



ENCATC news

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

ISSUE N° 116

DIGEST VERSION FOR OUR FOLLOWERS





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NOTE FROM THE EDITOR

Building a stronger Europe: new initiatives announced this month to further boost role of youth, education and culture policies

Dear colleagues,

May was a busy month in Brussels! More than ever, in the past weeks, the European Commission has seriously acted to advance work to build a European Education Area by 2025, reinforce the cultural dimension of the European Union, and bolster youth participation, with a new set of measures, including a new Youth Strategy and a new Agenda for Culture.

Why? Initial results of a Eurobarometer survey revealing Europeans' views on key initiatives designed to build a European Education Area published on 22 May show that more than 9 in 10 respondents in all countries think it would be useful to give students the chance to work with people from other countries on innovative projects, within networks of European Universities. It also shows 84% of the young people surveyed would like to improve their command of a language they have already learned, and that 77% would like to learn a new language. In addition, recent data show EU citizens believe culture is the most important factor in creating a sense of community. But 36% don't currently participate in cultural activities, so increasing cultural participation would bring Europeans closer together.

In response to these important findings, the Commission has decided to craft an ambitious package including: an overarching Communication on **"Building a Stronger Europe: the role of youth, education and culture policies"** which outlines how the Commission is taking forward the Gothenburg agenda and the European Council's mandate; a **Youth Strategy for the period 2019–2027** to empower Europe's youth and give them a stronger voice in EU policymaking, reflecting the importance the Commission attaches to investing in young people and their future; **proposals for Council Recommendations on High Quality Early Childhood Education and Care Systems** to lay the foundations for later success in life; on the Automatic Mutual Recognition of Diplomas and Learning Periods Abroad to facilitate learning mobility in Europe; and on improving the **Teaching and Learning of Languages** to ensure that more young people become proficient in foreign languages; and last but not least a **New Agenda for Culture** meant to use the full potential of culture in building a more inclusive and fairer Union, supporting innovation, creativity, sustainable jobs and growth and in reinforcing the external relations of the EU.

As part of the initiatives announced by the Commission, work continues on other aspects of developing the

European Education Area by 2025. The overarching Communication on "Building a Stronger Europe" outlines plans for a **European Student Card** which is designed to boost learning mobility by reducing administrative burdens and costs for students and education and training institutions. This same Communication also highlights the work being carried out with Member States and the education sector to develop **European Universities**. They will promote innovation and excellence, increase mobility for students and teachers and facilitate language learning. This should also help to make European higher education more competitive. In addition, other actions to support a lifelong learning and innovation-driven approach to education and training will also be developed. The Commission will for instance propose to support the establishment of Vocational Education and Training Centres of Excellence which would promote an active role for vocational education and training in local and regional economic development.

As said by the Vice-President for Jobs, Growth, Investment and Competitiveness, **Jyrki Katainen**, at the occasion of the presentation of these new policy developments, **ENCATC also believes that:** *"Today we are taking further steps to reinforce youth policies, culture and education in the EU. Following last year's Leaders' meeting on education and culture at the Gothenburg Social Summit and the December European Council, we swiftly presented a first set of initiatives addressing key competences for lifelong learning, digital skills as well as fostering common values and inclusive education. The second set of initiatives we are presenting today go a step further, focusing on learning mobility, youth, early childhood education, and learning of foreign languages and culture – all important building blocks for the future of Europe."*

Yours sincerely,



GiannaLia Cogilandro Beyens
ENCATC Secretary General





NEWS FROM ENCATC

NEW MEMBERS

Join us in welcoming these new members as our network grows

University of Rouen Normandy in France

With nearly 30000 students and 40 research laboratories, the University of Rouen Normandy is a major player in teaching and research in the region. With its multidisciplinary character, the URN pays particular attention to the issues of democratization of higher education and social development of the territory. The University's Master of Cultural Projects or Institutions (*Master Direction de projets ou d'établissements culturels*) aims to raise awareness among students of the new challenges of cultural democratization in France and internationally, in the field of performing arts, museums, heritage, and media libraries. The training combines the achievements of university research with the experience of practicing professionals: the ambition is indeed to train professionals able to articulate a theoretical reflection backed by a fine understanding of the works, and to reconcile it with a political cultural action and cultural marketing strategies aimed at diversifying audiences for culture.



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Promo p.a. Foundation in Italy

Promo p.a. is a Lucca based Italian Foundation. The Foundation's special structure links academic experience and skills with those of managers and professional leaders involved in the renewal and reform process of the Public Administration.

Furthermore, Promo p.a. promotes and encourages the modernising process of the P.A. either by directly dealing with the characters, or by collecting, elaborating and developing real best practices cases of administration and renovation.

Promo p.a. wants to support the P.A. in the acknowledgement of a new mission: to be in charge of committing itself as a system facing the complexity and the problems connected to the current reforms. The effort of the PROMO P.A. is an important step to further promote transparency and integrity, prevent conflict of jurisdiction, delays and to complete the process of making the public servants responsible for their actions



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WSB University in Poland

Founded in 1995, WSB University has years of experience in educating students, conducting research and co-operating with state economy. Along with doing research, WSB University is teaching students according to the educational challenges of the modern the world. The institution, being present on the local, state and international level, ensures the excellence in the quality of a diploma and provides wide and unrestricted access to knowledge. With about 8,000 students and nearly 200 employees (academic staff 180), The University's Cultural Management programme aims to educate professional managers with high qualifications, which will enable independent management of an entity conducting activity in the sphere of culture (self-government cultural institution, non-governmental organisation or enterprise conducting activities in the sphere of culture).



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NEWS FROM THE OFFICE

ENCATC appointed ex-officio to the Association of Arts Administration Educators' Board of Directors

On 27 April in the United States, ENCATC Vice-President, Ana Gaio was appointed *ex-officio* to the Association of Arts Administration Educators' board of directors. The appointment is part of the Memorandum of Understanding signed between AAAE and ENCATC in 2016, which



aims at developing cooperation activities between the two networks in the fields of teaching, research, and training. Through this strategic agreement, educators from European universities will be able to coordinate academic and student activities and share in the wealth of knowledge exchange in fields of mutual interest.

ENCATC PRAXIS redesigned! Helping students launch careers in cultural management and policy

ENCATC has redesigned PRAXIS, its online resource for students studying cultural management and policy and member institutions.



Since 2008, PRAXIS has shared more than 1,440 offers. This exciting new platform will have updates in real time and provide even more opportunities for the next generation of cultural managers to get a head start on building strong careers. The new online platform will replace the previous e-magazine format. This means, students will have private and unlimited direct access to new weekly offers for internships as well as skills and training. ENCATC will continue monthly contributions from young cultural entrepreneurs and reporting on mobility, employment and labour market trends concerning students and young professionals.

LEARN ABOUT OUR MEMBERSHIP TO GET ACCESS:

<https://www.encatc.org/en/members/>

ENCATC's Marie-Claire Ricome Internship programme welcomes Eva Zilio!

We are strongly committed to offering valuable experiences to students and emerging professionals for them to get footing in today's competitive labour market. ENCATC's successful Marie-Claire Ricome Internship Programme has welcomed more than 65 trainees from 27 countries since 2001. We are very pleased to welcome our newest trainee, Eva Zilio who has studied cultural management and policy at our member institution, the [Faculty of Drama Arts, University of Arts Belgrade](#) in Serbia.

To complete her Master degree under the UNESCO Chair in Cultural Policy and Management, Eva is in Brussels for her an internship at ENCATC, connecting her work in the network's secretariat with her master thesis research. She is investigating the role cultural networks play in fostering the implementation of narratives shaping the EU cultural space.



During her 12 week internship, Eva will be working on the new ENCATC PRAXIS e-platform. Under the supervision of the communication staff, she will be helping to launch, curate and run the new website for students studying cultural management and policy at ENCATC membership institutions in 37 countries around the world.

"I'm thrilled to have this opportunity at ENCATC. I heard so much about the network during my studies and the important work it and the members are doing for cultural management and policy. Moreover, it fits perfectly with my Master's thesis where I aim to examine which narratives on Europe a network like ENCATC is promoting and how it is done. From my perspective, society can be seen as a meaning-forming platform which is staging the idea of community for the wider audience represented by the citizens, through different cultural patterns and expressive tools. Focus of my research is thus Europe and its stories, trying to understand how narratives are, nowadays, still crucial in shaping and promoting a sense of belonging to a common idea. I am sure ENCATC will be a perfect case study for my topic," says Eva.



WHAT HAS HAPPENED?

AGENDA

People, Places & Meetings

ENCATC, led by its Board or Directors and Secretary General, regularly works to foster synergies, develop projects, and expand the network's visibility in Europe and beyond. Here's a selection of our recent agenda:

27 April in Brussels, Belgium: ENCATC Secretary General, GiannaLia Cogliandro Beyens met with Savina Tarsitano, an artist and ENCATC member with Espronceda in Spain, to discuss an exciting collaboration with ENCATC member, the Oficina del Historiador de la Ciudad in Cuba.

2 May in Brussels, Belgium: ENCATC Secretary General, GiannaLia Cogliandro Beyens met with EUNIC to explore synergies for the 2018 ENCATC Academy on Culture in External Relations in Tokyo, Japan next 8-9 November.

14 May in Brussels, Belgium: ENCATC Secretary General, GiannaLia Cogliandro Beyens met with Eleonora Psenner, a researcher at Eurac, a ENCATC member, to discuss research opportunities and future collaborations.

15 May in Brussels, Belgium: ENCATC Secretary General, GiannaLia Cogliandro Beyens met with Gaetano Scognamiglio from the Tuscany Region to learn about its involvement in LuBeC Lucca Beni Culturali and the possibilities to create synergies around cultural heritage activities.

15 May in Brussels, Belgium: ENCATC Secretary General, GiannaLia Cogliandro Beyens met with representatives from the Unioncamere - the Italian Union of Chambers of Commerce, Industry, Crafts and Agriculture to talk about creating links between ENCATC and the work they are implementing around cultural heritage.

