and supporting ENCATC aims and activities has resulted in the last 5 years in an important internationalisation of the network and in the increase of the products, projects, events, publications and services offered by ENCATC to members and non-members. Testimonials from members and people who participated in ENCATC events or activities are included.

We review how ENCATC has actively bridged continental barriers and established ties with cultural and education institutions on a global scale, understanding the importance of being more than a European network.

Next, ENCATC's growing commitment with research and development of scientific knowledge is presented. The role of ENCATC as a cultural "cross-pollinator", providing learning opportunities and unique spaces for inspiration, dialogue and cooperation between the cultural, education and business sector, is also highlighted as essential to ENCATC's most recent work.

Finally, ENCATC's efforts in closely following policy developments are pointed out: providing expertise at international, European, national and local level, offering spaces for political discussions, adapting its actions accordingly, and generally advocating in the interest of the wider European cultural sector, all of which has earned it a leading position in the cultural sphere.

A timeline guides us through ENCATC's major milestones set against world events taking place from 1972 to 2017. We have also mapped out the development of ENCATC's rich offer of activities from 1992 until 2017. Key facts and figures show ENCATC's

achievements to set up partnerships, train students and professionals, create employment, and stimulate mobility.

While ENCATC's intense and diverse action is not always easy to picture as a whole, there is something which becomes very clear to everyone that approaches the network: ENCATC is basically ENCATC people. From the governance structure to the design of specific events and activities, the interest of ENCATC members, partners and the wider cultural community is always the lens through which ENCATC looks and reacts to its environment. In September 2017, we collected reflections from ENCATC leaders to shed light on what the network means to them, their wishes, and what's next for a bright future.

Their testimonials are followed by a carefully selected bibliography on cultural networks, aimed at providing the reader with a set of resources to expand their knowledge on the area and thus understand the context in which ENCATC develops. The list of sources includes academic books and articles, but also reports, policy documents and videos.

We invite you to join us on this journey, which is an attempt to pay homage to everyone who wrote the story of ENCATC in one way or another over ENCATC's past 25 years.







Some reflections on cultural management education in Europe

Annick Schramme
President of ENCATC (2013-2017)

This year ENCATC celebrates its 25th anniversary! A good reason to reflect about the past and consider the future! At the occasion of our ENCATC Congress in Brussels (27-29 September 2017) we want to present to our members this publication with an overview of our first 25 years of working as the European network in cultural management and policy education and research. Before delving into our archives, I would like to provide a broader context to the evolution of cultural management education in Europe in order to get a better understanding of what was happening at the time and in order to get a better insight into why ENCATC was founded. This publication is also a special birthday gift to new generations of cultural managers. As it is them who must take this story forward into the future. Cultural management is still an emerging discipline and research domain, yet its importance has increased significantly over the last decade. We can note two parallel routes, firstly, the professionalization of the cultural sector in Europe and secondly, growing political interest in the creative industries.

Short historical overview

Any discussion of the state of contemporary cultural management education should begin with a short history of its development as a field, for me, this is essential in providing the reader with an appreciation of the challenges and problems facing cultural managers today. In this paper I will often draw on the valuable summary provided by Ximena Varela (especially for the US part of this story, see Varela, 2013) and here she argues that the practice of cultural management is as old as art itself, however, she notes that the formal academic field devoted to its study and the training of its practitioners is still very young and still emerging (Varela, 2013, p. 75). Historically, cultural managers (orchestras, theatres, dance companies, museums, etc.) gained their knowledge and skills mainly from on-the-job experience (DiMaggio, 1987). According to Varela, practice arose through their expertise in their particular artistic discipline and their natural diplomatic skills; and this was a good start, but there were other types of developments, and I am thinking here (particularly since the nineteenth century) of particular individualities within the cultural field – for example, impresarios and their endless pursuit for new audiences and other forms of novelty. These (along with others) were so important and valuable to the emergence of this field in their drive to explore new venues, forms and practices (Kotler & Scheff, 1997; Varela, 2013).

Yet perhaps the most important milestone for our contemporary history of cultural management education started back in the 1960s. This was a pivotal decade for the arts and cultural management discipline. In the US, the 1965 Rockefeller Panel paper was the first policy paper to call for a more professional managerial framework for the arts (Janetski, 2007; Varela, 2013). The Rockefeller Panel identified the need for formal training for arts managers and suggested that higher education institutes should accept this challenge. Thus, the earliest graduate programmes in arts administration emerged in the US with the establishment of Theatre Management programmes at Yale University in 1966 and New York University in 1971 and Arts Administration and Arts Management programmes at the University of Wisconsin-Madison in 1969 (Varela, 2013). The key word was *administration*, and universities in the US subsequently began offering graduate and postgraduate studies in Arts Administration. The number of programmes across the US grew steadily over the following years (a total of 46 by 2004 and doubling to over 80 by 2012) (Varela, 2013).

DiMaggio (1987) identified two key areas of expertise required for a new generation of arts managers in the US: firstly, being versed in seeking and maintaining private support, and secondly, able to attract audiences in order to strengthen the image of the cultural organisation and to generate more revenue. *Management* and the *artistic discipline* were the two principal arenas of activity for arts organisations and they came to share an

almost equal status. According to Varela "this recognisable sea change in priorities led, in turn, to the rise of arts management as a formal academic field" (Varela, 2013, p. 76).

In Europe, the situation was different. After recovering from the Second World War, governments started to play a bigger role in the support of Arts and Culture. In several European countries a separate Ministry for Arts and Culture – distinct from Education – was established. In France, for example, the famous writer, André Malraux, became Minister for Culture at the end of the 1950s, making Arts and Culture an autonomous policy domain (Peacock, 1969). During the 'Golden Sixties', the main goal of cultural policy was the democratisation of culture through broad dissemination (socially and geographically) and by stimulating participation. From the sixties onwards Arts and Culture were seen as part of the Welfare system: Social-democratic governments believed that arts and culture could contribute to the wellbeing of their citizens (Schramme, et al. 2011). Șuteu (2006) observed that the cultural manager's orientation to society and especially to public-sector cultural policy is typical for the European context.

Within this European context, formal training in cultural management at this time was still not perceived by practitioners as being particularly valuable. The skills required for directors of cultural organisations were centred on discipline-specific expertise in the arts (dance, theatre, music, curating, etc.) or in sociology or arts history. Thus, largely it was the various governments across Europe that primarily took care of the financing of the arts, even supporting new cultural infrastructures in order to 'bring culture to the people', as part of their democratisation strategy. Echoing the ideas of the Frankfurt School (through thinkers like Horkheimer, Adorno and Benjamin) there was a strong belief that management and the arts were even incompatible because the rational mind-set of managers would only lead to 'massification' and profit-making activities, which would stand in opposition to the notions of artistic integrity, and thus undermine the quality of cultural products (Hagoort, 2007; see also Chiapello, 1998). This same stance towards "management thinking" is still present in the minds of many artists and cultural organisations today.

During the 1980s, as a consequence of the economic crisis and the introduction of neo-liberalism, the role of the state was questioned. Terms like deregulation, privatisation, competition, return on investment and sponsorship became the key words in the political discourse (through the policies of Margaret Thatcher, prime minister of the UK and Ronald Reagan, president of the US). This resulted in a reorientation with respect to perceived support for the arts and culture. New preconditions were introduced at the micro level, such as budget responsibility, minimum income standards and the introduction of management skills to deal with this new reality in praxis (Hagoort, 2005). In this context several training and education programmes in cultural management were established at different levels across Europe.

In the UK, the first publication on *Arts Administration* (1980) was written by John Pick. The first handbooks were published in English, which paved the way for the broader participation of arts managers, teachers and trainers. In the early 1990s, new programmes and training centres were developed in France, Germany, Finland and the Netherlands.

Towards the end of the twentieth century new arts and cultural management Master's programmes were also established in Spain, Italy, Belgium and some Eastern European countries.

In the meantime new networks and international platforms on cultural management emerged. This had a direct influence on the formation of The Association of Arts Administration Educators (AAAE) in the US and the European network for cultural management and policy education (ENCATC) in Europe. ENCATC saw the fall of the Berlin Wall as an opportunity to share knowledge and experience in supporting the post-communist cultural sector in Central and Eastern Europe.

The origins of research in the field of cultural management came mainly through two academics, Yves Evrard from France and François Colbert from Canada. Together they organised the first international conference on arts management (AIMAC) in 1991, and together with the launch of the *International Journal of Arts Management*, they provided a firm base to develop an international research infrastructure.

At the close of the twentieth century it was possible to claim that the field of Cultural Management in Europe and Arts Administration in the US, could be described as a new discipline. A discipline with its own body of knowledge that could be taught, researched and would continue to develop (Hagoort, 2005).

Education in cultural management

Nevertheless, we need to be aware that there were no theoretical reasons for starting new cultural management education programmes in Europe. No, it was a number of practical concerns and responses that drove universities to create cultural management programmes, such as the perceived growth and professionalisation of cultural organisations and the increasing realisation of the complexity of their environment (Noordman, 1993).

Kuesters (2010) proposes the use of theoretical frameworks that see arts managers as liaising between the worlds of finance and the arts. Brkić (2009) relied on the metaphor of the Janus head, arguing that cultural management education should include both artistic or cultural education *and* managerial education, with its basis remaining cultural. An ability to shift between the two logics, the artistic-cultural and the entrepreneurial (market oriented and/or institutional/policy oriented) is a skill that cultural managers must master if they are to fulfil their role as both a '*mediator*' and a '*companion*' (Bendixen, 2000; Barker, 2010; Verbergt, 2015; Ebewo & Sirayi, 2009).

It is only recently that the literature has investigated the nature and logic of cultural management curricula and programme structure. Brkić (2009) distinguishes four types of curricula: those that copy directly from business management; those that focus on the technological process of producing artwork; thirdly, those that link cultural management

and cultural policy; and finally, those that take an entrepreneurial approach to arts management, connecting it to issues of creativity and innovation.

Today, cultural managers must work in very dynamic, uncertain and rapidly changing environments. Some of the important shifts they are confronting include: a financial crisis and a decrease in funding, a very culturally diverse (super-diverse) society, and the increasing impact of digitisation and globalisation. Cultural management programmes should take into account these new evolutions to better prepare students for the labour market. Future cultural managers working in European cultural organisations and projects will need the right knowledge, practical skills (craft), insights, and entrepreneurial competences (like intuition) to meet these challenges, as well as to navigate effectively in somewhat new waters.

Creative industries on the political agenda

The rise of cultural entrepreneurship as an education and research domain is closely linked with a shift in the policy discourse around the creative industries (Mwasalwiba, 2010; Kooyman, 2009).

The first noticeable influence took place in the UK at the end of the 1990s. The catalyst was a statement by the then Labour government, who were looking to identify new sectors that could fuel economic prosperity as an alternative to the old industrial job engines of steel and finance. They observed that creative activities such as architecture, design, fashion and some art productions were creating new industrial-scale movements. The publication of Richard Florida's *Creative City* in 2002 also had a huge impact on city governments. According to Florida, the creative class would foster the local economy and increase the attraction of the city (Florida, 2002). National and local governments became aware of the potential richness of the creative industries and started to develop their own strategies (Hagoort, 2010; Garnham, 2005).

At a global level, two studies went on to illustrate the global impact of the creative industries: the European Commission Green Paper on the creative industries (2009) and the UN Creative Economy Report 2008, which described the creative economy as one which is led by the potential for creativity and innovation to promote social prosperity worldwide.

Almost every European country has developed their own definition of the creative industries over the last 10 years and undertaken their own economic impact analysis (almost 3% of GDP). At all political levels, governments actually believe that the cultural and creative industries are fundamental to advancing prosperity, inclusiveness and sustainability. Most of the definitions also include the traditionally subsidised sectors of arts and heritage (Throsby, 2010). For this reason, the European Commission no longer uses the term "*creative industries*" but speaks of the cultural and creative "*sectors*", making this inclusive approach explicit (Galloway & Dunlop, 2007). The title of the

previous European Cultural Programme (2007-2013) was changed to the '*Creative Europe*' Programme in 2014. One of the main goals of this new Creative Europe Programme should be clear: that, amongst other goals, it is to enable the sectors to reach their economic potential, contributing to sustainable and inclusive growth, jobs and social cohesion.

According to David Throsby, there are even good strategic reasons for the arts and heritage sectors to be part of the definition of creative industries and to thereby also become a leverage for economic policy. He even calls the creative industries "*the Trojan Horse*" that will put the arts and the heritage sectors on the '*international*' policy agenda (Throsby, 2010).

EU and UN documents also set out arguments for why cultural and creative entrepreneurship is important to fulfil the potential of the creative industries. Although the EU believes strongly in this potential, all of the research that has been undertaken has come to the same conclusion: that one of the big barriers to the development of the full economic potential of the creative industries is the lack of entrepreneurial skills (Hagoort, 2010, 139). The strong trend in recent years towards a more entrepreneurial-minded European welfare-state labour market undoubtedly has implications for cultural management education and training. It is also a challenge for ENCATC as the network in cultural management and policy education to reflect with its members on this new evolution and the following question: How do we prepare our students/colleagues for this dynamic environment? And how to integrate a more entrepreneurial approach in our programmes? (Jacobs & Kooyman, 2015; Beckman, 2007; Bridgstock, 2013; Deveraux, 2009; Dewey, 2005; Kirby, 2004).

Challenges for the future

Since the 1990s, globalisation, migration and digitisation, among other factors, have changed the conditions for art and culture, with the old welfare models and funding systems going through a more hardening economic revision. Certainly, it would seem there is tendency (or some might describe a necessity) to revise the old models and borders within a context of reduced funding and a declining audience base and this is indisputably having a direct effect on the education of the cultural manager at the present time.

This is generating huge challenges in the development and evolution of cultural management and policy education programs in other parts of the world. In other regions outside Europe and US broadly, these programmes are still in their infancy. Yet this can be a good thing as they perhaps can start from and go forward in different directions? The youngest network in Cultural management and Policy network involved with ENCATC is TACPS and this was created in Taiwan 2 years ago. ENCATC sees the future for our cultural sector as a free-flowing field of knowledge exchange. Certainly ENCATC

through its knowledge and experience from the last 25 years can offer much, and likewise it still has much to learn, but together with these and other partners, collectively we can create a stronger cultural sector all over the world. The ENCATC Congress in Brussels (2017) and the celebration of our 25th anniversary provides a good occasion to continue the global conversation we started as networks in cultural management and policy. We look forward to the next 25 years... interesting times ahead!

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Important dates

1982: World Conference on Cultural Policies (Mexico City – UNESCO Definition of culture)

1987 : Erasmus' birth

1988-1997: World Decade for Cultural Development

1992: Maastricht with the first article on culture

1996: Our Creative Diversity by the World Commission on Culture and Development

1997: Amsterdam Treaty

1997: International Conference Financing Culture: Preservation and Development of Cultural Life in Countries of Central and Eastern Europe (Budapest)

1998: Intergovernmental Conferences on Cultural Policies for Development (Stockholm)

1998: UNESCO World Culture Report 'Culture, Creativity and Markets'

1999: Creation of the Budapest Observatory Regional Observatory on Culture in East-Central Europe (Budapest)

2000: UNESCO World Culture Report: 'Cultural diversity, conflict and pluralism'

2001: Universal Declaration on Cultural Diversity

2004: EU Enlargement (Cyprus, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia, and Slovenia)

2005: The Convention on the Protection and Promotion of the Diversity of Cultural Expressions

2007: EU Enlargement to Bulgaria and Romania

2007: European Agenda for culture (first one of long strategic history)

2007-2013: EU Culture Programme and MEDIA

2008: EU Year of cultural diversity

2009: UNESCO World Culture Report: 'Investing in Cultural Diversity and Intercultural Dialogue'

2011-2013: Media Mundus

2013: Culture: Key to Sustainable Development (Hangzhou, China)

2013: United Nations Creative Economy Report 2013 Special Edition

2013: United Nations General Assembly Thematic Debate on Culture and Development

2013-2022: International Decade for the Rapprochement of Cultures

2014: United Nations General Assembly Special Thematic Debate on Culture and Sustainable Development in the Post-2015 Development Agenda

2014-2020: EU Creative Europe Programme

2014-2020: Erasmus+





ENCATC: 25 years working in and for culture

The origins of ENCATC

The need for common approaches to education in cultural management and policy

ENCATC's debut as a network occurred during a period of dramatic changes across Europe. The fall of the Iron Curtain coinciding with the early stages of the arts and cultural management field provided an atmosphere ripe for cooperation, learning and exchange. Already in 1987, European ministers of Cultures' talks in Sintra (Portugal) emphasised the importance of cultural training development in the European context. Several fora had already emerged that recognised the need for trans-national exchange and cooperation in Europe, notably CIRCLE (Cultural Information and Research Centres Liaison in Europe), a network of cultural documentation and research institutions established in 1984 by the Council of Europe (COE) along with its Project Nr. 10 (Culture and Regions). The former endeavoured to connect cultural practitioners, from policy-makers, researchers and documentalists, to institutions such as arts councils, arts and heritage organisations and national ministries. The European Diploma in Cultural Management was another manifestation of this zeitgeist, introduced under the Cultural Convention in 1989 in co-operation with the Marcel Hicter Foundation for Cultural Democracy, the European Cultural Foundation (ECF), the Commission of the European Communities, and UNESCO. These initiatives underlined the important roles of professionals involved with local and regional political decision-makers and

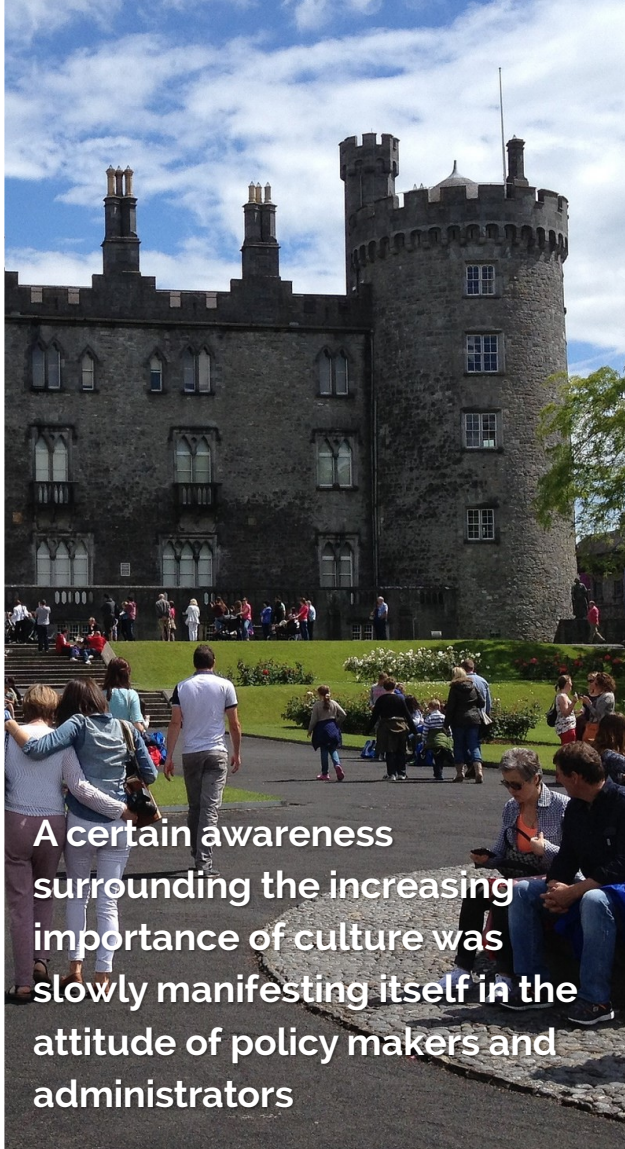
those who implemented area-based cultural policies and projects. Training these professionals amidst a shifting landscape of policies, new functions and methods was a crucial continuation in the development of a European context of training (Mazza, 1991, p. 1).

It was during this period that two key events followed by drastic political changes gave way to the creation of the European Network of Cultural Administration Training Centres (ENCATC), today known as the European network on cultural management and policy. In 1987, a meeting of art schools, universities, and training centres offering arts management courses took place with Andreas Wiesand in Hamburg, the first meeting of a rather informal network (Milena Dragičević Šešić, 2002, p. 8). In 1990, Eduard Delgado of the Council of Europe organised a conference in Barcelona where debates focused on the importance of cultural management education and the need for such initiatives to gather, with an emphasis on mobility, co-operation, and communication. No immediate conclusions were reached after the meeting, but the resounding sentiment was "to find concerted ways and means of allowing decision-makers and operatives to develop this dimension in their work" (Council for Cultural Co-operation, 2000, p. 3). The need of an educational and training programme for cultural workers with a European dimension was reaffirmed on the occasion of many meetings and was welcomed by the cultural experts gathered in Warsaw in 1992. It was considered as a continuation of the achievements of the cultural development decade, launched by UNESCO. As it is mentioned in the reference document prepared by Etienne Grosjean, "the Council of Europe took this action further by setting up the European Network of Cultural Administration Training Centres, which, having functioned provisionally for two years with the Council for Cultural Cooperation's (CDCC) support, formally turned itself into a '*de facto association*' at its first meeting in Warsaw in December 1992" (Council of Europe, 1997, p. 69). In order to further develop information exchange policy, ENCATC initiated, in 1992, summer schools for young trainees at which local and regional cultural policies, arts and cultural management issues were analysed and evaluated.

ENCATC has understood from the beginning the importance of a sophisticated balance and long-term approach between economic and cultural factors within the entire process of social development. This proved to be crucial in the early 1990s, when tensions between rich, industry reliant countries and emerging states in establishing cultural identity and prosperity was not solvable with a political contract. As former ENCATC President Peter Bendixen noted:

It is unlikely that one solitary principle alone can successfully shape the future of any society even if it appears to be a guiding one such as the economy. The variety and diversity of cultural life are essential conditions of any social development. One of the main functions of our network is to keep doors open to exchanges of any cultural kind (Bendixen, 1994, p. 3).

Indeed, a certain awareness surrounding the increasing importance of culture was slowly manifesting itself in the attitude of policy-makers and administrators. Another reason ENCATC was able to develop itself was due to the multidimensional role of arts and



without visions
dreams dare

without vision
no aims

without aims
we end before
we have started



culture that was expected. This accounted for the growing number of training programmes and diplomas in cultural management. Prospects of a more prominent role for culture were promising in a period where Jack Lang, then Minister of Culture of France famously said: *Économie et culture, même combat* ("Culture and Economy, it's the same struggle") (Polo, 2003).

This perception that embraces the balance and interplay of sectors continues to guide ENCATC and its growing number of members in Europe and beyond. The network expands borders and minds by facilitating learning placed within the larger context of culture, policy, and society, and builds creative partnerships in culture and education to answer the need for collaboration and systemic thinking. As Europe finds itself lingering along the path of an economic crisis, the risk of destabilizing this delicate balance is being felt across the continent. The vision and mission of ENCATC and its members have never been more relevant.



Birth of a pan-European network

The commitment of the Marcel Hicter Foundation for Cultural Democracy and the Council of Europe

On the 13th of December 1992, the association's formal launch took place on the other side of the Iron Curtain at a meeting in Warsaw. 52 members representing 31 centres from 19 countries gathered at that occasion to express their wish to establish a European network aimed to: exchange information concerning training, economics, and politics; provide training to teachers; develop joint research projects; be represented at the European level, and gather once a year at the occasion of an Annual meeting, each time in a different city in Europe, with working sessions on current themes concerning cultural administration training in Europe. The set goals of this first meeting in Poland reflected the overall aims of the network to reach beyond borders and increase mobility of ideas and people, and recognised the complex process of redefinition amidst a harsh shift to a democratic and a market economy occurring in Eastern European countries.

From the moment of its establishment, in December 1992 in Warsaw as *Association de fait* ("de facto association"), onwards, the network was made possible through the voluntary and economic commitment of the Marcel Hicter Foundation and the Council of Europe. The latter provided funding – namely the first public support of ENCATC, and hosted several meetings in Strasbourg in order to facilitate contacts between Western and Eastern countries to share pedagogical methods, curricula and syllabus. The former served as the base from where the network's secretariat was run on a voluntary basis, by a group of passionate individuals, among them most notably Jean Pierre Deru. This combination of goodwill and funding greatly strengthened the link amongst the network's first members and resulted in the implementation of joint initiatives across Europe and in the design and delivery of the first ENCATC quarterly newsletter in 1993.

It was during these early stages that the ENCATC office, based in Brussels in the premises of the Marcel Hicter Foundation, served as a constructive backdrop of direct links between its members' programmes and diplomas in cultural management. As a result, already in 1992, the first members of ENCATC built an Erasmus network managed by



Per Mangset in Bö (Telemark in Norway), Bernd Vorians in Berlin (Hochschule for Musik in Freie Universität), Yutta Schulze in Utrecht (Utrecht Fine Art School), Pascale Bonniel Chalier and Jacques Bonniel in Lyon (Université Lumière Lyon 2 and ARSEC), and Oliver Bennett at the University of Warwick.

To support Jean Pierre Deru in the coordination of the first activities of the network and in the delivery of the newsletter, Pascale Bonniel Chalier was appointed in 1994 as ENCATC's first Executive Secretary. She was followed in 1995 by Pauline Mudde.

Further formalization and establishment of the first independent ENCATC coordination office (1997)

After its initial five years of existence (1992-1997) as a "*de facto association*" with a small secretariat hosted by the Marcel Hicter Foundation, the time was ripe for ENCATC to fly with its own wings. The General Assembly, gathered in Bilbao on the 16-18th May 1997, approved the establishment of an independent office and the start of a formal registration procedure for ENCATC in Belgium. In the same momentum of emancipation, the Board (President Herwig Poeschl, Brigitte Remer, Sue Kay, Effie Karpodini, Ugo Bacchella, Jean Pierre Deru, Anita Kangas, Lidia Varbanova) recruited the network's first coordinator, Isabelle Schwarz, soon to become ENCATC's first Executive Director (1997-2002). On the 4th of March 1998, ENCATC was officially registered on the *Moniteur Belge* as an international non-profit association under Belgium Law, aisbl.

Copenhagen period (1998-2002)

The Thomassen Fund and bridging former East-West divides

An important milestone occurred in the same year, at the end of 1998 with the move of ENCATC's office to Copenhagen, thanks to the generous hospitality of the Copenhagen International Theater (KIT, led by Trevor Davies) and support from the Nordic Cultural Fund, which expanded the network's opportunities to new frontiers.

Under the leadership of Isabelle Schwarz and with growing momentum, ENCATC entered into a new period initiating and managing a number of transnational partnerships, projects, platforms, and funds. The establishment of ENCATC in Copenhagen coincides with the launch of the Nordic-Baltic Platform of Cultural Management, a pilot project providing training and learning opportunities to the arts and culture constituency of countries around the Baltic Sea, and offering training and other consultancy services to public institutions. From the start, the network served more than its immediate members, delivering tasks and services to outside bodies with the double aim to enhance its relevance, and to strengthen and diversify its funding base.

Foresight, effective delivery, and strategic advocacy led to ENCATC's recognition as a major European player and allocation of the network's first structural EU grant in 2001 (in support of European cultural umbrella organisations). A year earlier, in 2000, UNESCO had granted the network "official NGO status with operational relations" that provided an international outreach and additional cooperation framework.

The Copenhagen period also coincides with the launch of the Thomassen Fund in 1999, named after ENCATC's Norwegian Board member Arild Thomassen who died in a tragic car accident. The Thomassen Fund, pooling resources from the Council of Europe, the European Cultural Foundation (ECF), KulturKontakt Austria, and ENCATC, aimed at widening and strengthening participation of Central and Eastern European cultural management training institutions by providing travel grants and matching membership grants until now, even if in 2005 funding was taken over by respective organisations and institutions. Thanks to the Thomassen Fund, young and established managers and teachers, cultural organisations, and training institutions were granted support to engage fully in the network and contribute to its array of activities across Europe. In a spirit of openness and mutual exchange, the grants allowed shared learning through face-to-face networking that is so valuable in questions of cultural management and development.

Among the various projects initiated and carried out, several illustrate the continued commitment to bridging former East-West divides and facilitating mobility and exchange within a wider European context. Among them: Mosaic I and II (1998-2001 and 2001-2002,



respectively) aimed at developing exchanges and cooperation between the countries of South-East Europe and assisting them in the transition of their cultural policies with the support of the Council of Europe Cultural Policy and Action Department; Culture Capital Creation (2002-2004), under the Leonardo da Vinci programme, aimed to exchange experience, generate ideas, and assess the interplay between business, culture, and educational sectors; STAGE (2002-2003), implementing a South Caucasus strategy for the training of trainers; INCLUDE (2000), developed with Interarts under the Leonardo da Vinci programme; INNOCULT (2001), carried out by the Marcel Hicter Foundation in partnership with Oracle, the Cultural Council of Lapland and the Archaeological Camp of Mértola; CALLIOPE – Training of Trainers in the field of arts management and cultural administration (1997-1999); and South-East European Training of Trainers Academy

(2003), which initiated a distance learning seminar delivered over the Internet. These projects touched on a wide range of topics which illustrates the broader perspective that ENCATC adopted since its inception.