24 May in Brussels, Belgium: ENCATC Secretary General, GiannaLia Cogliandro Beyens attended the inauguration of the European Private Heritage Week which has the aim, among others, to raise awareness on the contribution of private owners of heritage buildings to society and foster exchanges between owners/managers and the public.



ENCATC Secretary General, GiannaLia Cogliandro Beyens meeting with members in Brussels: Eleonora Psenner (left) and Savina Tarsitano (right).

CAPACITY BUILDING

ENCATC's Working Group on Evaluation goes to Manchester

On 27 April in Manchester, United Kingdom, ENCATC held its 4th meeting for its Working Group "Evaluation of International and European Transnational Cultural Projects" in partnership with its member, The Audience Agency.

Hosted by the British Council, 14 participants from Croatia, France, Spain, and the United Kingdom gathered to explore ["Evaluation Methodologies of the audience: profiling, satisfaction survey, qualitative approaches"](#).



Top: ENCATC Board member, Dea Vidović opens the Working Group meeting. Bottom: participants gathered at the British Council for the one-day programme.

ENCATC members, Pascale Bonniel Chalier from University Lyon2 and Jonathan Goodacre from The Audience Agency outlined different issues related to audience evaluation in cultural projects. The **differing forms of participation and engagement** and the required **methods and techniques** led on to a range of consequent themes. This included the **role and legitimacy of audience evaluation** in making the case for culture as well as tackling issues around universal measures versus local factors, a subject discussed in a lively round table with Anne Torreggiani of The Audience Agency and Phil Cave, formerly of Arts Council England.

Franco Bianchini from the University of Hull analysed the results of an independent evaluation carried on **Hull, UK Cultural Capital in 2017**. He mainly underlined results on **increasing and diversifying audience locally**, thanks to this cultural programme. The British Council presented its research on the impact at international level and the National Centre for early music of York presented the Cuppa and Chorus project for the elderly evaluated through an innovative qualitative method. In the afternoon, participants split into 3 groups to work on different subjects: international cooperation, quantitative resources; and inner time qualitative methods.



NETWORKING

ENCATC's Cultural Happy Hour holds its first event in the Czech Republic!

On 17 May, the 44th ENCATC Cultural Happy Hour was organised at the Prague Creative Centre for 34 guests from 10 countries. It was a unique opportunity for our guests to visit this new hub established by Prague City Hall to be the city's living and creative laboratory that links active inhabitants, representatives of non-governmental organisations and the private sector with representatives of the public sector to allow them to discover innovative solutions for a creative city and have the output of their cooperation integrated in the urban development strategy.



During this visit, ENCATC Board Member, Michal Laznovsky from DAMU - Theatre Faculty of AMU in Prague, presented the Centre for Architecture and Metropolitan Planning (CAMP) which guests would visit the next day.

This was a special Cultural Happy Hour as it was organised for students, young and early professionals attending the 2nd ENCATC Capacity Days and Youth in Action Day (17-19 May in Prague). The evening networking event had the particularly ambition to create transnational professional ties among students who will be tomorrow's cultural managers.

This was also the first time the ENCATC Cultural Happy Hour was held in the Czech Republic. The popular networking initiative, first launched by ENCATC in 2013 has now organised events in Belgium, the Czech Republic, France, Italy, the Netherlands, and Spain.

LEARN MORE ABOUT THE ENCATC CULTURAL HAPPY HOURS WITH OUR SUMMARY REPORT:

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

CAPACITY BUILDING

ENCATC's 2nd Capacity Days and Youth in Action Day goes to Prague

From 17-19 May in Prague, ENCATC held its 2nd Capacity Days and Youth in Action Day attracting 34 participants from 10 countries.

The labour market in Europe's cultural sector is highly competitive. A strong foundation of knowledge, practical skills, and professional contacts is key for boosting employability of young people in Europe's cultural sector. Furthermore, fostering engagement of young people, preparing them for success in our field, and offering them opportunities to shine early in their careers is how we can ensure Europe will have a strong and sustainable cultural sector in the future.

The [three-day interactive and intensive training programme](#) had a special focus on cultural heritage and is one of the events taking place during the European Year of Cultural Heritage. Participants took part in seminars, self-directed work, and on-site study visits to meet with top cultural managers and influencers in Prague. Participants came away with increased knowledge about European programmes and policies impacting the cultural and creative sector and cultural heritage, innovative cultural management practices, European advocacy work in culture, and European project development and project management.





UPCOMING EVENTS

SPOTLIGHT

2018 ENCATC CONGRESS

26th ENCATC Congress

Beyond EYCH2018.
What is the cultural horizon?

Opening up perspectives
to face ongoing
transformations



A PROUD PARTNER OF

The ENCATC Congress is proud to be a partner of the European Year of Cultural Heritage!



In addition to the special focus on cultural heritage, we'll also look beyond the European Year for what is on the horizon for cultural management and policy in Europe and beyond. Moreover, as the leading European network at the intersection of culture and education, ENCATC will bring unique perspectives and expertise to EYCH.

A CRUCIAL TOPIC FOR ONGOING TRANSFORMATIONS

Culture is changing directions. New beliefs, customs and norms; new symbols and languages; new concepts and paradigms; new demands and expressions, are emerging and impacting the behaviours of individuals and communities, and organisations as well. Indeed, people around the world are changing. They are facing radical challenges that are transforming their ways of thinking, interacting, working and living at different levels. We all are witnesses and protagonists of a wide world transition shaped by various phenomena that are upsetting the main referent points upon which we have built or destroyed values, identities, economies and lives.

This major international gathering will focus on the ongoing cultural transformations and claims according to a socio-anthropological approach to critically analyse and contextualize the role of education and research in shaping the process by which culture and values are built, transmitted and appropriated, and to re-frame with new views, approaches and perspectives their contributions to a common European Cultural Heritage, its sustainability and exploitation for inclusive growth.

We cannot disregard how the planet sustainability, intercultural interaction, terrorism, and the digital shift are shocking, breaking down, and transforming our individual, societal and economic symbols, status and order, towards unknown dimensions and directions.

In the framework of the European Year of Cultural Heritage, ENCATC calls on the need to define in advance a response to these great ongoing issues. A call to open up for a deeper reflection on the intersections between past- present- and future-making practices and legacies, for a contingent approach to cultural management and policy education, research and practice and for innovative research to build comprehensive forward-looking scenarios, knowledge, skills and competences to enable such a transition.

KEY QUESTIONS TO OPEN UP OUR PERSPECTIVES AND FACE ONGOING TRANSFORMATIONS

During the Congress eminent experts from all over the world will share different points of view, analyse the latest research available, and answer questions:

- What is the cultural horizon for Europeans?
- Are we maintaining cultural continuity or disrupting it?
- How do we reconcile the old order with the new one?
- How can we take into account every upheaval affecting our countries, European values, and affecting us and our organisations on a daily basis?



4-DAY PROGRAMME FOR AN INTERNATIONAL AUDIENCE

A dynamic programme hear the most innovative ideas, insightful learnings, and actionable methods coming out of the cultural management and policy field. From education, research, training and practice – we've got your needs covered.

26 SEPTEMBER	09:30	Registration opens
	10:00-12:45	ANNUAL MEMBERS' FORUM, PART I. <i>Attention! This part of the programme is only for members of ENCATC, AAAE & TACPS.</i>
	10:00-12:30	11TH YOUNG RESEARCHERS' FORUM
	12:45-14:00	Networking Lunch
	14:00-15:00	ANNUAL MEMBERS' FORUM, PART II. <i>Attention! This part of the programme is only for members of ENCATC, AAAE & TACPS.</i>
	15:00-15:30	Coffee Break
	15:30-17:30	26TH ENCATC GENERAL ASSEMBLY <i>Attention! Only ENCATC members may attend.</i>
	18:00-21:00	WELCOME SPEECHES AND NETWORKING COCKTAIL FOR ALL CONGRESS PARTICIPANTS
27 SEPTEMBER	09:30-10:00	Registration
	10:00-15:30	OPENING PERSPECTIVES, SHARING PERCEPTIONS EXPERIENCE
	15:30-17:30	DEBRIEFING SESSION OF ONGOING TRANSFORMATIONS
	17:30-18:45	KEYNOTE BY PROFESSOR JEAN-LOUIS FABIANI FOLLOWED BY A
	19:00-20:00	5TH ENCATC RESEARCH AWARD CEREMONY
	20:00-22:00	Networking Cocktail
28 SEPTEMBER	09:30	Registration opens
	10:00-12:30	EDUCATION & RESEARCH SESSION, PART I.
	12:45-14:00	Networking Lunch
	17:30-18:45	EDUCATION & RESEARCH SESSION, PART II.
	16:00-18:00	PLENARY SESSION: WIDEN THE HORIZON
	19:00-21:00	CELEBRATING CULTURAL DIVERSITY - FRH TORCH <i>Cultural programme and closing network cocktail.</i>
29 SEPTEMBER	<p><i>Timing will depend on which tour is selected as some require more transportation time.</i></p> <p>INTERNATIONAL STUDY TOUR (OPTIONAL)</p> <ul style="list-style-type: none"> Mogosoia Palace Peles Castle National Village Museum 	

YOUR CONGRESS QUICK LINKS:



KEYNOTE SPEAKER,
Professor Jean-Louis Fabiani, member of the Institute for Advanced Study in Princeton, USA and Professor at the Central European University in Budapest



OPEN CALLS

[CALL FOR ABSTRACTS](#)

Deadline 5 June



[CALL FOR POSTERS](#)

Deadline 5 June



[CALL FOR TEACHING DEMONSTRATIONS](#)

Deadline 5 June



[CALL FOR APPLICATIONS FOR THE 5TH ENCATC RESEARCH AWARD](#)

Deadline 8 June

INTERNATIONAL STUDY TOURS



[MOGOSOAIA PALACE](#)



[PELES CASTLE](#)



[NATIONAL VILLAGE MUSEUM](#)

PRACTICAL INFO



[TARGET AUDIENCE](#)



[REGISTRATION + EARLY BOOKING DISCOUNT UNTIL 15 JUNE](#)



[FEES](#)

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MORE 2018 ENCATC EVENTS

NETWORKING

5th & 6th ENCATC Working Group Meetings on Evaluation

[CLICK TO REGISTER](#)

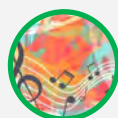
The ENCATC Working Group was created to share evaluation experiences of transnational cultural projects and networks subsidized by EU and improve methodologies as well as to identify rigorous indicators for successful cooperation and share them with EU and international organisations.