Back to Brussels

Renewed leadership, growing number of services and increased communication efforts

The year 2003, under the Presidency of Lluís Bonet, ushered in renewed determination, consolidation, and another transition to the association's own office in Brussels under the leadership of GiannaLia Cogliandro Beyens. This same year, for the first time, she organised, designed, implemented and delivered the work plan by the office around five main strands of work: advocacy, networking, capacity building, research, and transfer of knowledge. ENCATC's services and outputs grew considerably with the network during this time. The key role of ENCATC – to be the unique platform able to bridge academics, researchers, and practitioners in Europe and beyond for the benefit both of the cultural management and policy discipline and the cultural sector – was not anymore to prove. What began as quarterly *bulletins* and *quickletters* about cultural management programmes and activities became a refined tool for disseminating information to members and non-members. The monthly *Flash* newsletter kept members up to date on EU policy developments, a variety of important information on projects, calls, books, and members' activities. Today, an array of information is provided to its members in the form of *Praxis Magazine* for students, the monthly newsletter – *ENCATC News* –, weekly bulletins – *Flash* –, and reports from events. The Annual Conference, having once been the fixture of ENCATC's activity programming, is now but one of several events and activities organised by the association. In addition, in the past 15 years, ENCATC has been involved in 28 international and European projects, a large number of academic and informative publications, and innumerable events, including educational programmes, courses, study tours, cultural activities, and many others.

The exchange of ideas was never limited to Europe. Already in 1995, Professor Dennis Rich from the Columbia College of Chicago was invited by the ENCATC Board of Directors in his quality of representative of the Association of Arts Administration Educators (AAAE) to attend the General Assembly in Berlin and thus to develop further cooperation among the two networks and to confirm the good partnership already started among them years earlier. In 1999, ENCATC, AAAE, Carnegie Mellon University (Pittsburgh), the Columbia College (Chicago), and the Sibelius Academy (Helsinki) started a joint project called *Impresario* with the ambition to train future arts and culture managers and to allow them to share perspectives on problems facing the arts and culture in both Europe and America with each other and with recognised scholars and

current practitioners worldwide. Most importantly, it was an attempt to re-engineer together cultural management education by blending the traditional academic environment with the virtual. In 2003, the securing of a trans-Atlantic perspective saw ENCATC reached another milestone: the first International Conference on Cultural Management Education and Training organised in Turin by Fondazione Fitzcarraldo under the leadership of Ugo Bacchella. A ground-breaking joint conference with AAAE connected the breadth of knowledge from the North American organisation with that of its European contemporaries.

In the same year, in October, ENCATC published an International Directory of Training Centres Europe, Russian Federation, Caucasus, Central Asia. The idea to develop the database was born at the UNESCO International Experts Meeting on "Cultural Policies: Training and International Co-operation" in November 2000. UNESCO then commissioned ENCATC to conduct a survey on centres and institutions providing education and training in the above-mentioned areas of interest. Parallel surveys were launched by ENCATC with the support of UNESCO in North America and Asia Pacific, in Africa, the Arab Region and South-East Asia. Following a proposal from ENCATC, the Directory became available online from 2006 to 2013, thus ensuring constant updates of data in a rapidly evolving sector.

The year 2004 brought to the network a new important recognition which is still operational: the status of "observer" to the Steering Committee for Culture of the Council of Europe. The Council of Europe continues today to be an active partner of ENCATC, and still holds a position of "ex-officio" Board member within the network as regulated by its Statutes. In the same year, at the initiative of the Board member Malgorzata Sternal and under her leadership, ENCATC organised its first student conference in Krakow (Poland) and in the following years at the Annual Conferences across Europe from Potsdam, to Bratislava, Lyon, Goteborg, Barcelona and Brussels. Since 2011, the student conferences have been integrated into the ENCATC Annual Conference, providing a unique opportunity for students to network and meet with other professionals.

Committed to raise awareness and open discussion on the Bologna process reform across Europe in the field of Cultural Education, the SECEB (Sharing experience on Cultural education realising the Bologna Process) project offered ENCATC in 2005 the opportunity to collect the expertise from its membership in relation to this reform and provide the European Union with solid recommendations for future policy. In 2007, Jan Figel, EU Commissioner for Education and Culture, invited ENCATC President Hermann Voesgen to present ENCATC's recommendations during an expert meeting in his office. The same year, the Committee on Culture and Education of the European Parliament invited ENCATC to organise a public hearing around the topic of the Bologna process. This prestigious event offered ENCATC further recognition in its work of strategic lobbying for ensuring quality education for all in the fields of cultural management and policy.

With the aim to support students and young professionals, and to encourage cultural policy research, ENCATC partnered in 2008 with the European Cultural Foundation (ECF)



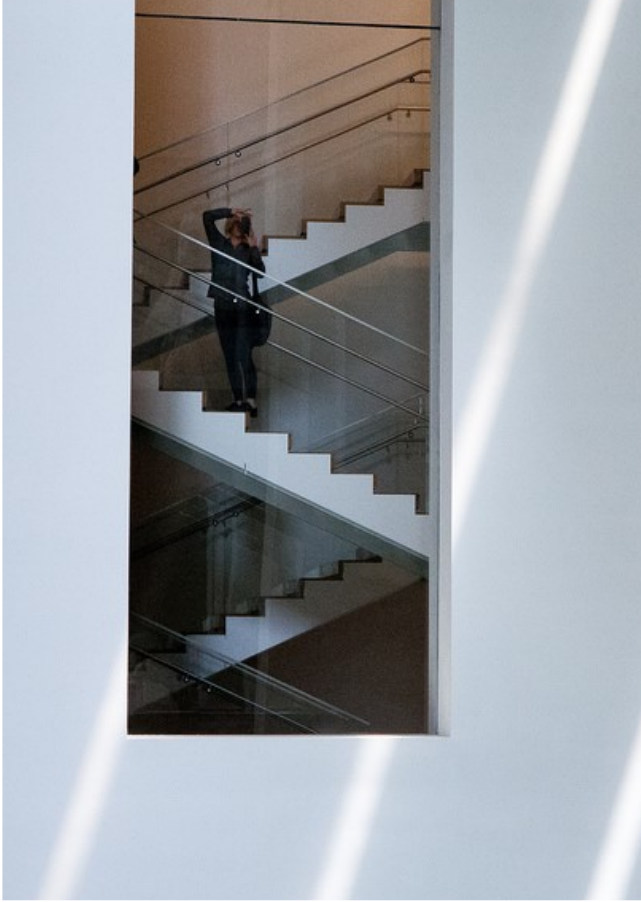


that had launched the Cultural Policy Research Award (CPRA) in 2004, in partnership with the Riksbanken Jubileumsfond in Sweden. In addition, the same year, ENCATC had the opportunity to manage the Young Researchers' Forum (YRF), equally initiated by ECF and Riksbanken Jubileumsfond. The YRF was developed for the next generation of young and emerging researchers to exchange methodologies and receive feedback on their work from more experienced scholars. It will celebrate its 10th edition in September 2017, in the framework of ENCATC's Annual Congress. To mark this milestone, the 10th edition will be co-designed and coordinated by Jerry C Y Liu, international correspondent Board member from Asia and will gather as speakers young and emerging researchers from the Americas, Asia, and Europe. Both the research Award and the Young Researchers' Forum prove ENCATC's commitment to reinforce the European research area and the emergence of new ideas.

This same year 2008, under the Presidency of Jacques Bonniel, ENCATC launched the six "Working Groups" as a result of an extensive consultation process with its membership started in 2007 and aimed to explore ways to provide its members with a sound structure for their exchanges: Creative Entrepreneurship & Education in Cultural Life (chaired by Lotta Lekvall, Sweden); Interpretation/Mediation Applied to Heritage Sites (chaired by Claire Giraud Labalte, France); Cultural Observatories and Cultural Information and Knowledge/Monitors of Culture (chaired by Cristina Ortega Nuere, Spain); Audience Policies in Europe, (chaired by Anne Krebs, France); Europe International (chaired by Gerald Lidstone, United Kingdom); and Urban Management and Cultural Policy of the City (chaired by Svetlana Hristova, Bulgaria). The Working Groups were shortly later renamed in 2009 "Thematic Areas". In 2009, the Thematic Area Arts and Health, chaired by Pia Strandman, was added to this first list and in 2011 the Thematic Area Performing Arts Management chaired by Blanka Chládková (Czech Republic) and Svetlana Waradzinova (Slovakia). These eight ENCATC Thematic Areas reflected the policy priorities of the association for the period 2008-2011 as well as those set out in the European agenda for culture adopted by the European Council on the 16th November 2007.

The Thematic Areas proved to be a valuable instrument for generating innovative projects among ENCATC members, for taking an active role in the shaping of new European policies through a number of policy recommendations as well as for publishing new books. The Thematic Areas worked as such until 2015. Since then, one of their main efforts, which focused on spreading information and exchanging knowledge on these main topics, was taken in charge by the News section of the *ENCATC Flash* being thematically organised accordingly.

In order to foster mobility to promote learning and professional exchange, in January 2012, ENCATC launched a new mobility programme: the Cross Atlantic Education Exchange. The CAEE initiative capitalises on previous successful exchanges with members in the United States and now provides a framework for further synergies with its sister organisation AAAE, its Board and its members. In the last 6 years 111 participants have benefitted from this mobility programme by attending ENCATC events or by being trained in the ENCATC Office. The network continues to keep broad horizons by meeting



“This Advanced Seminar was a good opportunity to get up to date information on ongoing initiatives in the field of measuring culture. The quality of the participants and the friendly atmosphere have been greatly appreciated”

- Sampson Frederic, UNCT Morocco,
ENCATC Advanced Seminar “Rethinking Cultural Evaluation: Going beyond GDP” (Paris, 2014, organised by the Thematic Area “Monitors of Culture”)



and working with similar organisations in new regions, the most recent example of which is the meeting of the Asia Pacific Network for Cultural Education and Research (ANCER). Modelled after ENCATC and AAAE, ANCER is an initiative of ENCATC member LASALLE College of the Arts (Singapore). ENCATC explores synergy possibilities, but also aims to reinforce its presence in the Asia region.

Globalisation of the network

Advancing internationalisation and building new strategic partnerships

The last five-year period, under the Presidency of Annick Schramme, has seen significant steps towards ENCATC's further internationalisation and formalisation of collaboration with other international actors and networks. The global conversations, a new project idea conceived for the first time in 2016 by Annick Schramme, Alan Salzenstein, and Sherburne Laughlin, gives continuity to the internationalisation of the network started by previous president Cristina Ortega Nuere. More specifically, adding up to the CAEE programme – launched in 2012, as mentioned before –, two Memorandums of Understanding (MoU) were recently signed with Association of Arts Administration Educators (AAAE based in the United States) and the Taiwan Association of Cultural Policy Studies (TACPS in Taiwan), in 2016 and 2017, respectively. Both agreements represent the formalisation of a collaboration that has been carved out over the past 22 years for the AAAE and 5 years with TAPCS, and reaffirm the parties' commitment to promote increased collaboration for mutual benefit in the years to come.

Furthermore, the 1st ENCATC International Study Tour, to New York City, was organised in 2013 under the title "New business models and governance for arts and cultural organisations: Innovative case studies from the USA". From that moment onwards, Study Tours have been organised on a yearly basis, with a total of 6 editions organised to date: NYC (2013), Shanghai (2014), Barcelona (2015 and 2016), Boston (2016) and the United Arab Emirates (2017). Study Tours do not only take ENCATC beyond Brussels and the wider European context, providing an opportunity for participants to get inside knowledge about different cultural contexts and its major cultural institutions, but they also represent a space for strengthening the ties between ENCATC and some cultural counterparts which the Study Tours are organised in collaboration with – for instance, the Asia-Europe Foundation (ASEF) for the Study Tour to Shanghai, AAAE for NYC and Boston, the University of Barcelona, or the World Leisure Organization (WLO), the Louvre Museum, and the Paris-Sorbonne University Abu Dhabi for the tour to the UAE.

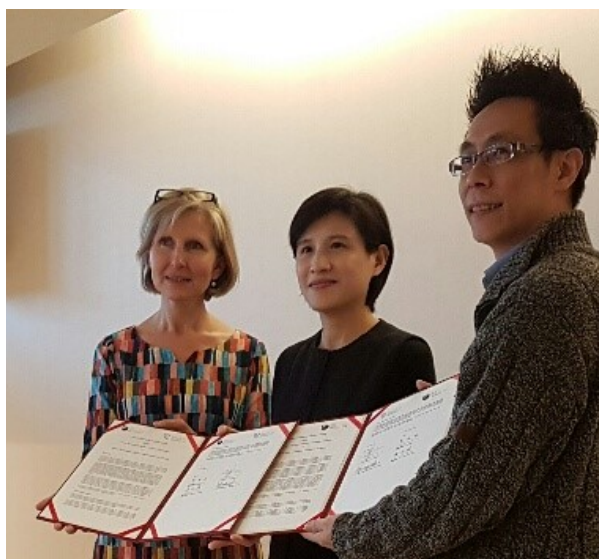
"The 6th ENCATC Study Tour was a non-traditional meeting in a very interesting region. The people of the organisation did an excellent job. The professionals in charge of sharing the academic experiences were very well chosen. The participating group had opportunities for effective interrelationship. I believe the expected objectives were achieved, but above all I praise the methodology in situ"

- Maria Jenkins, FECERED (Costa Rica), ENCATC Study Tour (UAE, 2017)

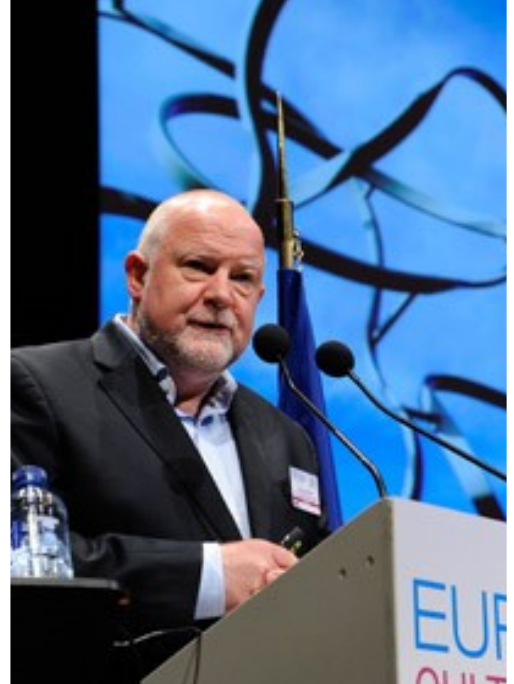
Increasing internalisation has also been reflected in the recent evolution of the ENCATC Annual Conference (AC) – named in 2017 for the first time ENCATC Congress, whose international dimension has been growing accordingly. With regard to this, it is significant that some non-European countries such as Japan, Taiwan, Singapore or the United States were among the most represented countries of affiliation of delegates in ACs from 2014 to 2016 (Brno, Lecce, and Valencia). Diversity is also to be highlighted, with no country of affiliation grouping more than an 8% of delegates in the last three ACs (except from the local organiser in each case – Czech Republic, Italy, and Spain). This international dimension will reach a maximum peak at the 25th ENCATC Congress (Brussels, September 2017). The delegates come from 48 different countries across the five continents and all world regions. Beyond Europe, delegates from Taiwan will represent in 2017 nearly 5% of all participants, and those from the United States almost 6%.

“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 globalised pool of relevant talents so that difficult problems might find common solutions after a meeting of stimulating discussion”

- Yu-Ting Kao, National Taiwan University,
24th ENCATC Annual Conference
(Valencia, 2016)



In recent times, ENCATC has significantly advanced on the globalisation, resilience and representativeness of the network



With the aim of advancing the representativeness of the network and corresponding to its more and more global dimension, the figure of the "ENCATEC Ambassador" was created in 2012 at the initiative of two Board members, Blanka Chládková and Gerald Lidstone, and was introduced in ENCATEC's governance structure. ENCATEC Ambassadors are appointed by the ENCATEC Board to represent a country or a specific field of cultural study. As an Ambassador, they are responsible for promoting the ENCATEC image during national and international events, creating synergies with national cultural operators, enlarging ENCATEC's membership in their country, promoting ENCATEC as a partner for transnational projects at the national and international level, and serving as contact points for members in their area.

Through these initiatives and agreements, ENCATEC widens its focus to learn and share its knowledge and expertise worldwide. As a result, it increasingly becomes a reference actor beyond European borders.

Scientific foresight

Growing commitment with research in the field of cultural management and policy

In 2010, under the Presidency of Cristina Ortega Nuere and driven by her and by then ENCATC Board member Fabio Donato, the first ENCATC Annual Research Session was organised in the framework of the 18th ENCATC Annual Conference "Can I Google it?", held in Brussels in October that year. The Research Session was conceived by Cristina Ortega Nuere and Fabio Donato both as a space for researchers to share the results of their work, and for professors to share their tools, methodologies or materials, as well as a tools for collecting articles for the first scientific ENCATC publication: the *ENCATC Journal on Cultural Management and Policy*. Over the years, the Research Session has significantly gained importance, both in terms of attendance and internationalisation, thus consolidating it as the main ENCATC research event. This growing relevance is reflected in the increase of the percentage represented by Research Session panellists in the total number of Annual Congresses' delegates: from 21% in Brno (2014) to 28% in Lecce (2015) and 33% in Valencia (2016). The 8th edition of the ENCATC Annual Research Session will be celebrated in 2017, within the 25th Annual ENCATC Congress. In absolute numbers, Research Session panellists will increase by 23% in 2017 (from 48 in the last edition in Valencia, to around 60 in Brussels).

The first volume of the *ENCATC Journal of Cultural Management and Policy* saw light in 2011, as pointed out before. Its main aim was to provide Research Session participants with an opportunity to get published, in a scholarly environment where publications and academic journals, in particular, were becoming more and more valued as a means for spreading academic knowledge. The relevance of this milestone does not only lie on the



ENCATC promotes and engages in scientific research, particularly facilitating the emergence of young talent and ideas

offer of a new product by ENCATC to its members and the wider cultural field community, but also, and more importantly, on the fact that the Journal is an academic one and was designed following the latest requirements for high quality scholarly publications, such as the implementation of a double-blind peer review process. The most recognised experts in the cultural field form the Journal's Editorial and Advisory Boards, contributing to the safeguard of the highest academic standards.

In its origins, as it was just mentioned, the Journal was related to the Research Session, which means that only papers presented in this research forum were considered for publication in the Journal. However, as the interest in the Journal grew in the wider cultural community and in accordance to the openness required to academic periodicals, an open call for articles was launched for the first time in preparation of the 6th Volume of the Journal in 2016. Six volumes of the Journal have been published to date and the seventh will be released by the end of 2017.

Together with the Journal, other publications and initiatives symbolise ENCATC's commitment to research and knowledge transfer. One of those is certainly the *ENCATC Book Series on Cultural Management and Cultural Policy Education*, edited by the prestigious publishing house Peter Lang. The first book to be published within the series was *When Cultural Policies Change: Comparing Mexico and Argentina* (2015), by Elodie Bordat-Chauvin, who won the first ENCATC Research Award on Cultural Policy and Cultural Management (previously CPRA) in 2014. A new title published the doctoral research of Alessia Usai, *The Creative City. Cultural Policies and urban regeneration between conservation and development*, who won the Award the year after. The last two volumes are the PhD of Annika Hampel (awarded *ex aequo* 2015), *Fair Cooperation. A New Paradigm for Cultural Diplomacy and Arts Management* and the PhD thesis of Elena Borin, ENCATC Award 2016 winner, *Public-Private Partnership in the Cultural Sector: A Comparative Analysis of European Models*. While it was prioritised, in this first stage, to support young researchers, for them to get their doctoral research published and thus access the otherwise quite inaccessible scholarly publishing world, the Book Series is now open to proposals from ENCATC members. It generally aims at fostering critical debate and publishing academic research in the field of cultural management and cultural policy.

Ultimately, ENCATC always worked in close collaboration with scholars and has successfully adapted to changing trends and requirements in the academic field when it comes to publications, projects, and events. In addition to that, and adapting to an international research agenda increasingly marked by large cross-border research projects, ENCATC participated as a research partner in several European research projects: Digital Extra and Artists Learning and Moving, both in the period 2008-2010 and under the Lifelong Learning Programme (LLP) of the European Commission; Monitors of Culture and E=MU² Museums and Municipalities, both in 2010 under the EC budget line "Policy Grouping"; CREAM – Creative Blended Mentoring for Cultural Managers (2011-2013); Cultural Heritage Counts for Europe (2013-2015); ADESTE Audience Developer: Skills and Training in Europe (2013-2016); European Cultural Leadership (2014-2016); and the recently initiated CONNECT Knowledge Alliance (2017-2019), among others.

Cultural cross-pollination

Providing spaces for inspiration, dialogue and cooperation

ENCATC does not only support its members' work in the education of thousands of cultural managers and researchers worldwide, but it also provides some training activities and events itself.

One to highlight is the ENCATC Academy on Culture in External Relations, an initiative designed by ENCATC Board members' Gerald Lidstone and Carla Figueira, first celebrated in 2012, on the wider topic "Cultural Relations and Diplomacy". Since then, the Academy has been organised annually, in collaboration with Goldsmiths, University of London. Usually held in Brussels, the ENCATC Academy travelled once to Taipei (Taiwan), in an edition co-organised with National Taiwan University of Arts and the Taiwan Association of Cultural Policy Studies (TACPS). Along the years, each new Academy has focused on a specific region or topic: the Middle East, Northern Africa and Arabian Peninsula (2013); Asia (2014); the Americas (2014); new initiatives in Taiwan, East Asia and Europe (2015); and the question of culture in Europe's refugee crisis (2017).

"Top quality organisation, large scope of content, it caters for all types of culture professionals. Thank you ENCATC, I really enjoyed the Academy"

- Chantal Connaughton, Freelance Consultant, 4th ENCATC Academy (Brussels, 2014)

In 2013, ENCATC launched another series of training events, the ENCATC Masterclasses, with a more practical approach. Masterclasses are one or two-day courses where, with an intensive learning programme and by the hand of some of the most recognised professionals in the area, participants benefit from sharing experiences, doubts, and concerns in an international, practice-oriented learning environment. To date, ENCATC Masterclasses have been organised on a wide range of topics, from "Festival and Event Management" (2013), to "European Cultural and Creative Luxury Industries: Key Drivers for European Jobs and Growth" (2014, in Paris, the rest were held in Brussels), "Digital Tools for Cultural Managers" (2015), and "Leadership Development in the Cultural Sector: paradigms, pedagogies and practices" (2016).

The most recently created event series is the Breakfast Training. Launched in 2015, and through December 2017, 18 training events will have been organised in Brussels. After a networking breakfast, participants learn about innovative tools and managerial methods







Consolidating as a creative and leading thinker at the intersection of education and culture, ENCADC develops an environment for inspiration, dialogue and cooperation

to make the most out of their daily work. In this format, participants have learnt about mind-mapping, meditation, brainstorming, Twitter, crowdfunding, or the Hofstede method and cross-cultural teamwork, among many others.

Finally, a new online publication was launched in 2013, specifically devoted to providing training materials: the */encadcSCHOLAR*. This new product was designed in response to members' demand to exchange teaching methodologies and knowledge to use in the classroom. With this idea in mind, after a first draft proposed by Pia Strandman in 2011, and a new revamped structure and e-format proposed by Cristina Ortega Nuere, eight issues have been published to date, including a wide range of materials to be used by professors, teachers, and trainers at different educational levels. From issue number 5 (August 2016) onwards, new issues are monographic ones, focused on some of the most relevant topics in the cultural sphere, to date: digitalization, the ecology of culture, cultural management education in risk societies, and the question of culture in Europe's refugee crisis. Thus, the */encadcSCHOLAR* became a new tool for ENCADC to foster education, which is at the core of its mission: "To stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology".

Complementary to the provision of educational spaces and tools, building bridges between people and communities is at the very essence of ENCATC as a network. This objective underlies all ENCATC activities and initiatives. Providing spaces for networking, ideas exchange, and building synergies, through both formal and informal encounters, is at the core of events such as the ENCATC Annual Congresses or ENCATC Study Tours. Nevertheless, if there is a series of events that perfectly captures this idea of bringing people together in a cultural environment, those are the Cultural Happy Hours. This new initiative was conceived for the first time by GiannaLia Cogliandro Beyens and co-designed in its final format with Bénédicte de Brouwer (Creative Europe Desk Wallonie-Bruxelles). Launched in February 2013 and since then implemented in partnership with the Creative Europe Desks Europe (Wallonie-Bruxelles and Vlaanderen), this is a series of cultural evenings where representatives from the cultural, business, and educational sectors are invited to enjoy an informal occasion to network and exchange ideas. This project was born to catalyse international partnerships, cross-sectorial exchanges, collaborations and knowledge transfer among networks and organisations acting in the field of arts and culture based in Brussels; to strengthen the Belgian artistic and cultural scene and its European projects by enlarging their audience; to connect with a variety of stakeholders based in Brussels through culture; and to create innovative partnerships among cultural, business, and education sectors. The initiative targets arts and cultural networks based in Brussels, Belgian arts and culture organisations, MEPs, EU civil servants, representatives of regions and institutes of culture. Since 2013 and through December 2017, 38 Cultural Happy Hour events have been organised (34 in Brussels, 1 in Paris, 2 in Barcelona, and 1 in Venice).

Culture to the fore

Leading some of the most prominent debates at the European and global level

ENCATC has proven its capacity not only to insert itself in the global agenda in the field of culture, as explained before, but also to contribute to its definition, foreseeing and committing itself to emerging topics that would later become crucial in the international cultural agenda. What follows is just a sample of some of the most relevant topics in the European and global cultural agenda for which ENCATC has provided discussion spaces through different activities, events, and initiatives.

One of these topics is surely *Cultural Diplomacy*. The European Parliament passed a Resolution on the cultural dimensions of the EU's external actions in May 2011. Shortly after, ENCATC organised the first ENCATC Academy on Culture in External Relations. As narrated in previous pages, six ENCATC Academies have been celebrated to date, with specific thematic and geographical focuses, and in collaboration with Goldsmiths,



"It is a good opportunity to establish contacts and network within the already established connections and partnerships. Plus a good source of knowledge on the latest trends on cultural policy, education and practices"

- Tetiana Biletska,
Independent Consultant Germany,
6th ENCATC Academy
(Brussels, 2017)

University of London and, in some specific cases, also with other actors such as AAAE or TACPS. The affirmation of this topic as a key one is further supported by some recent developments, such as the launch of a Cultural Diplomacy Platform by the EC, or the identification of "Culture in EU external relations" as a topic within "Promotion of cultural diversity, culture in the EU external relations and mobility", one of the four priority areas identified by the EU Work Plan for Culture 2015-2018 (Council of the EU, 2014).

Another topic in whose discussion and promotion ENCATC has been actively engaged since its start is *Cultural Heritage*, which has been on the agenda for almost five decades now, since the publication of UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage in 1972, and the subsequent introduction of the notion of Intangible Cultural Heritage (ICH), with the publication of the Convention for the Safeguarding of the Intangible Cultural Heritage, in 2003. At the European level, Cultural Heritage was defined as one of the six priority areas in the EU Work Plan for Culture 2011-2014 (Council of the EU, 2010), and one of the four in the Work Plan 2015-2018 (op. cit.).

From 2008 to 2013, the Thematic Area "Understanding Heritage" led by Claire Giraud Labalte and the Thematic area "Museums in Europe" led by Anne Krebs were extremely active in the delivery of publications in this area: *La médiation dans les lieux patrimoniaux* led by Claire Giraud Labalte; *The Relationship between Museums and Municipalities in Europe*, coordinated by Anne Krebs and started in 2010 with the support of the Culture

Programme (policy grouping); and *Cultural Heritage Counts for Europe* (2013-2015) led by Europa Nostra, involving several ENCATC members and realised with the scientific contribution of Claire Giraud Labalte.

Since 2016, ENCATC is also engaged in the development of the reflections on Intangible Cultural Heritage. With regard to the latter, ENCATC is currently mapping the programmes offering education on ICH and sustainable development in different world regions, in the framework of a project supported by UNESCO and implemented in collaboration with the Spanish organisation 3Walks. The results of this mapping will be presented at a new edition of the ENCATC Academy, on this occasion focused on "Learning on intangible heritage: building teachers capacity for a sustainable future".

Last but not least, ENCATC received in 2015 the status of Observing Members of the EU inter-governmental Reflection Group "EU and Cultural Heritage", and is a founding member of the European Heritage Alliance 3.3, an informal European sectoral platform composed of 30 European or international networks and organisations active in the wider field of cultural heritage, which was launched in June 2011 on the occasion of the European Heritage Congress 2011 organised by Europa Nostra in Amsterdam.

Finally, in this sort of showcase of some of the key topics addressed by ENCATC in recent times, it must be mentioned that, as it is obvious for everyone by now, the last years have been marked for many, particularly in the European context, by the crisis and the consequent investment and funding reductions. Amidst these difficult circumstances, an intense debate emerged on the alternatives available for both people and organisations to better navigate the ongoing reconfiguration of the cultural sector. In this context, and not exempt from criticisms, issues such as *Cultural Entrepreneurship* and, more generally, new business models and changing roles of artists and cultural managers, entered the international cultural agenda. By way of example, it might be mentioned that "Access to finance" and "Role of public policies in developing entrepreneurial and innovation





potential of cultural and creative sectors" are two of the three the topics comprised in the priority area "Cultural and creative sectors: Creative economy and innovation", one of the four priority areas identified by the Work Plan for Culture 2015-2018 of the EU (op. cit.).