2 MEETINGS, 2 CITIES, 2 THEMES IN 2018



19 June 2018 in Potsdam, Germany

[Evaluation issues and practices of Network projects and practices: from satisfaction survey to exploration of networking process](#)



13 November in Antwerp, Belgium

[The impact of Festivals and cultural events: knowing, measuring and structuring the public dialogue](#)

Illustration by Freepik.com

NETWORKING

ENCATC International Study Tour

5-7 November 2018 in Tokyo, Japan

[CLICK TO REGISTER](#)

CAPACITY BUILDING

ENCATC Academy on Cultural Relations and Diplomacy

8-9 November 2018 in Tokyo, Japan

[CLICK TO REGISTER](#)



The Study Tour's dynamic three-day programme will take you on exciting **cultural tours** and have you **interacting with leading cultural management and policy experts** and influencers operating in Tokyo's vibrant and fast-paced arts and cultural scene.

The International Study Tour is an educational activity that will bring together educators, researchers, creators, young and senior cultural professionals, and decision makers.

It is aimed to **foster international exchanges** of ideas, **projects** and **best practice** among the participants from Europe, Japan and beyond. It will also **promote cooperation** among European and Japanese **educational and cultural institutions**.

What's more, this event is part of the ENCATC Study Trip to Japan that also includes the **ENCATC Academy on Cultural Relations and Diplomacy**.

Stay tuned for more information, programming and speakers!

The ENCATC Academy will bring together academics, researchers, cultural managers, practitioners, artists, policy makers, public officials, and students for an intense learning experience that will include visits, lectures and seminars.

The aim is to **strengthen links, stimulate cooperation and co-creation of understanding, knowledge and experiences, and fostering project partnerships** between Asia and Europe in the areas of cultural policy, cultural exchange, arts management, and international research and education.

Participants will have increased knowledge and awareness of the **role of cities as important actors in cultural relations and cultural diplomacy** and linking this explicitly to cultural policy and arts management. They will also **gain access to the latest academic material and bibliography** on recent publications from Asia, Europe and North America.

What's more, this event is part of the ENCATC Study Trip to Japan that also includes the **ENCATC International Study Tour**.

Stay tuned for more information, programming and speakers!



ADVOCACY

9th Annual ENCATC Policy Debate

13 November 2018 in
Antwerp, Belgium



SAVE THE DATE!

What are the best practices in cultural governance? How do practices compare and differ across the globe? What will this mean for the future of cultural governance and cultural policy?

This Policy Debate aims to **improve quality and practice of cultural governance** across the globe. Academics, researchers, cultural managers and entrepreneurs, artists, policy makers, international, European and national civil servants, and students will gather for a one-day intensive discussion to **better understand the global picture of good practice in cultural governance**.

Predominantly, what we know at date is gathered from a narrow set of literature and understandings that is mainly western (from predictable locations, for example: UK, USA and Europe).

There is a **need to strengthen understanding of cultural governance in other corners of the world**.

This Policy Debate will be a unique opportunity for the participants to **learn about how arts and cultural organisations are managed outside in major cities around the globe** and thus to bring new ideas and management practices in their own institutions.

ENCATC LABELED EVENT

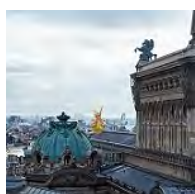


Summer School on Fashion Management

Organised by ENCATC member, the University of Antwerp / Antwerp Management School, this summer school from **27 August - 5 September in Antwerp and Paris** will provide a comprehensive overview of the fashion industry and its dynamics. The unique programme aims at growing managerial talents for the fashion industry, covering topics from fashion marketing and PR, to finance, supply chain management and leadership in fashion. It is designed for professionals and recently graduated master students, highly interested in or motivated to work in the fashion industry, with or without experience in the sector. Past editions have welcomed participants from many different countries across the world such as: Australia, Belgium, Canada, China, Cyprus, Estonia, France, Germany, Italy, Latvia, Lithuania, Romania, Slovakia, Spain, Taiwan, The Netherlands, Pakistan, the U.K., and the U.S.A.

OTHER EVENTS

Round out your calendar with the offers from other organisations!



Le Patrimoine Culturel de l'Europe @ 2018 Réexaminer un concept – redéfinir ses enjeux

4-5 June 2018 in Paris, France

En prenant en compte les récents processus d'accélération des échanges et de la circulation à l'échelle mondiale des biens, personnes et idées, ce colloque entend reconstituer ce que pourrait être l'« européen », ce concept traditionnel de l'analyse, en situant l'europpéen et le non europpéen dans une relation réciproque afin de dégager un cadre conceptuel plus ouvert et non hiérarchique.





Lectures series from Cultural Agents for Arts and Humanities in Civic Engagement

June 2018, in various European locations

Doris Sommer Founder and Faculty Director of Cultural Agents for Arts and Humanities in Civic Engagement at Harvard University in the United States, will be coming to Europe for a lecture series where she'll presenting on three different topics: "Latin American Baroque: Or Error by Design," "Work of Art in the World," and "Cases for Culture."



Lifelong Learning Culture. A Partnership for Rethinking Education

5-6 July 2018 in Vienna, Austria

Organised by the [Lifelong Learning Platform](#), a network of over 40 civil society organisations active in the field of education and training, its Annual Conference will gather experts, **including ENCATC Board Member, Ana Gaio from City, University of London**, researchers, policy-makers and civil society organisations to explore ways to build a lifelong learning society through a holistic approach. Under the label of the European Year of Cultural Heritage, the event will serve as a bridge between the Bulgarian and the Austrian presidencies of the Council of the EU, and hopefully deliver concrete ways to step up cooperation between education and culture.



European Conference on Arts and Humanities "Fearful Futures"

9-10 July 2018, in Brighton, UK

The arts, humanities, media and cultural studies play an important role in tracing the genealogy of the present moment, documenting it, and charting different paths forward, inviting such questions as how does culture replicate itself (or critically engage itself) in the classroom, in literature, in social media, in film, in the visual and theatrical arts, in the family, and among peer groups. The conference will bring together a range of academics, independent researchers, artists and activists to explore the challenges that we face in the twenty-first century.



Personal and Group Leadership Workshop

9-14 July 2018 in Berlin, Germany

Trans Europe Halles proposes a programme for you to meet, in company of other like-minded leaders, new ways of exploring old themes that are important for professionals in the cultural sector. Find the strength and means to carry others along with you. Instead of focusing on the management elements of leadership, this training offers five days spent on the core elements of encountering and enabling self and other.



2nd Conference of the Tourism and Creative Industries Academic Association

1-3 July 2018 in Lisbon, Portugal

TOCRIA aims to bring together the knowledge that allows answering several questions related to the synergies that can be explored between the Tourism Industry and the Creative Industry, trying to answer some questions such as: How can these two industries cooperate to be more competitive? How does the tourism industry add value as a foundation for creative products?



Inclusion and Exclusion, Resources for Educational Research?" Conference Scientific Methods in Cultural Heritage Research

3-7 September in Bolzano, Italy

This conference aims to discuss structures and processes of inclusion and exclusion, of recognition and misrecognition, regarding their relevance for education and educational research and to significantly contribute to making such tensions both a scholarly and a public theme. The organizers also expect that it will theoretically, empirically and practically conceptualise, investigate and experience intercultural communication as a powerful resource of mediation, mutual understanding and also of intellectual delight.

Credits via Flickr: Paris Opera by Oli4D, CC BY-NC-ND 2.0; Houston by Norm Lanier, CC BY-NC 2.0; Berlin by Joan Brebo CC BY-NC 2.0; Lisbon by Pedro Szekeley, CC BY-SA 2.0; Brighton by Kotomi_, CC BY-NC 2.0; Vienna by Pedro Szekeley, CC BY-SA 2.0; Bolzano by Luca Volpi, CC BY-SA 2.0



CALLS & OPPORTUNITIES



OPEN TO ALL!



2018 ENCATC Education & Research Session

The **26th ENCATC Congress "Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations"** will be organised from 26-29 September 2018 in Bucharest, Romania. Alongside this major international event, **ENCATC will organise the Education and Research Session** on Friday, 28 September 2018. You are invited to **submit proposals for paper, poster or teaching demonstration**. Proposals from any relevant discipline will be considered, provided that they make an original academic and professional contribution to the study and practice of cultural management and cultural policy. **EXTENDED DEADLINE: 5 June 2018**

5th ENCATC Research Award

The annual ENCATC Research Award on Cultural Policy and Cultural Management is **granted to a recently published PhD thesis** (up to 4 years after completion of the thesis) exploring topical issues at stake and taking a step from evaluative (descriptive) to innovative and internationally oriented research designs. Granted each year, the Award consists of the **translation of the winning PhD thesis into English** and its **publication in the ENCATC Book Series on Cultural Management and Cultural Policy Education**. **DEADLINE: 8 June 2018**



MEMBERS ONLY

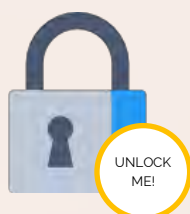


Editorial Board of the ENCATC Journal

The ENCATC Journal of Cultural Management and Policy is overseen by an international Editorial Board and it is now **seeking candidates to serve in the position of Editorial Board Member** who contribute to the development of the editorial process of the Journal, safeguard its quality and ensure that it meets the highest academic standards. Nominations forms may only be submitted by ENCATC members either on behalf of him/herself or his/her colleague (who can also be Non-ENCATC members). **EXTENDED DEADLINE: 22 June 2018**

Official label of the European Year of Cultural Heritage

ENCATC members who are implementing a **cross-border initiative** that responds to the one or more of the objectives of the European Year of Cultural Heritage and takes place by 31 December 2018 are invited to **apply for the official label of the European Year of Cultural Heritage**. ENCATC, as one of the official members of the stakeholders' committee for the European Year have been entrusted with the task of labelling cross-border/European projects, initiatives and events organised by the members of our network provided that the activity relates to cultural heritage, has a clear European dimension, and involves several European partners. **DEADLINE: 20 December 2018**



Gain unlimited access enjoyed by ENCATC members to open call and opportunities happening around the globe! Find new avenues to present your work, publish research, contribute expertise, fund projects, find partners and more.