While, as happened with *Cultural Heritage*, ENCATC brought this issue into discussion across different projects, publications, and events, the first series of events specifically devoted to discussing policy developments around these issues was created in 2011. Under the title "Opportunities of crisis: Managing the impact of the financial crisis in Europe, designing innovative strategies and forecasting possible futures", the first ENCATC Policy Debate was organised within the 1st International Conference on Arts and Cultural Management (AIMAC 2011), in collaboration with the University of Antwerp/ Antwerp Management School. From that moment onwards, every year, ENCATC engages in a policy debate with the aim of identifying new business models, innovative funding schemes and investment practices in the cultural and creative sector. ENCATC members, academics, researchers, cultural operators, policy-makers, economics experts and students are invited to attend. While all previous editions were celebrated in Brussels, one of the policy debates will take place in Antwerp in November 2017.

"Effectively reinforces international professional networks and establishes potential future collaborations, projects and partnerships between operators in Asia and Europe"

Debbie Wang, Taiwan Association of Cultural Policy Studies (TACPS),
5th Annual ENCATC Policy Debate (Brussels, 2015)



As part of this re-thinking of the sector strategies and the role of the different actors involved, the specific discussion on *Cultural Leadership* also emerged in the last decade. ENCATC has engaged with this topic in different ways. ENCATC training events on the question of *Cultural Leadership* include the ENCATC Masterclass "Leadership Development in the Cultural Sector: paradigms, pedagogies and practices" (Brussels, 2016); the Seminar "Cultural Leadership and the Place of the Artist" (held also in Brussels in 2016), and the Seminar "Culture Governance and Leadership" (Taipei, Taiwan, 2017). Furthermore, as pointed out when talking about research, ENCATC was part of the consortium that carried out the European research project European Cultural Leadership (2014-2016), and the 6th ENCATC Policy Debate was dedicated to this issue: "European Cultural Leadership and the Role of the Artist" (Brussels, 2016).



Leading position

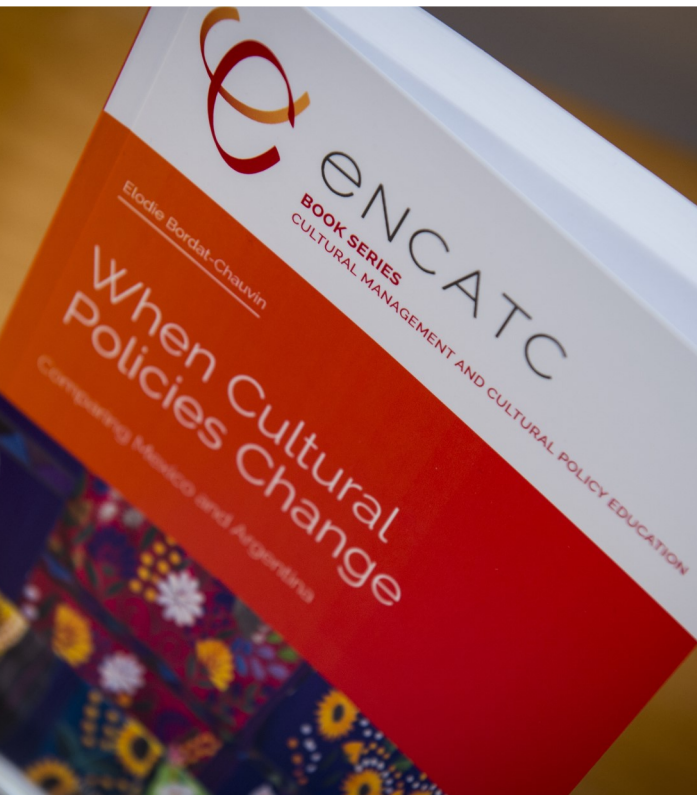
Consolidating as a creative and leading thinker at the intersection of education and culture

As a result of all what was previously mentioned, the value and impact of ENCATC's work is nowadays widely acknowledged by the main political, cultural, educational, and social actors in the European cultural sphere and beyond.

With regard to this, it is significant that ENCATC currently enjoys a renewed support from the EC's Creative Europe programme, for the period 2017-2020 (ENCATC was already granted this support in 2013-2016). Another expression of the key role played by ENCATC is the fact that it is always at the table when it comes to expert discussions on European cultural topics. Along these lines, ENCATC was recently selected to join the Voices of Culture "Skills, training and knowledge transfer" and "Voices of Culture & Heritage" platforms, meant to collect from civil society a contribution for the European Year of Cultural Heritage 2018.

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Timeline of ENCATC key milestones and world events (1972-2017)

1972

1982

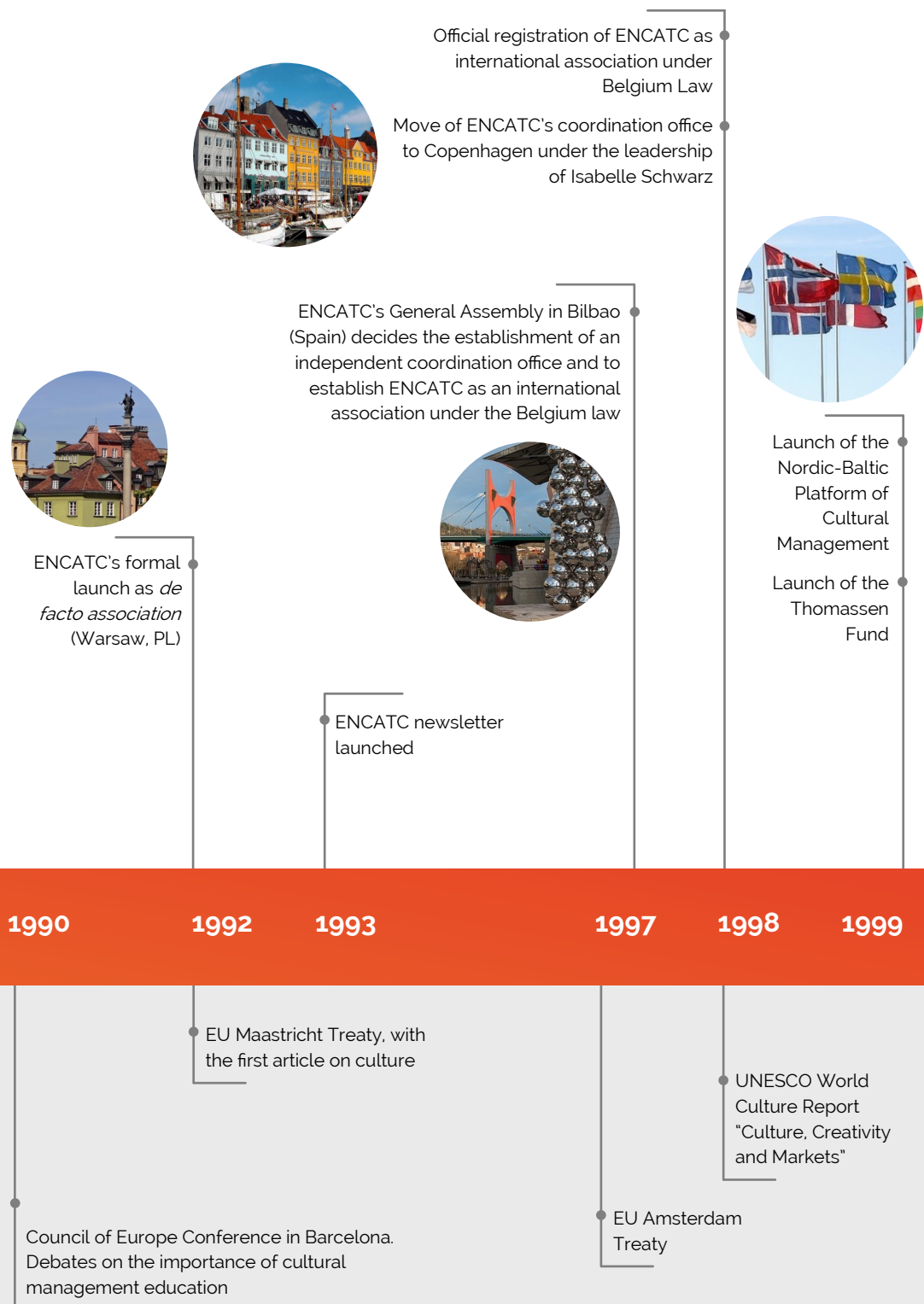
1984

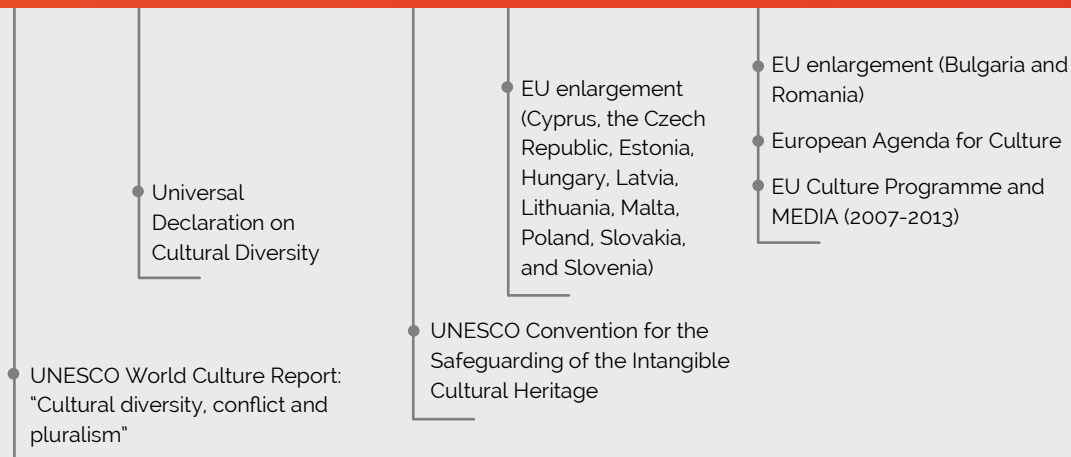
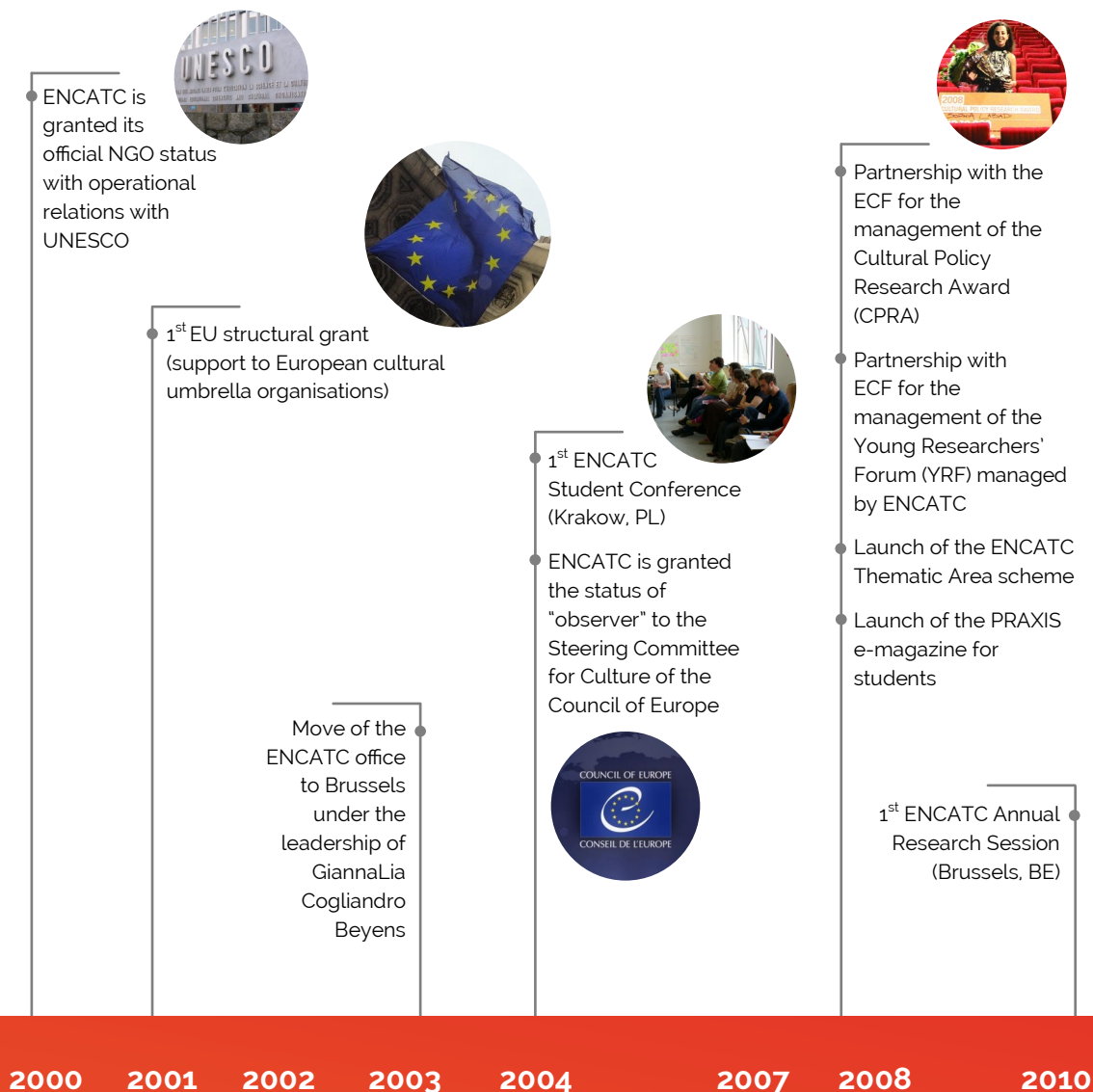
1987