"Thanks to ENCATC, I know about the latest opportunities that can be useful for my organisation to be part of European projects, to share our work, and to connect with others in and outside of Europe." - Antonia Silvaggi, European project manager and researcher, MeltingPro, Italy, ENCATC member



EUROPEAN YEAR OF CULTURAL HERITAGE

How will the New Agenda build on the European Year of Cultural Heritage?

The new European Agenda for Culture aims to continue and scale up efforts launched during the European Year to (re)connect Europeans with their cultural heritage and reap the full benefits heritage brings for social and economic development. One initiative announced in the Agenda is an Action Plan for Cultural Heritage which will be presented at the end of the European Year. Member States will be invited to develop similar plans at national level and follow up through the Council Work Plans for Culture. To further strengthen the cultural dimension of the European Union, the New Agenda for Culture proposes to:

- Harness the power of culture and cultural diversity for social cohesion and wellbeing, by promoting cultural participation, mobility of artists and protection of heritage

- Support jobs and growth in the cultural and creative sectors, by promoting arts and culture in education, boosting relevant skills, and encouraging innovation in culture
- Strengthen international cultural relations, by making the most of the potential of culture to foster sustainable development and peace

Based on the experience in cooperation on culture at EU level over the last decade, the Agenda will be put in practice through strong cooperation with Member States and other stakeholders, including the civil society and international partners.



We want a Union where citizens have new opportunities for cultural and social development and economic growth. A Union which preserves our cultural heritage and promotes cultural diversity.

Declaration of the Leaders of 27 Member States and of the European Council, the European Parliament and the European Commission, Rome, 25 March 2017



Culture - much more than a soft issue

Culture contributes directly to **jobs, growth** and **external trade**.

There is an **EUR 8.7 billion** trade surplus in **cultural goods**, and **8.4 million EU citizens** are employed in cultural and creative sectors

7 in 10 EU citizens take pride in Europe's cultural heritage.

With **453 inscribed sites**, Europe accounts for almost **half of UNESCO's World Heritage List**.

Eurostat 2016 (culture statistics: employment, enterprises, participation, trade, expenditure)
2014 Ernst & Young study - Measuring cultural and creative markets in the EU
Special Eurobarometer 466: Europeans and cultural heritage, 2017



The New European Agenda for Culture sets out over 25 actions across five dimensions, including:

Social



- A new artists' mobility scheme under Creative Europe
- Actions on social inclusion through culture, including for refugees and migrants
- A project to develop cultural and creative spaces in cities across Europe
- Research on cultural cross-overs including health and well-being impacts

Economic



- Promotion of arts education, including an assessment by the Organisation for Economic Co-operation and Development of creative and critical thinking skills
- Master's modules in creativity for interested universities
- Dialogues with cultural and creative sectors, including music, audiovisual, and in the context of a renewed Industrial Policy Strategy



External

- Enhanced support for culture in the Western Balkans, Eastern Partnership and African Caribbean & Pacific countries
- Launch of European Houses of Culture in partner countries

Cultural heritage



- Two new Action Plans: on the policy legacy of the European Year for Cultural Heritage 2018, and on combating illicit trade in cultural goods
- In future EU programmes including cohesion policy, development of quality principles for restoration and conservation of cultural heritage

Digital4Culture



- The creation of heritage digitisation centres across the EU
- A new EU Film Week to make European films available to schools across Europe
- A new pan-European network of Digital Creative Hubs
- Mentoring schemes for audiovisual professionals, particularly women



29 projects selected to receive €5 million for the European Year of Cultural Heritage

On 23 May, the European Commission announced the 29 cultural projects selected for funding following a dedicated call for proposals launched on the occasion of the 2018 European Year of Cultural Heritage.

A total budget of €5 million will be allocated to the projects under the Creative Europe programme. Commissioner for Education, Culture, Youth and Sport, Tibor Navracsics, said: *"These transnational projects will showcase and promote cultural heritage in all its different forms. They will be a source of inspiration for contemporary artistic creation and help to build bridges between people from all backgrounds. In the spirit of the European Year of Cultural Heritage these inspiring projects will help reinforce a sense of belonging to a common European space."*

In line with the slogan of the European Year of Cultural Heritage - "Our heritage, where the past meets the future" – the 29 projects selected out of 77 applications cover a broad range of innovative collaborations between organisations from different Member States. These organisations come from at least three different countries taking part in the Creative Europe programme and show that celebrating our cultural heritage can go hand in hand with producing contemporary creations,

The projects chosen vary, from the production of folk costumes from different regions using traditional skills, to the exploration of the Baroque era through music. Some are long-term educational projects designed to help people learn about monuments and archaeological sites.

ENCATC is proud that a member institution, the University of Salento is among the partners for the selected project "LEGENDS ON CIRCULAR RUINS Archaeological sites + performing arts + communities".

SEE THE EUROPEAN YEAR OF CULTURAL HERITAGE COOPERATION PROJECTS SELECTION RESULTS IN FULL: https://eacea.ec.europa.eu/creative-europe/selection-results/support-for-cooperation-projects-related-european-year-cultural-heritage-2018-eacea-call-352017_en

EuropeanaTech 2018 – Gorgeous Data, Glorious Technology: In review

On 15-16 May nearly 300 innovators and thought leaders from across the world met on the SS Rotterdam for two action-packed days of [EuropeanaTech 2018](#). Those in attendance watched and contributed to 37 presentations, seven panel sessions and a very entertaining and thought-provoking debate.



Taking place on the SS Rotterdam (no ordinary place for a conference) there was an energy and purpose combined with a sense of community and collaboration that flowed through all of the sessions. Some of the key themes covered included: How to combine centralisation and decentralisation to achieve the best possible results; Putting the user at the centre of all we do – especially when thinking about Linked Open Data; and What the future of collaboration looks like for a bunch of talented people working in digital cultural heritage?

Harry Verwayen, Executive Director Europeana Foundation, said: *"What a thrill to meet all these forward thinking people from all over the world in one – quite spectacular – place. It was one of those occasions where I left with more questions than answers but left fully satisfied."*

WATCH THE EUROPEANATECH 2018 VIDEO:



PHOTO CREDIT: EuropeanaTech 2018 - Sebastiaan ter Burg



Lights on! - project mobile game launch and events

BY NINA LUOSTARINEN, ENCATC MEMBER, HUMAK

On 26 May 2018, the [Lights On! Project](#), led by ENCATC member, [HUMAK University of Applied Sciences](#) in Finland, delivered a new project exploring the heritage sites of the islands of Vallisaari and Kuninkaansaari, just outside Helsinki. Using 'play' as a methodology, the event was designed as a 'game for adults' which aimed to find new ways to experience historical sites.

Considering the military history of these places, the organisers - researchers Nina Luostarinen from HUMAK (Finland) and Anthony Schrag from Queen Margaret University (Edinburgh) - designed an 'art war' game that invited two teams on opposing islands to 'invade' each other's land and seek out specially designed flags. This encouraged them to not only physically engage with the sites differently, but also gave an opportunity to explore island's historical role via a creative metaphor.

This international collaboration was developed as both Nina and Anthony lecture in Cultural Management and have a shared interest in heritage sites and participation. The methodology of 'play' was chosen to encourage adults to explore places like we do when we are children: with joy, excitement and bravery. As one of the participants - Tessu - said: "I'm 51. I was hesitant to come as I had thought I had lost the ability to play... but I was so happy to find that I can still play. Its not just for young people! We are all winners today." She had mud stains on her jeans, and a big smile.

There is more to come for the *Lights On!* project: an augmented reality mobile game will be released in June. In this App, you can interact with characters from the past on each of the heritage sites where *Lights On!* work by scanning newly installed information boards. On each site, there is a mystery to be solved - stay tuned and come out to play!!



Connecting Audiences for Cultural Heritage

On 5 June in Rome the project ["CONNECT -CONNECTING AUDIENCES European Alliance for Education and Training in Audience Development"](#), organised within the framework on the Erasmus Plus - Knowledge alliance, will hold an event entitled "Connect Rome - Conversations on Audience Development, Culture and Higher Education".



In the framework of the European Year for Cultural Heritage, the project partners, including ENCATC and 5 of its members, have decided to take advantage of one of the project meetings to have a seminar aimed to reflect on how Audience development skills could make cultural heritage tangible and intangible, more relevant to the audiences, more connected to their needs, more inclusive and sustainable in the long term.

The rationale is that everyone has the right to access cultural heritage. Therefore better Audience Development skills in the field of Cultural Heritage could allow cultural managers working in the Cultural Heritage sector as well as Cultural Heritage institutions to develop innovative strategies to identify barriers to cultural participation and possibly remove them in order to increase, deepen and diversify their audiences.

This 3-hour seminar will be organised like a world café similar type event where organisations can discuss together with the project partners their doubts in the specific field of Cultural Heritage.

A report about this discussion will be drafted for the benefit of the Cultural Heritage community in Europe and beyond.

LEARN MORE: <https://meltingpro.org/en/news-en/connect-a-roman-full-immersion/>

Winners announced of the 2018 EU Prize for Cultural Heritage / Europa Nostra Awards



On 15 May, [29 laureates from 17 countries](#) were announced to be the winners of the 2018 [EU Prize for Cultural Heritage / Europa Nostra Awards](#), Europe's top honour in the field.

As a contribution to the European Year of Cultural Heritage, this year's Awards put special emphasis on the European added value of the selected heritage achievements. Recognised for their impressive accomplishments in conservation, research, dedicated service, and education, training and awareness-raising, the winners were selected by independent juries of experts who examined a total of 160 applications, submitted by organisations and individuals from 31 countries across Europe.

Seven Grand Prix laureates (each of whom will receive €10,000) and the Public Choice Award winner, chosen from among this year's winning projects, will be announced during the **Award Ceremony to be held on 22 June in Berlin** during the [European Heritage Summit](#) (18-24 June).

Citizens from around Europe and the rest of the world can now **vote online** for the [Public Choice Award](#) and mobilise support for the winning achievement(s) from their own or another European country.

WATCH COMMISSIONER NAVRACSICS' CONGRATULATIONS:



Museums, Social Landmarks Declaration of Funchal at the European Year of Cultural Heritage

Nearly a decade after their last joint position on "Sustainable Cultural Tourism", the World Federation of Friends of Museums and the European Alliance of the International Council of Museums converge again in **defence of museums in a [Declaration on "Museums, Social Landmarks"](#)**.

Presented publicly on the eve of the International Museums Day (18 May), this is a statement aiming also to mark and celebrate the European Year of Cultural Heritage, which is taking place in 2018, and will be known as the **"Declaration of Funchal"**, for being formally adopted by the presidents of both organizations in the headquarters of the Regional Government of Madeira and subsequently publicly presented in City Hall of Funchal, on 11 May, on the occasion of the Annual General Meeting of the World Federation of Friends of Museums.



The **"Declaration of Funchal"** recalls the **centrality of museums in the contemporary world and the great attachment of citizens to them**, very visible, in the European case, as witnessed by the most recent Eurobarometer on Cultural Heritage. The very destructive effects on museums of the global financial crisis which began about a decade ago and which only a handful of countries have overcome in recent years, are also highlighted. In the current context of economic recovery, the two organizations consider it to be **time to launch a set of strategic guidelines and operational measures**, for both the museums and the governmental entities in each country.

LEARN MORE AND READ THE DECLARATION HERE:

<http://network.icom.museum/europe>





ENCATC IN CONTACT

For this ENCATC in Contact Interview we sat down with our newest member, the University of Rouen Normandy. We wanted to learn more about the institution's motivations for joining ENCATC, what it hopes to contribute, and what it is working on to share with members.

What are your reasons to become an ENCATC member?

The department of Culture, Faculty of Arts and Literature of the University of Rouen Normandy wished to join the ENCATC network in order to benefit from the expertise and knowledge of its members and activities.

At this stage, we foresee to collaborate in several specific domains, so to internationalise our department, degrees and research activities. The first is to allow our students to benefit from an international network in the field of culture, improve and extend the work possibilities and internships opportunities, and find partners for Erasmus exchange agreements. We strongly believe ENCATC's PRAXIS e-platform will for students studying cultural management and policy will be a fantastic resource. Second, we seek to increase the visibility of our Degrees (Master and Bachelor) and welcome students from abroad. Next, we hope to extend our network of professionals and academics for research collaboration by way of evaluation of cultural projects, surveys on publics and cultural practises. For this, it is very interesting ENCATC's Working Group on "Evaluation of International and European Transnational Cultural Projects". We would also like to join some European/international projects where we can share our expertise in Theatre/

Drama, Musicology or Social Sciences. Finally, we would like to be active participants at the gatherings organised by the ENCATC network and get involved closely in the association.

What could be your contribution to the network?

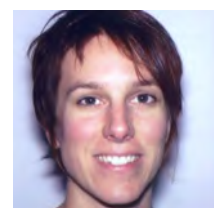
With more than twenty years of experience in training for "cultural projects", the department of cultural professions can contribute to a multidisciplinary reflection on the public of culture: sociology, law, musicology, theatrical studies ... We lead also an activity of expertise with institutions to study cultural practices and forms of attachment to works of art.

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

I coordinate with Pascal Roland a multidisciplinary survey for the Metropole of Rouen Normandy on the cultural practices of 16-29 years old. This study aims to understand more profoundly the practices of the inhabitants (leisure, use of cultural facilities) and the transformations at work in the digital age.



Magali Sizorn has a PhD in anthropology, sociology and sport sciences. Since 2008, she lectures in



anthropology, sociology and artistic practices (circus and dance) at the University of Rouen (Normandy University, France). She has authored several articles and books about circus, including "Trapézistes. Ethnosociologie d'un cirque en mouvement" (Rennes, PUR, 2013), and she coordinates surveys about cultural practices.





MEMBERS' CORNER

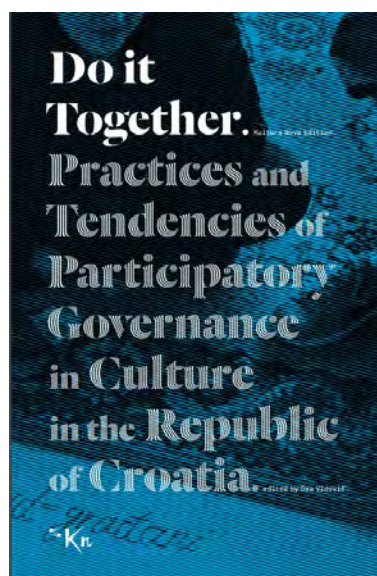
Do it Together. Practices and Tendencies of Participatory Governance in Culture in the Republic of Croatia

BY DR. DEA VIDOVIĆ, ENCATC MEMBER, KULTURA NOVA FOUNDATION

The book about Croatian practices and tendencies of participatory governance in culture builds on the results of the research project "Approaches to Participatory Governance of Cultural Institutions". The research project was conducted by Kultura Nova Foundation from 2016 to 2018 with the support of UNESCO International Fund for Cultural Diversity.

Kultura Nova Foundation is a public body with the role in the Croatian cultural system to strengthen civil society organisations for work in contemporary arts and culture and to participate in building their organisational and programme capacities. The idea of pursuing the topic of participatory governance came out of Foundation's continuous efforts in monitoring and juxtaposing organisational needs of the civil society in contemporary arts and culture with the opportunities and deficits in cultural policy provision. This led the Foundation towards following and investigating adequate, possible and available responses applicable in various contexts and adaptable to local circumstances through its development programmes. Through the process of providing support to civil society organisation, what became noticeable were advocacy platforms created to develop socio-cultural centres based on the participatory governance

model and public-civil partnership. The Foundation recognised the relevance and the innovative aspects of policy change that these initiatives were aiming for and has since invested efforts to provide additional support besides financial one. In that line, Kultura Nova developed the project on participatory governance in culture with the aim of strengthening the links and interconnections



between civil society sector, public sector and local community thus fostering participatory designs in cultural policy and governance as possible approach for sustainable development of cultural sector.

Research conducted within the aforementioned project covered the

levels of active engagement by relevant stakeholders (public authorities and institutions, civil society organisations, artists, cultural workers and representatives of local administrations) in the processes of initiating, advocating, planning, programming, decision making, monitoring and evaluating innovative models of co-governance of public cultural resources (spatial, financial resources) by different stakeholders. The focus was given to understanding the activities and positions of actors involved in the cultural policy discourse, the levels of their interaction, confrontation, inclusion and exclusion. Special consideration was placed on the levels of representation and access to the decision making processes in cultural policy, as well as on the development of new forms of governance and institutions that are resulting from cultural policy change. Placing the participation of various stakeholders in the centre of decision making and including non-institutional actors in the process of governance of public resources for culture inevitably poses the question of the reconfiguration of relationship between the one who governs and the one who is governed, hence changing the key subject from singular to plural. This brings the crucial change in the grammar of cultural policy from the question of who is the one who decides to the



question of who are the ones who decide?

The range of literature and theoretical sources used in the research covered a wide theoretical spectrum and encompassed various academics fields, perspectives, questions, meanings of and approaches to cultural participation, access to culture and participatory governance in culture, decentralization, local cultural planning and development and changes of cultural policy, convergences of public policies related to cultural developments, etc. The key theoretical foundation for understanding participatory governance in culture is located outside the direct field of cultural policy studies, notably in the works of Frank Fischer, Archon Fung and Erik Olin Wright, the authors who created influential concepts and theories of participatory governance lining them with reflections on contemporary forms of democracy. The methodology used in the research encompassed analyses of public policies through desk research of relevant legislative frameworks, operational and action documents and report on national and subnational levels. In order to analyse a wider context, the research included relevant documents created within the public-policy framework of the European Union and other global international and supranational organization. The research also included the creation of seven case studies comprising seven different models of participatory governance of socio-cultural centres that are being developed in different parts of Croatia – Dubrovnik, Čakovec, Karlovac, Rijeka, Pula, Split and Zagreb. Qualitative methods of inquiry in case studies involved 50 semi-structured interviews with representatives of the local cultural sectors and representatives of the local administrations and political authorities. Additionally, local community was surveyed through a questionnaire. Collected data, conducted analyses and gained insights, provided Kultura Nova with the relevant knowledge to publish the

book containing notes, recommendations and arguments for cultural policy change.

According to the Foundation's role that developed during the project as an intermediary or matchmaker, the book should serve all stakeholders involved in practices of participatory governance in culture to improve their capacities and build mutual trust for further collaborative governance. It may additionally serve as foundation for all those who recognise the values of sustainable and participatory governance of cultural resources and create new initiatives based on the principles of sustainability and participation. The book can also be used in future research and continuous analysis of this topic in local contexts and on national and international levels. The landscape of similar research is still developing in European and wider global context, which places this Croatian example in the position of providing grounding knowledge and enticing further debate, academic inquiry and changes in cultural policy provisions.

The book was conceived as joint work of the team of researchers that have been working on the "Approaches to Participatory Governance of Cultural Institutions" project. The team included Ana Žuvela (researcher at the Department for Culture and Communication at the Institute for Development and International Relations / IRMO), Davor Mišković (sociologist, manager of association Drugo More from Rijeka), Mirko Petrić

(senior lecturer in the Department of Sociology, University of Zadar), Leda Sutlović (Ph.D. student in the Department of Political Science, University of Vienna) and Dea Vidović (director of the Kultura Nova Foundation) who is also the editor of the book. Book reviewers are prof. dr. sc. Vjeran Katunarić and prof. dr. sc. Inga Tomić Koludrović.