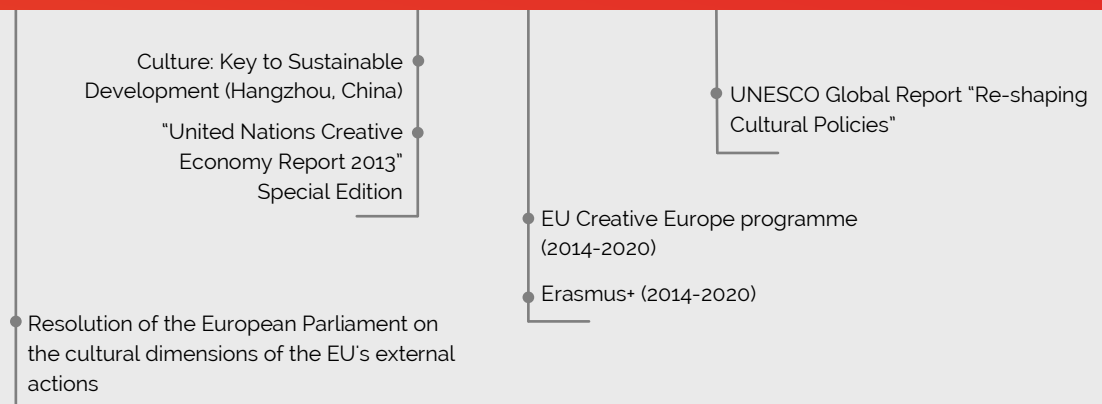
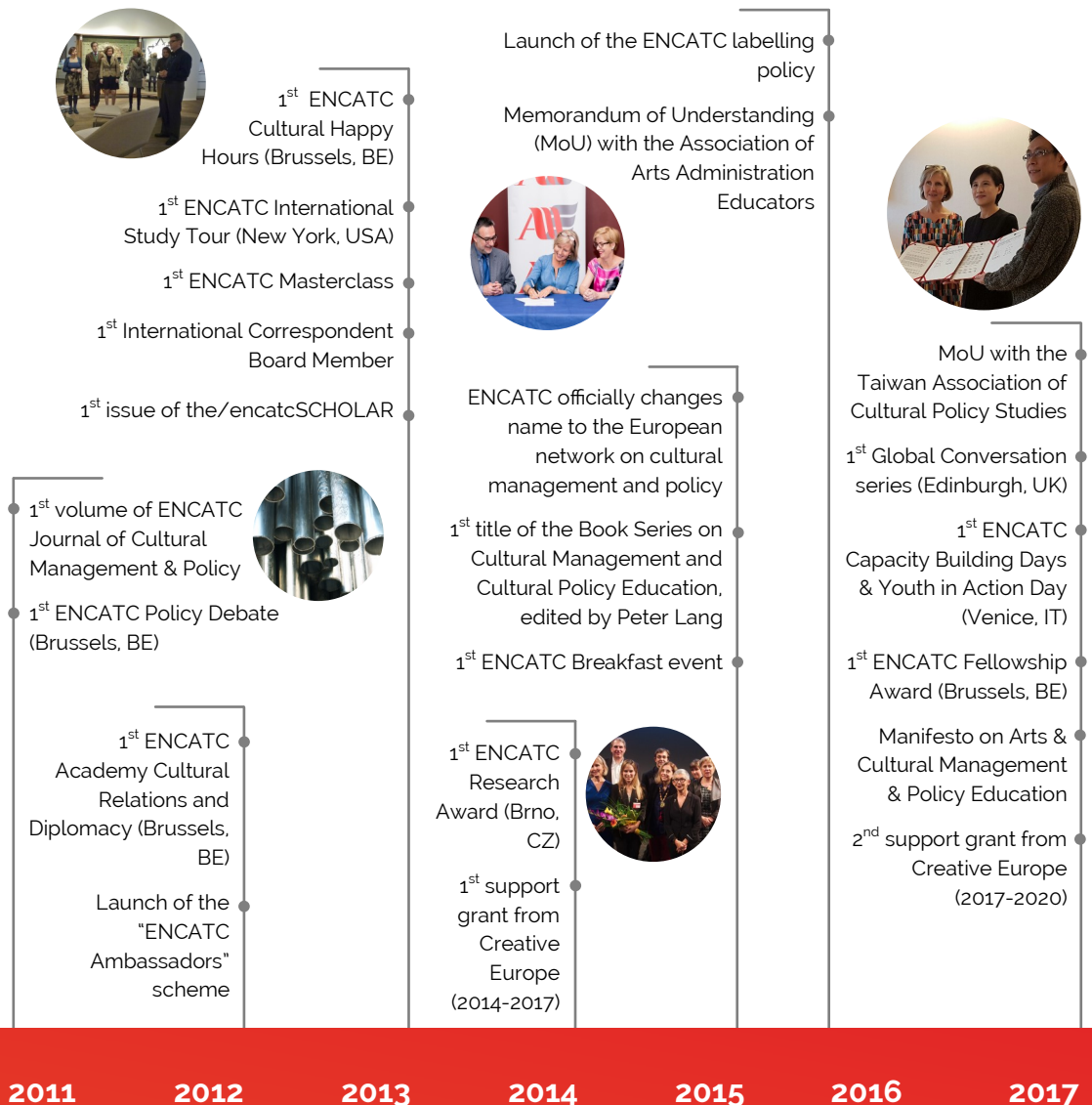
1988

1989

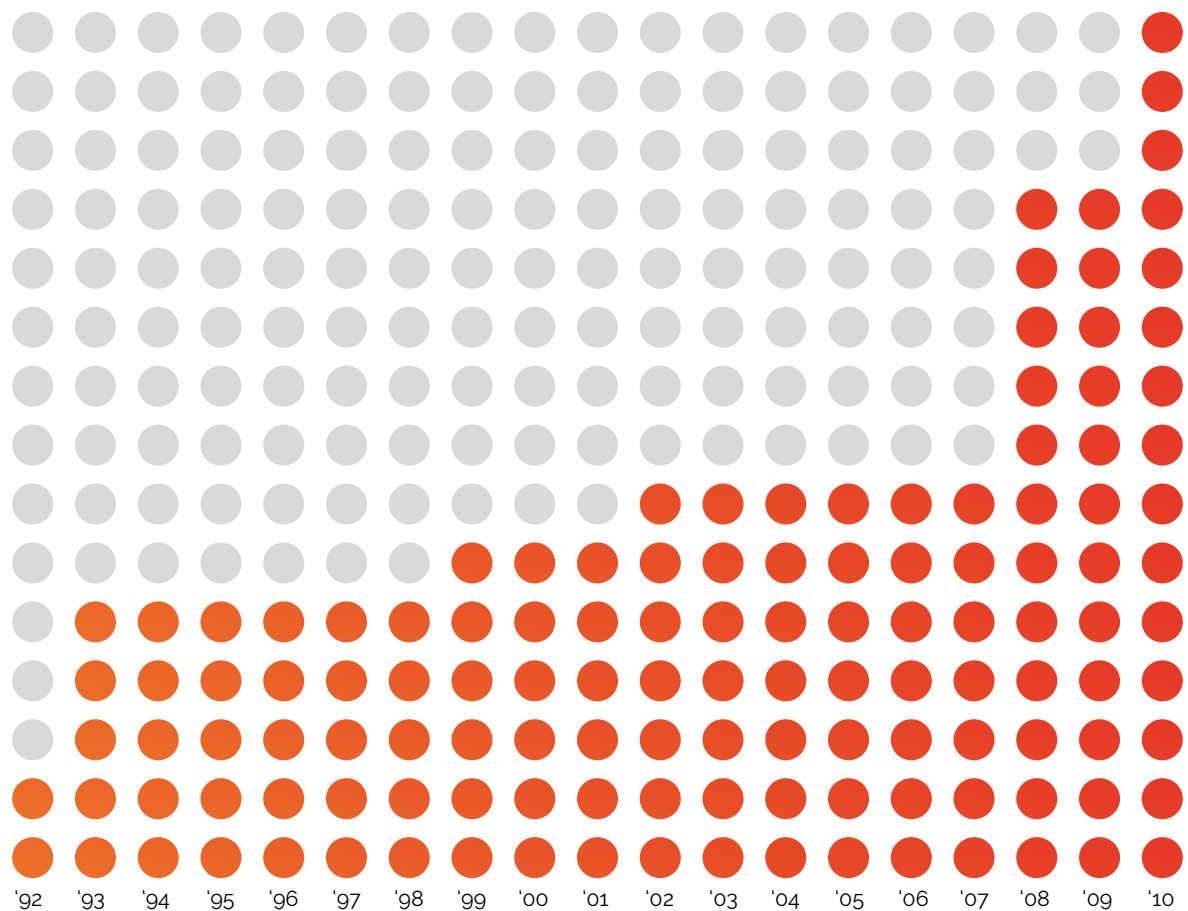








ENCATC activity development from 1992 to 2017



●	●	●	●	●	●	●	ENCATC Capacity Building Days & Youth in Action Day
●	●	●	●	●	●	●	ENCATC Annual Members' Forum
●	●	●	●	●	●	●	ENCATC Breakfast Trainings
●	●	●	●	●	●	●	<i>Book Series on Cultural Management & Cultural Policy Education</i>
●	●	●	●	●	●	●	ENCATC Research Award
●	●	●	●	●	●	●	ENCATC International Study Tours
●	●	●	●	●	●	●	Asia Region Education Exchange
●	●	●	●	●	●	●	ENCATC Cultural Happy Hours
●	●	●	●	●	●	●	<i>/encatcSCHOLAR</i>
●	●	●	●	●	●	●	Cross Atlantic Education Exchange
●	●	●	●	●	●	●	ENCATC Academy on Culture in External Relations
●	●	●	●	●	●	●	ENCATC Annual Policy Debate
●	●	●	●	●	●	●	<i>ENCATC Journal of Cultural Management and Policy</i>
●	●	●	●	●	●	●	ENCATC Annual Research Session
●	●	●	●	●	●	●	Accounts for Facebook, Twitter & YouTube
●	●	●	●	●	●	●	Thematic Area Blogs and Google Discussion Groups
●	●	●	●	●	●	●	Thematic Areas
●	●	●	●	●	●	●	Cultural Policy Research Award (CPRA)
●	●	●	●	●	●	●	Young Researchers' Forum
●	●	●	●	●	●	●	PRAXIS Magazine for Students
●	●	●	●	●	●	●	Bibliography on Cultural Management & Policy Database
●	●	●	●	●	●	●	European Projects
●	●	●	●	●	●	●	Thomassen Fund
●	●	●	●	●	●	●	Internships
●	●	●	●	●	●	●	Newsletter
●	●	●	●	●	●	●	Annual event (Seminar / Conference / Congress)
●	●	●	●	●	●	●	Capacity Building Events
●	●	●	●	●	●	●	General Assemblies
'11	'12	'13	'14	'15	'16	'17	

Facts and figures (selection)

1992 - 2017

378

partnerships
established to
support events, and
activities since 1992

28 transnational projects
since 1992

113 newsletters since 1993

152 mobility & **65**
matching grants
awarded through the
Thomassen Fund since
1999

64 trainees from
26 countries
trained by ENCATC
since 2002



SINCE 1992

350 emerging and young researchers attended the Young Researchers' Forum since 2008

278 researchers from around world present their work at the Annual Research Session since 2010

775 professionals and students trained directly by ENCATC at events since 2011

52 scientific articles published in the ENCATC Journal since 2011

8 direct jobs and **17** temporary jobs created since 2014

1,421 internship, job and training offers in

65 countries shared in

93 issues of PRAXIS e-magazine for students in over

40 countries since 2008

2,147,006 website visits since 2009

750 leaders from education, culture, policy, and business attending the Cultural Happy Hours since 2013

ENCATC leaders' highlights collected in September 2017



Lluís Bonet, Barcelona (Spain)
ENCATC President (2001-2005)

"The main achievement as President was to select GiannaLia Cogliandro Beyens as Executive Director since she has demonstrated to be an excellent General Secretary of ENCATC after this long period. There are some other improvements like moving from Copenhagen to Brussels; having been able to help some colleagues from Eastern Europe, creating a grant for people that were in a weakened position; we also introduced in the conferences the pedagogical approach".

"The network had different influences on the discipline, on the one hand it is the political commitment, when the network proposes key issues to debate, it is a space to debate challenges. On the other hand, the network is a perfect space for comparative analysis, applied research, and sharing different points of view, and finally, at the national and international level, the academic legitimization of the profession. These are some of the assets of the network and the members of the network give to the profession".

"ENCATC is a great platform for change, it is a great platform for understanding how things are changing around. It is wonderful for anyone that does not want to be alone in its own institution but sharing common interests, problems and opportunities with other people, and of course participate in joint projects".



Hermann Voesgen, Potsdam (Germany)
ENCATC President (2005-2007)

"For me ENCATC is a real huge contact agency: you meet people from very different courses, institutions, countries, etc. And it opens you and your students the possibility to work in different countries. It opens you and your students the possibility to look for a job in an international market".

"My learning style has changed in the last 20 years thanks to the influence of colleagues from other countries, their learning styles, their way of thinking and questioning, also the way they integrate practice in teaching. Nowadays, in many courses, modules for interculturality and transculturality are integrated as normal part of the key teaching process".

"The challenge for ENCATC in the future deals with the re-nationalisation of culture. Many countries tend to give more relevance to their national culture – 'Americans first' – more than to the transnational culture. We have to fight against this. It is far from the standard we have achieved. Because of this tendency to re-nationalisation, it is more important than ever that we orientate towards a European level, that we fight for the pulse of Europe. And ENCATC is an institution which has an already long-lasting tradition and the competence for international cultural work. That is why it is completely necessary for cultural managers and cultural management institutions to engage at an international level and be members of ENCATC".



Jacques Bonniel, Lyon (France)
ENCATC President (2007-2009)

"When I was president the network already had legitimacy and recognition but sustainability was far from being certain, so the main challenge was to convince political authorities at the European level of the network's essential role and raise awareness among academics and professional colleagues. Indeed, we had to prove ENCATC was a network that through its debates anticipated the future evolution of the cultural sector and, therefore, encourages the professionalisation of cultural managers".

"ENCATC chose to contribute to the internationalisation of career of cultural managers. It met the necessity to broaden the competences and skills of cultural managers by facilitating dialogue and confronting professional cultural managers of the North, South, and Eastern Europe".

"ENCATC reminded its members of the necessity of multi-disciplinarity and multilateral approach of training of cultural administrators by encouraging them to adopt managerial and economic approaches and to mobilise human and social sciences to develop not a technocratic vision of the cultural managers profession, but a humanistic one".



Cristina Ortega Nuere, Bilbao (Spain)
ENCATC President (2009-2013)

"ENCATC is a source of inspiration and knowledge. By attending its conferences, policy debates, or academies, as well as by reading its newsletter, the ENCATC Journal, the /encatcSCHOLAR, etc., we are updated with the latest topics, issues and debates in the cultural field in Europe, as well as with the most innovative, pedagogical methodologies that have an immediate impact on our programmes – both in the content and the way we teach, and consequently on the mind-set of our students, the cultural managers that will soon work in diverse cultural institutions and venues in Europe and all over the world".

"Nowadays, I cannot imagine any programme of cultural management and policy at any university without the international approach that ENCATC provides to its members – professors, programmes and students".

"Professors and professionals that work in the cultural field can no longer work by themselves on a local or even national basis. If they want to face the current challenges, they need to work in collaboration with other professionals from other countries, and ENCATC is the only and the best umbrella to do it".