The book is part of the Kultura Nova Edition and is disposed under the Appointment – Share Creative Commons License, available for free download at http://participatory-governance-in-culture.net/uploads/biljeske_EN_web.pdf

Since 2012, Dea Vidović has been working in a position of a Director of Kultura Nova Foundation which is a first and only public foundation dedicated to civil society organizations in contemporary arts and culture in Croatia. Her educational background includes a Degree in Comparative Literature and Indology from the University of Zagreb's Faculty of Humanities and Social Sciences and PhD title from the same Faculty. For more than fifteen years of her professional engagement in arts and culture, she worked as a manager of cultural organizations as well as an editor and journalist. Her professional trajectory was built on numerous collaborations with institutions on local, national and international levels. The academic aspect of her professional engagement has been developing through regular publishing and editing of both scientific and expert books, papers and articles on contemporary cultural practices, as well as through delivering of lectures and presentations at conferences. As an Associate Lecturer at the Academy of Drama Art at the University of Zagreb, she taught courses in cultural policy. Her research interests include contemporary arts and culture, cultural policy, management and development, civil sector in culture, cultural democracy, public domain, new governance models, participatory development, sustainability, and education for cultural sector.



MEMBER STORIES

Museum of the future. Digital skills for change and innovation in Italy

BY ANTONIA SILVAGGI, ENCATC MEMBER

As a component of the [Mu.SA – Museum Sector Alliance project](#), co-funded by the Erasmus + Program, Key Action 2 Sector Skills Alliances, two ENCATC member organisations, [Melting Pro](#) and [Symbola](#) conducted a survey of the current scenario with the aim of mapping the training needs of museum professionals in Italy, as regards their digital and transferable skills.

The research involved **32 Italian experts in various aspects of the museum sector**. They included the directors of museums and archaeological sites, the project managers of smaller museums, innovative start-up companies and cooperatives providing museum services, university professors, experts on professional profiles and the representatives of the relevant institutions in the field, at a regional and a national level.

The [report](#), presented to the public by the Italian partners on 1 March in Rome at the [MAXXI - the National Museum of the 21st Century Arts](#), contains some extracts from the interviews conducted in Italy, arranged in four main themes.

The first theme is related to the **need for a widespread digital culture**. To promote the renewal of the sector, the first and foremost investment we hope for is that of the digital training of museum professionals.

The second theme regards **community**. In the conception and production of innovative cultural contents and services, it is necessary to develop a personalized offer as regards the various audiences to be reached, adopting suitable

forms and channels of communication. The museum as an institution is increasingly called upon to redefine and re-elaborate itself as a collective body, fed by the communities that support it (local citizens and all of the cultural and scientific communities that it interacts with).

The third theme refers to **professions and digital skills** above all in relation to the digitalization of heritage and the involvement of the public, which are crucial factors in the present period of great changes. According to the latest findings of the Mu.SA research, at present there are two strategic figures in Italy on which it is believed that investment should be concentrated. Alongside the more widespread Online Cultural Community Manager (OCCM), who is responsible for the communication strategy of a museum and the management of relations with online audiences, there is the perception of a need to be able to count on a figure who deals with liaisons and establishing connections, the Digital Strategy Manager (DSM).

Finally, the key issue of **accessibility and security** emphasizes the importance of striking a balance between the need to make cultural contents as open as possible and the need to ensure the security of data and their storage over time.

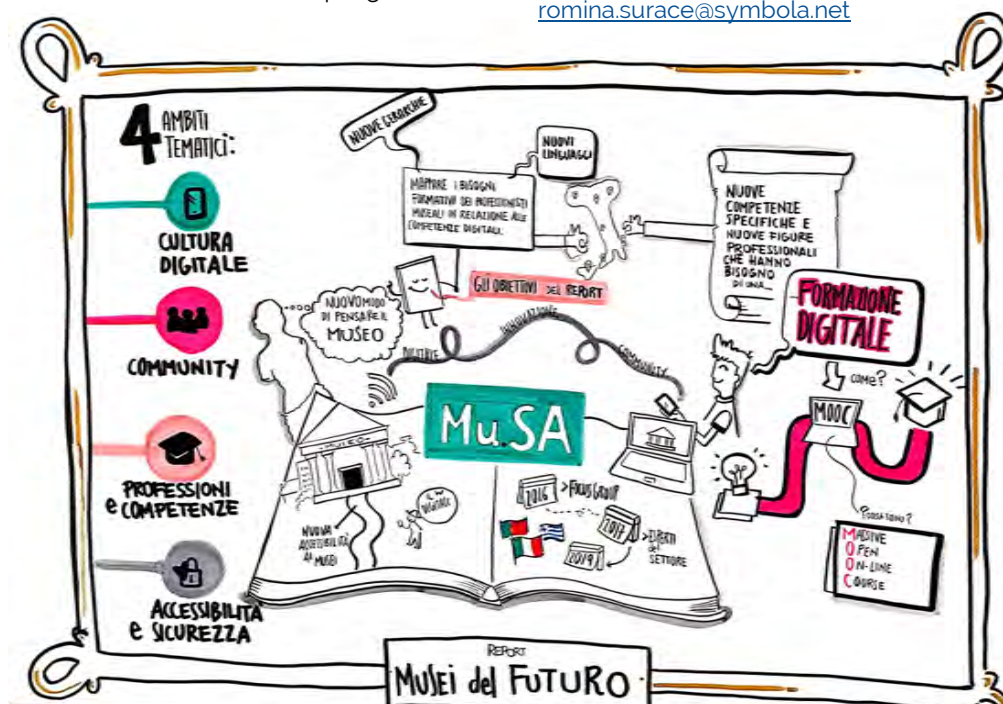
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GERMANY

Fabian Vogler

The Beauties of Gender - Intersex in Dialog. Beyond the Gender Limits

THE BEAUTIES OF GENDERS – INTERSEX IN DIALOG. BEYOND THE GENDER LIMITS

BY FABIAN VOGLER, ENCATC MEMBER &
DR. KATINKA SCHWEIZER

Intersex has always existed, but it is a phenomenon unknown to many. Intersex is a generic term for innate variations of the physical sexual characteristics. For a long time, intersex forms were made - more or less invisible - by medical and psychological interventions. After the decision of the German Federal Constitutional Court in 2017, that there should be a third gender entry in addition to the female and male gender, there is now a necessity to rethink. This puts Germany in a pioneering role within Europe.

In a transdisciplinary approach, this book combines experience-based intersex knowledge and expertise. The sculptures by Fabian Vogler and works by other artists show the beauties of gender variations and reflect current questions and scientific controversies.

With contributions, by Inga Becker, Peer Briken, Franziska Brunner, Georgiann Davis, Katharina Fegebank, Lutz Goetzmann, Michael Groneberg, Sonia Grover, Uwe Haupenthal, Peter Hegarty, Alex Juergen, Uta Kuhl, Ilka Quindeau, Ute Lampalzer, Viktoria Märker, Konstanze Plett, Will F. Preuss, Karl Reber, Almut Rudolf-Petersen, Barbara Ruettnner, Katinka Schweizer, Volkmar Sigusch, Lucie Veith, Jochen H. Vennebusch, Silvia M. Ventosa, Fabian Vogler, Heinz-Jürgen Voß and Katrin Zehnder, together with various artistic cooperations.

FOR MORE: https://www.campus.de/buecher-campus-verlag/wissenschaft/kulturwissenschaften/die_schoenheiten_des_geschlechts-14897.html

ENCATC CONTACT:

Fabian Vogler, Artist mail@fabianvogler.de



ITALY

Symbola Foundation

COHESION is COMPETITION

Challenging fear, isolation and inequality to build the future

BY ROMINA SURACE, ENCATC MEMBER



Symbola's Summer Seminar will be held from 6-7 July, in Treia (Macerata). In its 16th edition, the conference has established itself as one of the most important events for reflecting on the issues of sustainability, development, competitiveness and strategic positioning in the country. It's a moment for comparison and elaboration, that involve institutions, economic world and society. The Seminar is one of the main and most original platforms for meeting, networking and communicating Italian quality, everything from mechanics to agri-food, from research to the third sector, from culture to manufacturing. The Festival of Soft Economy, that precedes the Seminar, will take place from 3 to 5 July 2018: in its fifth edition, it represents a laboratory of experiences, in which territories meet communities.

FOR MORE: <http://www.symbola.net/html/agenda/SeminarioEstivo2018FestivalSoftEconomy>

Registration will be possible until the day before the event: <https://www.eventbrite.it/e/biglietti-seminario-estivo-e-festival-soft-economy-2018-46419265272>

Il Seminario Estivo di Symbola si terrà nei giorni 6 e 7 luglio, a Treia in provincia di Macerata. Arrivato alla sua XVI edizione, l'evento si è affermato come uno degli appuntamenti di riferimento per la riflessione sui temi della sostenibilità, dello sviluppo, della competitività e del posizionamento strategico del Paese. Luogo di confronto e di elaborazione che interroga la politica, la società e l'economia, il Seminario rappresenta una delle principali e più originali piattaforme di incontro/scambio/narrazione delle qualità italiane tutte: dalla meccanica all'agroalimentare, della ricerca al terzo settore, dal cultura alla manifattura. Il Festival della Soft Economy -che precede il Seminario si svolgerà dal 3 al 5 luglio 2018 - è giunto ormai alla quinta edizione e rappresenta un laboratorio di esperienze in cui si confrontano territori e comunità.

ENCATC CONTACT:

Romina Surace, Senior researcher
romina.surace@symbola.net

POLAND

The International Cultural Centre in Krakow

CALL FOR APPLICATIONS: 3-month Thesaurus Poloniae Fellowship Programme

Deadline to apply: 25 June

Thesaurus Poloniae is a three-month fellowship programme of the Ministry of Culture and National Heritage of the Republic of Poland. The programme is implemented by ENCATC member, the International Cultural Centre in Krakow, the city being a leading Polish academic centre.



The Thesaurus Poloniae reaches back to 2007 and the First Congress of International Researchers of Polish History organised in Kraków, which showed a growing interest in Poland across the world and revealed a gap in fellowship offers addressed by Polish institutions to scholars living and working abroad. To answer these needs, Polish Minister of Culture established a fellowship programme Thesaurus Poloniae, since 2009 implemented by the ICC in Kraków.

The programme is addressed to non-residents of Poland conducting research on the culture, history and the multicultural heritage of Poland and Central Europe, in such disciplines as history, art history, sociology, ethnography, cultural anthropology and other relevant fields. The fellowship holders are invited for a three-months stay in Kraków. The ICC organises two calls for potential fellows every year.

DEADLINE: 25 June 2015

FOR MORE: <http://mck.krakow.pl/o-programie>

ENCATC CONTACT:

Agata Wasowska-Pawlik, Deputy Director for Programme Policy a.wasowska@mck.krakow.pl

ROMANIA

The National Institute for Cultural Research and Training

New issue of the Romanian Journal of Museum is available in English!

The Romanian Journal of Museum, edited by the National Institute for Cultural Research and Training (INCFC), aims to become the most important publication dedicated to specialists working in Romanian museums.

The first issue of the journal was published in 1964, and from 1974 to 1989 it appeared together with the Historical Monuments Magazine under the title "The Museum and Monuments Journal. Museum Series". After 1990 it returned to the original title.

Since 2014, the National Institute for Cultural Research and Training started republishing the journal. Thus, the publication aims to become a landmark in the Romanian editorial and museum landscape, hosting first of all scientific articles and debates on topical issues in the museum field, besides the reviews and museum chronicles with which the journal has already accustomed the public.

The latest issue of the Romanian Journal of Museums is now available in English. The Romanian Journal of Museums, edited by INCFC, in Romanian and English, is a debate platform for museology, adapted to new trends in the field. The latest issue is dedicated to a topical issue: the European Year of Cultural Heritage; Centenary of the Great Union; professional codes of ethics and museum ethics in Romania and in the world.



TO GET YOUR COPY:

http://www.culturaldata.ro/wp-content/uploads/2018/03/RevistaMuzeelor2017_en_web.pdf

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SLOVAKIA

Academy of Performing Arts in Bratislava
(VSMU)

Istropolitana Project 2018 "We can perform anything!"

BY SVETLANA WARADZINOVA, ENCATC MEMBER



The International festival of theatre schools organized by the Theatre faculty of the Academy of Performing Arts in Bratislava is coming again after two years. Its 22nd edition will be held from 8th to 13th of June 2018. Over 220 young theatre professionals will showcase their performances in four of the theatres in Bratislava during the festival period. The venues included Theatre Lab which is the home scene of Theatre faculty of the Academy of Performing Arts in Bratislava, Studio of Slovak national theatre, Municipal theatre of P. O. Hvizdoslav and Theatre Malá scéna STU.

As we are presenting the performances created by students from different countries, which include Israel, Armenia, Russia, Italy, Germany, Romania, Croatia, the residents of Bratislava and theatre lovers have the opportunity to enjoy the remarkable performances created by students from our neighbour countries. The festival attracts over 3,000 visitors per each edition. Istropolitana Projekt 2018 is going to be the celebration of the theatre. Except of the main programme there are uncompetitive performances and children friendly activities on the open stage in the community park on Svoradova street. We welcome all of you to our afterparties which are essential part of the festival too. Do not miss any part of the festival! Be with us to witness the birth of the new stars!

We can perform anything!

FOR MORE:

www.df.vsmu.sk | www.istropolitanaproject.sk | www.divadlo lab.sk

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Facebook: Istropolitana Projekt
Instagram: istropolitana_project

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SPAIN

Espronceda

Roundtable "Create, Think, Transform: the experience of Third Paradise in Cuba of the Rebirth project of Michelangelo Pistoletto and Cittadellarte"

BY SAVINA TARSITANO, ENCATC MEMBER

On 24 May in Barcelona, this round table was the occasion to underline the role of culture and art in our society and present the Third Paradise's project of Michelangelo Pistoletto and Cittadellarte in Cuba. Art and culture are at the center of a social, economical, education, and political change.



For the discussions ENCATC members from Espronceda (Dr. Holger Sprengel and Savina Tarsitano) were joined by two experts from Cuba. Together with all the participants, they shared their knowledge and engaged in a dialogue about innovative ideas and best practices to build a better world.

A new education model based on the theory of the Third Paradise - Trinamica- and a new way to work together through the new model of Rebirth Forum were also explored. The initiative of the round table has been by Savina Tarsitano ambassador the Third Paradise and member of ECP and Laura Salas Redondo, responsible of the Embassy of Third Paradise in Cuba. The event was held under the patronage of the European Culture Parliament, in collaboration with Cittadellarte - Pistoletto Foundation, the Embassy of the Third Paradise in Cuba, and the International project for children for peace Kids-Guernica.

FOR MORE: <http://www.espronceda.net/mesa-redonda-crear-pensar-transformar-24-05-18h30-21h/>

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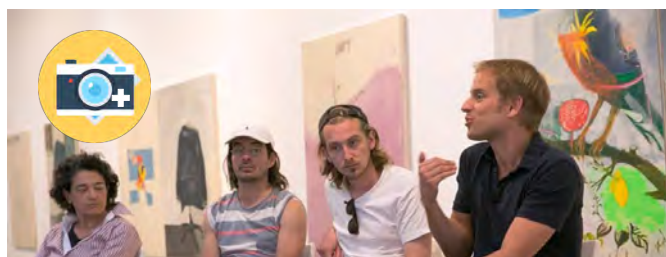


PHOTO CREDIT: Victor Schietti

CALL FOR PAPERS & CONTRIBUTIONS**Exploring New Business Models for Arts and Culture. Global Perspectives on Navigating Business Model Change**

This conference to be held from 3-5 April 2019 in Matera, Italy, invites contributions on the theme of business models in the arts and cultural sector. It is the final event of the Creative Lenses's collaboration project funded by Creative Europe programme with the intention to explore the relationship between developing new business models and sector-specific ethical codes and professional principles using practice-orientated methods.

Authors and participants are invited to submit ideas for research papers, reflective case studies, provocations or visual/performative contributions around the theme of business models, addressing, but not limited to, the following topics:

- The future of business models for arts and cultural organisations, particularly from global contexts where public infrastructures of support are limited including examples of innovative practice.
- The negotiation of professional ethics in the context of a pressure to alter business models.
- Critical approaches to the introduction of business logics and language into arts and cultural organisations.
- Examples of commercial/profit-making approaches to cultural provision where a commitment to generating forms of value or outcomes beyond the financial are present.
- Examples of how leadership, governance and other organisational practices contribute to negotiating business model change.
- Reflections on the implications of focusing on business models for professional identities in the sector.
- Implications of business model change for equalities, diversity, inclusion.

FOR MORE ABOUT THE CALL:

https://www.encatc.org/media/4068-call-for-papers_ual.pdf

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Rosana Antolí: Crossroads (Choreographies)

24 May -10 June in Boston, USA



Crossroads (Choreographies) is a multidisciplinary project that explores the idea of movement through an art exhibition as well as a performance. Curated by ENCATC member, Raquel Peula and Fran Ramallo, this is the first solo exhibition of artist Rosana Antolí in the United States. Antolí brings us "collective choreography" with a new perspective on transit and moving identities. In her own words, her work "focuses on the rhythm of urban spaces and the geographical gestures of the human body."

By living in a globalized world, we all increasingly follow imposed itineraries. Art – a mirror of life in transit that is never detached from the many forms of human movement – offers new possibilities of motion, more gentle and amiable, to reflect upon. The space and the circular structures filling it establish a route that incorporates old codes and new interpretations. The spectator is inevitably transformed into another element in transit, provoking further possibilities for reflection where physical movements – and encounters – lead to psychological shifts. To think is to move.

FOR MORE: <https://www.bu.edu/art/exhibitions/rosana-antoli-crossroads-choreographies/>

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PROJECTS

Audience Development related Higher Education Across Europe

BY PIOTR FIRYCH, ENCATC MEMBER, ADAM MICKIEWICZ UNIVERSITY

One of the main challenges in implementing CONNECT on European level is merging all the specific differences coming from each national educational systems. As an international team we wanted to find out what is the place of audience development within overall educational offer across different countries in Europe. To do so, we conducted a survey on programmes for the development of entrepreneurial and AD-related skills in Denmark, Spain, Italy, Poland and the UK.

The survey aimed to gather knowledge regarding each individual national context and draw a picture of the educational offer related to the mentioned areas in terms of similarities and differences. This is to give a better understanding of the settings the CONNECT project is to be implemented in and empower its effectiveness in developing an unique educational programme in the future. The findings cover the overall educational practises related to audience development and entrepreneurship in the 5 respective countries involved. These are namely: Denmark (with a broader perspective on the Nordic region), Spain, Italy, Poland and the UK.

Similarities and differences in the analysed curricula

All of the examined countries function within the Bologna system. This helps to put the programmes all together and evaluate them within an universal framework. However, one might consider the fact that practices of attending and perceiving university courses by attendees differs from one country to another. Within the studied educational systems with a reference to the discussed issue there is a vast range of diverse programmes: economy and business studies (e.g. in Italy and the UK), cultural management (focused on different cultural aspects, from national heritage to the arts), cultural studies (strongly present in Poland), museology (Spain, Italy), design (the Nordic region), cultural policy (Sweden), education and tourism (Spain, Italy) and finally social studies and communication.

Definitely, the presence of the research areas related to AD and entrepreneurship in the academic curricula in the 5 selected countries appears to be clearly unbalanced on a few levels. First differentiation relates to the area of studies. The analysis brings a reflection on the origins of the programmes. One might notice that AD and entrepreneurial matters fit quite well in many types of humanistic programmes as well and economy and business-related ones. The diversification in this regard depending on the country is highly visible. For instance, educational offer in the UK has a very strong tradition and seems to follow a systemic thinking about cultural management and cultural policy; Nordic countries stress innovation and re-design/re-conceptualize the programmes frequently; Italy and Spain balance between 2 kind of approaches: one focused on communication, management and marketing, second on education (attached mostly to the matter of cultural heritage); whereas academic offer in Poland evolves from theoretical cultural studies, which commonly take into account and react to the actual market needs. In the last mentioned country, courses entrepreneurially oriented are being slowly introduced to the programmes and usually shape an unique specialization within a broader study programme.