Annick Schramme, Antwerp (Belgium),
ENCATC President (2013-2017)

"Regarding the contribution of ENCATC to the professionalisation of the sector, we have to recognise first the work done by our members in the different European countries. They are giving support to the cultural sector in their countries and ENCATC, as a network, wants to connect our members to exchange their experiences and good practices with each other. What ENCATC also does is to connect academics, the cultural sector and policy makers. Therefore, we organise every year a policy debate to reflect and discuss on important matters on our domain".



Isabelle Schwarz, Amsterdam (Netherlands)
ENCATC Executive Director (1997-2002)

"The main challenges at that time were related to the transformation from an informal network of highly committee individuals to a professional advocacy and training organization; a European platform that is recognized by its peers, by the arts cultural sector as a large as well as by the European institutions."

"The nicest aspect of my job was definitely the fantastic people I met... and to see colleagues and friends growing and developing individually and collectively in the network"

"My birthday wish to ENCATC is that it continues, another 25 years' Eve, remaining to the purpose with a fresh perspective, keeping its enthusiasm, and its drive to its origin being able to evolve with the time and remain relevant to the sector and beyond."



GiannaLia Cogliandro Beyens, Brussels (Belgium)
ENCATC Secretary General (2003-)

"I am extremely grateful for the trust I received and the priceless lessons learned from my presidents Lluís Bonet, Jacques Bonniel, Cristina Ortega Nuere and Annick Schramme. They are still today my best advisers, my mentors and the people I value, admire and respect the most".

"In 2017, I celebrate my 15 year anniversary of a network that gathers 146 institutions in 41 countries. ENCATC is a wonderful place to learn. It is not only an institution able to organise powerful events, deliver publications, recommendations, documents... ENCATC is also a story of people".

"I have many wishes... My first wish is to continue this wonderful cooperation that we have started with our colleagues from America and Asia. I wish that in the years to come this cooperation will be stronger and stronger but also that we could open up to new world regions where we are not yet present; this is very important for our members and students. My second wish is that we could continue to be leaders in giving researchers – established and younger – opportunities to internationalise and professionalise their careers. I hope that we can do more and more in that direction".

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Annexes

ENCATC governance

ENCATC BOARD MEMBERS	
YEARS	BOARD
1993-1995	Peter Bendixen (President), Hochschule für Wirtschaft und Politik Hamburg, DE Oliver Bennett, University of Warwick, UK Pascale Bonniel Chaliar, ARSEC, FR Jean Pierre Deru, Fondation Marcel Hicter, BE Milena Dragičević Šešić, Faculty of Drama Arts, YU Edouard Miralles i Ventrimilla, Centre d'estudios i Recursos Culturales, ES Yutta Schulz, Centre for the Arts and Media Management, NL
1995-1997	Peter Bendixen (President), Hochschule für Wirtschaft und Politik Hamburg, DE Jean Pierre Deru, Fondation Marcel Hicter, BE Milena Dragičević Šešić, Faculty of Drama Arts, YU Efi Karpodini, Institute of Cultural Studies of Europe and the Mediterranean, GR Adrian Palka, Telemark Distrikhogskole, NO Corina Suteu, Master Européen Spécialisé, Management des Entreprises Culturelles, FR Arild Thomassen, University of Warwick, UK
1997-1999	Herwig Pöschl (President), International Centre for Culture & Management, AT Ugo Bacchella, Fondazione Fitzcarraldo, IT Jean Pierre Deru, Fondation Marcel Hicter, BE Anita Kangas, University of Jyväskylä, FI Efi Karpodini, Institute of Cultural Studies of Europe and the Mediterranean, GR Sue Kay, Dartington College of Arts, UK Brigitte Remer, French Cultural Centre, FR Lidia Varbanova, New Bulgarian University, BG
1999-2001	Herwig Pöschl (President), International Centre for Culture & Management, AT Ugo Bacchella, Fondazione Fitzcarraldo, IT Jean Pierre Deru, Fondation Marcel Hicter, BE Julius Gadjos, Janáček Academy of Music and Performing Arts, CZ Osmo Palonen, Sibelius Academy, FI Michael Quine, City University, UK Brigitte Remer, French Cultural Centre, FR Lidia Varbanova, New Bulgarian University, BG

2001-2003	Lluís Bonet (President), University of Barcelona, ES Marijke Faber, Utrecht School for the Arts, NL Leonarda Kestere, Latvian Academy of Culture, LV Michael Quine, City University, UK Brigitte Remer, French Cultural Centre, FR Malgorzata Sternal, Jagiellonian University, PL Herman Voesgen, Fachhochschule Potsdam, DE
2003-2005	Lluís Bonet (President), University of Barcelona, ES Marijke Faber, Utrecht School for the Arts, NL Osmo Palonen, Sibelius Academy, FI Michael Quine, City University, UK Marie-Claire Ricome, IUT Michel de Montaigne – Université de Bordeaux 3, FR Malgorzata Sternal, Jagiellonian University, PL Herman Voesgen, Fachhochschule Potsdam, DE
2005-2007	Herman Voesgen (President), Fachhochschule Potsdam, DE Malgorzata Sternal, Jagiellonian University, PL Jacques Bonniel, Lumière University Lyon 2, FR Svetlana Waradzinova, Academy of Performing Arts in Bratislava (VSMU), SK Marijke Faber, Utrecht School for the Arts, NL Lotta Lekvall, Nätverkstan, SE Timo Cantell, Sibelius Academy, FI
2007-2009	Jacques Bonniel (President), Lumière University Lyon 2, FR Lotta Lekvall, Nätverkstan, SE Gerald Lidstone, Goldsmiths, University of London, UK Magdalena Kopczynska, National Centre for Culture, PL Cristina Ortega Nuere, University of Deusto, ES Pia Strandman, Helsinki Metropolia University of Applied Sciences, FI Svetlana Waradzinova, Academy of Performing Arts in Bratislava (VSMU), SK
2009-2011	Cristina Ortega Nuere (President), University of Deusto, ES Jacques Bonniel, Lumière University Lyon 2, FR Blanka Chládková, Janacek Academy of Music and Performing Arts, CZ Fabio Donato, University of Ferrara, IT Lotta Lekvall, Nätverkstan, SE Gerald Lidstone, Goldsmiths, University of London, UK Pia Strandman, Helsinki Metropolia University of Applied Sciences, FI Svetlana Waradzinova, Academy of Performing Arts in Bratislava (VSMU), SK
2011-2013	Cristina Ortega Nuere (President), University of Deusto, ES Blanka Chládková, Janacek Academy of Music and Performing Arts, CZ Manuèle Debrinay-Rizos, Ecole nationale supérieure des Arts et Techniques du Théâtre, FR Fabio Donato, University of Ferrara, IT Gerald Lidstone, Goldsmiths, University of London, UK Jaakko Pitkänen, Mikkeli University of Applied Sciences, FI Annick Schramme, University of Antwerp / Antwerp Management School, BE

2013-2015	Annick Schramme (President), University of Antwerp / Antwerp Management School, BE Maria Bäck, Arcada University of Applied Sciences, FI Blanka Chládková, Janáček Academy of Music and Performing Arts, CZ Manuèle Debrinay-Rizos, Ecole nationale supérieure des Arts et Techniques du Théâtre, FR Fabio Donato, University of Ferrara, IT Carla Figueira, Goldsmiths, University of London, UK Marcin Poprawski, Adam Mickiewicz University in Poznan, PL
2015-2017 - Last updated January 2017	Annick Schramme (President), University of Antwerp / Antwerp Management School, BE Maria Bäck, Arcada University of Applied Sciences, FI Manuèle Debrinay-Rizos, Aix-Marseille University, FR Bernd Fesel, european centre for creative economy (e.c.c.e.), DE Ana Gaio, City, University of London, UK Francesca Imperiale, University of Salento, IT Marcin Poprawski, Adam Mickiewicz University in Poznan, PL Marilena Vecco, Erasmus University Rotterdam, NL

MAIN PARTNER AND PERMANENT EX-OFFICIO MEMBER OF THE BOARD

YEARS

1992-1995	Mercedes Giovinazzo, Master in Arts Management ESC Dijon, FR
1995-2002	Mercedes Giovinazzo, Council of Europe

ENCATC INTERNATIONAL CORRESPONDENT BOARD MEMBERS

YEARS

2013-2015	Richard Maloney, Boston University, USA Jerry C Y Liu, National Taiwan University of Arts, TW
2015-2017	Alan Salzenstein, Association of Arts Administration Educators (AAAE) and DePaul University of Chicago, USA Jerry C Y Liu, Taiwan Association of Cultural Policy Studies (TACPS) and National Taiwan University of Arts, TW

ENCATC annual meetings

Since 1992 ENCATC has held General Assemblies for its members. Beginning in 1993, the General Assemblies were organised alongside an annual meeting for members, first taking form in Annual Seminars from 1993-2000, then in Annual Conferences from 2001-2016. In 2017, ENCATC has started to organise its first Annual Congress format including the Cultural Policy Research Award Ceremony, the Young and Emerging Researchers' Forum, its Members' Forum, and the Congress.

ANNUAL MEETINGS OF ENCATC MEMBERS			
	YEAR	PLACE	TITLE
	1992	Warsaw, Poland	General Assembly
1 st	1993	Berlin, Germany	Annual Seminar
2 nd	1994	Warsaw, Poland & Strasbourg, France	Annual Seminar "Prospects for the Training of Arts Managers and Administrators"
3 rd	1995	Berlin, Schildow, Germany	Annual Seminar "The Role of the Artists in Changing Societies. Challenge to train next century's cultural managers"
4 th	1996	Turin, Italy	Annual Seminar "The changing context of Cultural Management in Europe: implications, prospects and strategies for educational systems and training programmes"
5 th	1997	Bilbao, Spain	Annual Seminar "Training in Cultural Tourism Management or How to sustain our common Cultural Heritage"
6 th	1998	Uppsala, Sweden	Annual Seminar "New Maps for New Territories: Artistic Production in Change- What are the implications for arts management education and training?"
7 th	1999	Paris, France	Annual Seminar "Cultures of Europe – Views, Angles and Perspectives. Ten years after the fall of the Berlin Wall-what are the cultural dynamics?"
8 th	2000	Turku, Finland	Annual Seminar "Innovative Learning Strategies for Cultural Management Training"
9 th	2001	Saint Petersburg, Russia	Annual Conference "How far can we use theory to teach about the real world?"
10 th	2002	Dartington, UK	Annual Conference "From rule books to kite flying..."
11 th	2003	Turin, Italy	Annual Conference "International Conference on Cultural Management, Education and Training"
12 th	2004	Krakow, Poland	Annual Conference "Managing Cultural dynamics within the renewed Europe"
13 th	2005	Potsdam, Germany	Annual Conference "Culture Management and the question of values in a shifting landscape"

14 th	2006	Bratislava, Slovakia	Annual Conference "Competence in Diversity – Diversity in Competence"
15 th	2007	Göteborg, Sweden	Annual Conference "Entrepreneurship, Culture and Education"
16 th	2008	Lyon, France	Annual Conference "Intercultural Dialogue and Project Management: new Training Programmes in a context of major challenges"
17 th	2009	Barcelona, Spain	Annual Conference "Creativity and Innovation through Education and Culture"
18 th	2010	Brussels, Belgium	Annual Conference "Can I Google it?"
19 th	2011	Helsinki, Finland	Annual Conference "Culture Forecast"
20 th	2012	London, UK	Annual Conference "Networked Culture"
21 st	2013	Antwerp, Belgium	Annual Conference "Rethinking Education on Arts and Cultural Management"
22 nd	2014	Brno, Czech Republic	Annual Conference "Challenges for the Arts and Culture: Is it just about money?"
23 rd	2015	Lecce, Italy	Annual Conference "The Ecology of Culture: Community Engagement, Co-creation, Cross Fertilization"
24 th	2016	Valencia, Spain	Annual Conference "Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!"
25 th	2017	Brussels, Belgium	Annual Congress "Click, Connect and Collaborate! New directions in sustaining cultural networks"

Other ENCATC events by type (selection)

ENCATC STUDENT CONFERENCES		
YEAR	PLACE	TITLE
2004	Krakow, Poland	Managing Cultural Dynamics within the renewed Europe
2005	Potsdam, Germany	Tampering with Boundaries – The Cultural Manager
2006	Bratislava, Slovakia	How to develop an international multicultural project
2008	Lyon, France	<i>No title</i> (Included in Annual Conference)
2009	Barcelona, Spain	How to be really creative in the management of the arts?
2010	Brussels, Belgium	Discover the heart of Europe

YOUNG RESEARCHERS' FORUMS		
YEAR	PLACE	TITLE
2008	Lyon, France	2 nd Young Researchers' Forum on Cultural Policy
2009	Barcelona, Spain	3 rd Young Researchers' Forum on Cultural Policy
2010	Brussels, Belgium	4 th Young Researchers' Forum on Cultural Policy
2011	Helsinki, Finland	5 th Young Researchers' Forum on Cultural Policy
2012	London, UK	6 th Young Researchers' Forum on Cultural Policy
2013	Brussels, Belgium	7 th Young Researchers' Forum on Cultural Policy
2015	Lecce, Italy	8 th Young Researchers' Forum on Cultural Policy
2016	Brussels, Belgium	9 th Young Researchers' Forum on Cultural Management and Policy
2017	Brussels, Belgium	10 th Young and Emerging Researchers' Forum on Cultural Management and Policy

ANNUAL RESEARCH SESSIONS		
YEAR	PLACE	TITLE
2010	Brussels, Belgium	1 st Annual ENCATC Research Session
2011	Helsinki, Finland	2 nd Annual ENCATC Research Session
2012	London, UK	3 rd Annual ENCATC Research Session
2013	Antwerp, Belgium	4 th Annual ENCATC Research Session
2014	Brno, Czech Republic	5 th Annual ENCATC Research Session
2015	Lecce, Italy	6 th Annual ENCATC Research Session
2016	Valencia, Spain	7 th Annual ENCATC Research Session
2017	Brussels, Belgium	8 th Annual ENCATC Research Session in Brussels

ANNUAL POLICY DEBATES

YEAR	PLACE	TITLE
2011	Antwerp, Belgium	1 st ENCATC/UA Policy Debate "Opportunities of crisis: Managing the impact of the financial crisis in Europe, designing innovative strategies and forecasting possible futures"
2012	Brussels, Belgium	2 nd ENCATC Policy Debate "Responding to the crisis with culture: towards new models of governance for the cultural sector"
2013	Brussels, Belgium	3 rd ENCATC Policy Debate "Responding to the crisis with culture: towards new governance and business models for the cultural sector"
2014	Brussels, Belgium	4 th ENCATC Policy Debate on "Financing the Arts in Challenging Times: Policies, Business Models and Good Practice from Europe and the USA"
2015	Brussels, Belgium	5 th ENCATC Policy Debate "Teaching and Learning Cultural Entrepreneurship in the 21st Century"
2016	Brussels, Belgium	6 th ENCATC Policy Debate "European Cultural Leadership and the role of the artist"
2017	Brussels, Belgium	7 th ENCATC Policy Debate "What role for Brussels and its cultural institutions in the EU strategy for cultural external relations?"
2017	Antwerp, Belgium	8 th ENCATC Policy Debate "Issues and trends in cultural policy at an international level"

ACADEMIES ON CULTURE IN EXTERNAL RELATIONS

YEAR	PLACE	TITLE
2012	Brussels, Belgium	1 st ENCATC Academy "Cultural Relations and Diplomacy"
2013	Brussels, Belgium	2 nd ENCATC Academy "Cultural Relations & Diplomacy- Focus: Middle East, Northern Africa & Arabian Peninsula"
2014	Brussels, Belgium	3 rd ENCATC Academy "Culture in External Relations: Focus on Asia"
2014	Brussels, Belgium	4 th ENCATC Academy "Culture in External Relations and Cultural Diplomacy: Focus on the Americas"
2015	Taipei, Taiwan	5 th ENCATC Academy "International Cultural Relations: New Initiatives in Taiwan, East Asia and Europe"
2017	Brussels, Belgium	6 th ENCATC Academy "The question of culture in Europe's refugee crisis"

INTERNATIONAL STUDY TOURS

YEAR	PLACE	TITLE
2013	New York, USA	1 st ENCATC International Study Tour
2014	Shanghai, China	2 nd ENCATC International Study Tour

2016	Barcelona, Spain	3 rd ENCATC International Study Tour
2016	Boston, USA	4 th ENCATC International Study Tour
2016	Barcelona, Spain	5 th ENCATC International Study Tour with AAAE
2017	Abu Dhabi, Sharjah, and Dubai, UAE	6 th ENCATC International Study Tour

MASTERCLASSES

YEAR	PLACE	TITLE
2013	Brussels, Belgium	ENCATC Masterclass on Festival and Event Management
2014	Paris, France	ENCATC Masterclass on "European Cultural and Creative Luxury Industries: Key Drivers for European Jobs and Growth"
2015	Brussels, Belgium	ENCATC Masterclass "Digital Tools for Cultural Managers"
2016	Brussels, Belgium	ENCATC Masterclass "Leadership Development in the cultural sector: paradigms, pedagogies and practices"

RESEARCH AWARD CEREMONIES

YEAR	PLACE	TITLE
2014	Brno, Czech Republic	1 st ENCATC Research Award Ceremony
2015	Brussels, Belgium	2 nd ENCATC Research Award Ceremony
2016	Brussels, Belgium	3 rd ENCATC Research Award Ceremony
2017	Brussels, Belgium	4 th ENCATC Research Award Ceremony

CULTURAL HAPPY HOURS

Launched in 2013 and through December 2017, ENCATC has organised 38 Cultural Happy Hour events (34 in Brussels, 1 in Paris, 1 in Venice, and 2 in Spain).

BREAKFAST TRAININGS

Launched in 2015, and through December 2017, ENCATC has organised 18 Breakfast Training events in Brussels.

OTHER EVENTS		
YEAR	PLACE	TITLE
2004	Barcelona, Spain	Workshop "Workshop "Designing simulation games to cultural management training"
2005	Brussels, Belgium	Workshop "Workshop "Enhancing the European Cooperation in the Cultural Management Higher and Vocational Education Area"
2005	Brussels, Belgium	Workshop "Rethinking the Interaction Between Culture, Art and City and the Process of Implementing Urban Policies"
2006	Bilbao, Spain	Workshop "Analysis of Methodologies used by Cultural Observatories and Statistical Centres. Guidelines for Trainers and Researchers"
2006	Krakow, Poland	Workshop "Making New Paths – Challenges in Cultural Management Education. Case of Poland"
2007	Lille, France	Workshop "Population, Museums and Territories"
2007	Lyon, France	Workshop "The Agenda 21 for Culture: Towards a new cultural governance"
2009	Chicago, USA	Conference "Creative Entrepreneurship and Education in Cultural Life"
2009	Brussels, Belgium	Seminar "Can we build creative cities and regions?"
2009	Venice, Italy	Seminar "Audience policies in Venice"
2010	Utrecht, Netherlands	Seminar "Artists contributing to urban sustainability"
2010	Brussels, Belgium	Debate "From Cultural Diplomacy to Cultural Cooperation?"
2010	Göteborg, Sweden	Seminar "Cultural Innovation"
2011	Split, Croatia	Seminar "'Le patrimoine et les politiques publiques : Quelle gouvernance, quels enjeux ?"
2011	Bratislava, Slovakia	Seminar "ENCATC – EUNIC and cultural diplomacy of the smaller states"
2011	London, UK	Conference "Making Change "Social Entrepreneurship within the creative and cultural industries"
2011	Ferrara, Italy	Conference "Understanding Heritage"
2012	Helsinki, Finland	Conference "Arts – Health – Entrepreneurship"
2012	Brno, Czech Republic	Workshop "Performing Arts Management"
2013	Bilbao, Spain	ENCATC / BIME Workshop "Inventing the Album of 2025"
2013	Brussels, Belgium	Conference "What's culture's contribution to Europe?"
2014	Brussels, Belgium	ENCATC Information session: Creative Europe, Horizon 2020, Erasmus+
2014	Paris, France	Plenary Session "Arts Administration Education Around the World: A Global Comparison"

2014	Paris, France	Advanced Seminar on "Rethinking Cultural Evaluation: Going Beyond GDP"
2014	Singapore, Singapore	Workshop "Asia-Europe Cultural Dialogue"
2014	Tokyo, Japan	Seminar "Towards New Collaboration between Japan and Europe"
2015	Bristol, UK	Sormena "Expedition in Bristol, UK"
2015	Dortmund, Germany	Sormena "Expedition in Dortmund, DE"
2016	Brussels, Belgium	Seminar "Cultural Leadership and the place of the artist"
2016	Brussels, Belgium	Seminar "Digital Storytelling - The age of the 6 second fragment"
2017	Taipei, Taiwan	Seminar "Culture governance and leadership"
2017	Venice, Italy	1 st ENCATC Capacity Building Days and Youth in Action Day
2017	Edinburgh, UK	1 st Global Conversations
2017	Brussels, Belgium	2 nd Global Conversations

LABELLED EVENTS

Launched in 2016, 12 events organised by members in Belgium, Croatia, the Czech Republic, Romania, Italy, and France have received the ENCATC label until December 2017.

ENCATC publication series

ENCATC JOURNAL OF CULTURAL MANAGEMENT & POLICY

YEAR	VOLUME/ISSUE
2011	Volume 1, Issue 1
2012	Volume 2, Issue 1; Volume 2, Issue 2
2013	Volume 3, Issue 1
2014	Volume 4, Issue 1
2015	Volume 5, Issue 1
2016	Volume 6, Issue 1
2017	Volume 7, Issue 1

/encatcSCHOLAR

YEAR	VOLUME/ISSUE
2013	Issue #01
2013	Issue #02
2015	Issue #03
2015	Issue #04
2016	Issue #05 "Digitalization and the cultural field"
2016	Issue #06 "The Ecology of Culture"
2017	Issue #07 "Cultural Management Education in Risk Societies"
2017	Issue #08 "The question of culture in Europe's refugee crisis"

ENCATC BOOK SERIES ON CULTURAL MANAGEMENT AND CULTURAL POLICY EDUCATION

YEAR	TITLE	AUTHOR	ISBN
2015	<i>When Cultural Policies Change: Comparing Mexico and Argentina</i>	Elodie Bordat-Chauvin	978-2-87574-309-1
2016	<i>The Creative City. Cultural Policies and urban regeneration between conservation and development</i>	Alessia Usai	978-2-8076-0192-5
2017	<i>Fair Cooperation. A New Paradigm for Cultural Diplomacy and Arts Management</i>	Annika Hampel	978-2-8076-0469-8
2017	<i>Public-Private Partnership in the Cultural Sector. A comparative Analysis of European Models</i>	Elena Borin	978-2-8076-0367-7

ENCATC ANNUAL CONFERENCE PROCEEDINGS

YEAR	TITLE	ISBN
2015	<i>The Ecology of Culture: Community Engagement, Co-creation, Cross Fertilization</i>	978-92-990036-5-7
2016	<i>Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!</i>	978-92-990036-2-6

ENCATC books

YEAR	TITLE	ISBN
2003	<i>Training in Cultural Policy and Management: International Directory of Training Centers in Europe, Russian Federation, Caucasus, Central Asia</i>	-
2005	<i>What Makes Sense?" - Cultural management and the Question of values in a Shifting Landscape.</i>	978-92-990036-0-2
2007	<i>Models of Networks Management in the Cultural Sector</i>	978-92-990036-1-9
2007	<i>ENCATC 15 years Together</i>	-
2008	<i>Address book with participants of the 15th ENCATC Annual Conference</i>	-
2008	<i>15th Annual Conference in Western Sweden 2007. On Entrepreneurship and Education in Cultural Life. 2007</i>	978-91-633-2547-2
2008	<i>16^e conférence annuelle du réseau ENCATC « Dialogue interculturel et management de projets : des enjeux majeurs pour de nouvelles formations »</i>	978-92-990036-3-3
2010	<i>17th ENCATC Annual Conference on Creativity and Innovation in Barcelona, Spain, 2009</i>	978-92-990036-4-0
2012	<i>Arts - Health - Entrepreneurship?</i>	978-952-5797-72-5
2017	<i>Social Media Toolkit for Cultural Managers</i>	978-92-990036-6-4
2017	<i>The story of ENCATC: 25 years of cultural management and policy in Europe</i>	978-92-990036-8-8
2017	<i>Click, Connect and Collaborate! New directions in sustaining cultural networks</i>	978-92-990036-7-1

ENCATC transnational cooperation projects

YEAR	NAME	AIM	FUNDER
1997-1999	CALLIOPE	Provide training for trainers.	-
1999	MIMEH	Develop Models of Innovative Management in European Heritage.	-
1998-2001	Mosaic I	Provide technical assistance project for the countries of South East Europe.	Council of Europe
2000	Include	Pilot project focusing on training needs and job creation.	Interarts

2000	Impressario	Develop common curriculum design, cross-Atlantic mobility of trainers and students and on-line arts management library. European-American virtual academy for the arts, culture and media. Further development of the partnership between three European and three American organisations (including ENCATC and AAAE).	Self-financed
2001	INNOCULT	Set up a training platform intended for professional cultural managers. Survey on emerging needs and creation of tools.	-
2002-2003	Mosaic II	Expand on Mosaic I, project for the countries of south east Europe.	Council of Europe
2002-2003	STAGE	Initiate and implement a South Caucasus strategy for training trainers.	-
2002-2004	Culture Capital Creation	Exchange experience, generate ideas, and assess the interplay between business, culture, and educational sectors	European Commission
2003	South East European Training of Trainers Academy	Actively explore issues related to "Capacity building and sustainability of emerging cultural institutions" and to provide knowledge, know-how, methodological insights and educational tools regarding the progressive development of training competence in the cultural sector (training of practitioners as trainers).	UNESCO
2003	UNESCO Directory/ ENCATC member directory	Create a database of member institutions.	UNESCO
2003-2005	Eurocult21	Strengthen the role of cultural policies in urban management in order to ensure the importance that cities play as cultural centres.	European Commission
2004-2010	Synaxis Baltica	Establish the Baltic Sea Region Platform of Students' September Academies for cultural management and cultural policy	UNESCO
2005-2006	SECEB –Sharing experience on Cultural education realising the Bologna Process	Generate knowledge, experience and new ideas connected to employability, mobility and quality assurance system, through different kinds of workshops and meetings.	European Commission
2005-2007	VANIA Training in Transnational Cultural Co-operation projects	Meet the strong challenges that face managers and policy makers on the European cultural scene as cultural projects will have to be organised on a collaborative basis across frontiers.	European Commission
2008-2010	Museums' Literacy (MusLi)	A platform for museums, administrations and training institutions to overcome barriers to cultural literacy through museum activities.	European Commission
2008-2010	Digital Extra	Develop training courses with associated e-Learning material to create digital exhibitions.	European Commission

2008-2010	Artists Learning and Moving	Analyse the impact of mobility of artists in Europe from an educational and Lifelong Learning perspective.	European Commission
2009-2011	Trans Europe Express (tee)	Give international experience to cultural management students.	Université Catholique de l'Ouest in Angers, France
2010	Monitors of Culture	Reflect on the role of culture observatories in the future in Europe. An initiative of the ENCATC working group "Cultural Observatories and Information and Knowledge".	European Commission
2010	E=MU ² Museums and Municipalities	Show how museums can contribute to local development; the benefits derived from this relationship; and shed light on existing partnerships between museums and local municipalities. An initiative of the ENCATC Thematic Area "Museums in Europe".	European Commission
2011-2013	CREAM - Creative blended mentoring for cultural managers	Mapping the competences needed in the cultural sector by involving different stakeholders and from there elaborating a creative blended mentoring system deployed into learning outcomes to foster creativity, entrepreneurship, and intercultural skills for the beneficiaries.	European Commission
2013-2015	Cultural Heritage Counts for Europe	Develop an EU strategy for cultural and natural heritage – a strategy that values heritage as a crucial asset and resource and that is fully integrated within the EU's key economic priorities as set out in the overall EU strategy for 2020.	European Commission
2013-2016	ADESTE Audience Developer: Skills and Training in Europe	Promote the development of a new professional profile for the European cultural and creative sector, with specific expertise related to audience development and engagement.	European Commission
2014	Creative Networks	To create a long-lasting platform for cultural networks across Asia and Europe acting in the field of cultural management and cultural policy.	Asia Europe Foundation
2014-2016	European Cultural Leadership/ The Fika Project	Develop an educational program that provides an increase in capacity, skills and knowledge for leaders in the European cultural field.	European Commission
2015-2016	Cultural leadership and the place of the artist	Develop an urgent debate about artistic practice, cultural policy and the role of the artist in public life with and within the cultural sector, both in terms of practitioners and policy makers.	Arts & Humanities Research Council (AHRC)
2017-2019	CONNECT Knowledge Alliance	Promote innovative cooperation between universities and enterprises in the cultural sector across Europe.	European Commission

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

It is a membership NGO gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was created in 1992 to encourage the exchange of knowledge, methodologies, experiences, comparative research and regular assessment of the sector's training needs in the broad field of cultural management from a European point of view through a wide range of working groups, projects, activities and events. ENCATC holds the status of an NGO in official partnership with UNESCO, of observer to the Steering Committee for Culture of the Council of Europe, and is co-funded by the Creative Europe programme of the European Union.

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