Because of the above stated, the offer in a large extent differs from one another in terms of the main emphasis. For example. In the UK a lot of programmes can be managerial, in Poland much more focused on social impact, in Scandinavia there is a clear focus on innovation and communication. In Italy and Spain the core tendency appears to be slightly more fragmented.

It is also interesting to look at the programmes from the perspective of the market demand. An interesting case is Spain, where some visible decrease of AD and entrepreneurial oriented courses was detected. This means that some previous editions had been delivered but for certain reasons no edition was offered this year or in the



last two years and the websites were not updated any longer. It seems that some years ago there was a boom in Spain and many cultural management related courses were created. From a market perspective, and apart from the crisis as the main cause of that decrease, it makes sense that the space for competitors is limited and only those who make the difference survive. On the other hand, in Poland recently there is a visible need for cultural management related education and as the consequence a significant number of new courses have been introduced into the academic curricula at many local universities.

A common conclusion for the examined countries is that AD and CE related education is strongly developed by non-university bodies. Even in countries like the UK, where the concept of audience development is commonly introduced in the study programmes, there's a vast range of

educational projects in this field offered by agencies, foundations, private experts, etc. These, however, are normally focused on professionals as a target group. It indicates and may lead to an assumption that the overall academic educational offer in Europe does not fully encourage professionals to follow the relevant courses. In fact, there is a relatively small number of study programmes fully designed only for practitioners.

**YOU CAN FIND OUT MORE BY
DOWNLOADING THE RESEARCH
REPORT HERE:**

<http://connectingaudiences.eu/resources/wp2-detailed-needs-analysis-of-the-selected-target-groups-r2-4-research-study-and-main-results>



Kick-off meeting for Traces, "TRansnational Accelerator for a Cultural and Creative EcoSystem", funded under the Interreg V-A Greece-Italy Programme

ENCATC member, the **University of Salento - Department of Management and Economics** is the lead beneficiary of this project in cooperation with two Italian partners, the **Tecnopolis Science and Technology Park of Bari** and the **Creative Apulia Cluster Association**, and two greek partners, the **Hellenic Management Association** and the **Chamber of Achaia**. Associated Partners are **ENCATC - European Network on Cultural Management and Policy** and the **Foundation for Ethical Finance**.

TRACES project, financed under Priority Axis 1 – Innovative and Competitiveness, with a budget of about 1 Million euro, focuses on cultural and creative micro and small and medium enterprises (CC MSMEs) in Apulia and Western Greece regions and addresses the common challenge to promote creative entrepreneurship as a key contributor to competitiveness across all economic and social sectors.

It will tackle two common problems that are affecting the growth of these enterprises, preventing the full exploitation of their potential as engines of a smart and inclusive growth and their spill-over effects on the rest of the economy and society. The first is **specific organizational, management and funding weaknesses** that prevent to turn innovative ideas into viable business propositions. The second common problem is **great geographical disparities of the sector**. These enterprises tend to locate their business in few large urban agglomerate (such as the areas of Athens, Bari and Lecce) to the detriment of peripheral areas where they don't find the ideal environmental conditions to start-up.

To this end the project aims at the set-up and activation of a transnational accelerator for the development and sustainability of a cultural and creativity ecosystem across Apulia and Western Greece. It will be a cross-border customized and networked environment to support

**Interreg
Greece-Italy**
European Regional Development Fund



TRANSNATIONAL ACCELERATOR
FOR A CULTURAL AND
CREATIVE ECOSYSTEM
TRACES

incubation of CC MSMEs and creative entrepreneurship.

To accomplish its actions, TRACES will use a mixed approach that includes: **a participatory approach**, to assure stakeholder networking and knowledge transfer and exchange; **a tailor-made approach** in the project output delivery, to develop tools according with CC MSMEs different features considering their interdisciplinary nature; and **a self-sustaining approach** to lead the decision-making toward solutions to assure the self-sustainability of the project results, implementing alternative finance and sharing economy; re-use of public spaces; 3rd generation incubators.

LEARN MORE: <https://www.encatc.org/en/projects/transnational-cultural-projects/>

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EU POLICY DEVELOPMENTS

The latest policy developments impacting our field



SPECIAL FOCUS!

What does the Commission's proposed 2021-2027 budget mean for culture and education in Europe?

On 30 May, the European Commission detailed how it will reinforce the EU's cultural and creative sectors in the next long-term EU budget 2021-2027. The Commission is proposing to increase funding for Creative Europe, the programme supporting European cultural and creative sectors and audiovisual works, to €1.85 billion. Tibor Navracsics, Commissioner for Education, Culture, Youth and Sport, said: *"Culture has always been at the heart of the European project. It is what brings people*

COMMISSION EDUCATION:

Intra-Africa Academic Mobility Scheme debuts a new generation of intra-regional mobility programme

On 28 May, 90 university representatives from 24 different African countries came together in Brussels to look at the effects of an EU-funded programme for academic mobility between African countries. The meeting organised by the Education, Audiovisual and Culture Executive Agency (EACEA) assessed the Intra-Africa academic mobility projects, and participants had the opportunity to network, share knowledge and exchange good practices to support and improve the implementation

COMMISSION / EDUCATION:

A renewed push for the Bologna Process

On 24 and 25 May in Paris, Education Ministers from the 48-country "European Higher Education Area" met to discuss the progress made in improving higher education systems and enabling students to move more freely across national borders under the so called Bologna process. The latest Bologna Implementation Report, published on 23 May, shows that progress has been made, notably in implementing the three cycle Bachelor-Master-Doctorate degree structure. However, it also

COUNCIL / CULTURE:

A long-term vision for culture and newly adopted conclusions on cultural heritage

On 23 May in Brussels, the Education, Youth, Culture and Sports Council had an exchange of views on a long term vision for the contribution of culture to the EU after 2020, focusing in particular on what actions need to be undertaken at EU level to raise ambition in the cultural field, so that culture becomes a real driver of change in the future. On the occasion, the Council adopted conclusions on bringing cultural heritage to the fore across policies in the EU where it invites the Commission when

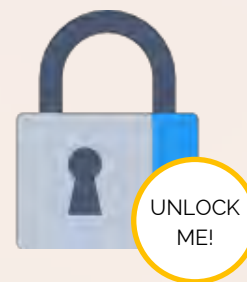
COUNCIL / EDUCATION:

Moving towards a European Education Area

On 22 May in Brussels, the Education, Youth, Culture and Sports Council, adopted a revised recommendation on key competences for lifelong learning, the aim of which is to update the current recommendation from 2006 and take into account changes such as digitisation and constantly evolving labour markets. The Council also adopted conclusions on promoting common values, inclusive education, and the European dimension of teaching, as well as those on moving



How can you get the full review of key EU policy developments?



ENCATC members can adapt and prepare to changes in our field thanks to a monthly round-up of key EU policy developments. For teaching, project ideas, curricula development, advocacy and more, staying on top of what's impacting our fields means staying on top of your game.



"Staying on the top of developments in EU policies is crucial for my cultural innovation work in order to make informed and strategic decisions about partnerships and initiatives." - Damien Helly, Belgium, ENCATC member

COMMISSION / CULTURE & EDUCATION:

New EU initiatives to further boost role of youth, education and culture policies

On 22 May in Brussels, the European Commission announced four initiatives in the fields of education and culture as it advances its work to build a European Education Area by 2025. First, there is an overarching Communication on "Building a Stronger Europe: the role of youth, education and culture policies" which outlines how the Commission is taking forward the Gothenburg agenda and the European Council's mandate. A Youth Strategy for 2019–2027 is second and aims to

COMMITTEE OF REGIONS / CULTURE & EDUCATION:

Two key opinions adopted that will impact culture and education

The European Committee of the Regions held a plenary session on 17 May in Brussels during which the assembly of EU cities and regions adopted two opinions related to education and culture. The first was on "Strengthening European Identity through Education and Culture". The opinion's rapporteur, Tanya Hristova (BG/EPP), Mayor of Gabrovo said: *"While education remains a national competence, we strongly recommend to promote language learning from an early age and to familiarise*

COMMISSION / CULTURE:

Winners announced for the 2018 EU Prize for Cultural Heritage / Europa Nostra Awards

On 15 May, the European Commission and Europa Nostra, the leading European heritage network, revealed the winners of this year's EU Prize for Cultural Heritage / Europa Nostra Awards. The 29 laureates from 17 countries have been recognised for their accomplishments in conservation, research, dedicated service, and education, training and awareness-raising. For the announcement, Tibor Navracsics, European Commissioner for Education, Culture, Youth and Sport said: *"Cultural heritage*

COMMITTEE OF REGIONS / CULTURE:

Cultural development strategy boosts the competitiveness of cities and regions

On 4 May in Burgos, Spain, the European Committee of Regions' Commission for Social Policy, Education, Employment, Research and Culture (SEDEC) co-organised with the Government of Castilla y León, a seminar on "The role of cultural heritage in the construction of the Europe for citizens". The aim of the event was to highlight and boost the role of culture as an important resource for the future of Europe. During the discussions, delegates, who were representatives of EU cities and

COMMISSION & EUROPEAN PARLIAMENT / CULTURE & EDUCATION:

#DiscoverEU starts this year, issuing up to 30,000 Interrail passes for 18-year-olds

On 3 May, at an event organised by the European Commission, the DiscoverEU initiative was officially launched. With a budget of EUR 12 million in 2018, this action, based on the European Parliament's proposal, is expected to give up to 30,000 inter-rail passes for 18 year old EU citizens, providing them the opportunity to travel around Europe this summer. *"The DiscoverEU initiative is not about a free train ticket. It is about a new vision for Europe, a new way to really involve our young*

PHOTO CREDIT: "EU Flag" by TheGlobalPanorama via Flickr CC BY-SA 2.0



LIBRARY & BIBLIOGRAPHY DATABASE



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



Social Media Toolkit for Cultural Managers



ENCATC Journal of Cultural Management and Policy, Vol. 7



Public-Private Partnership in the Cultural Sector. A Comparative Analysis of European Models BY ELENA BORIN



Fair Cooperation. A New Paradigm for Cultural Diplomacy and Arts Management BY ANNIKA HAMPEL



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"Thanks to ENCATC, I have been able to grow a substantial library on cultural management and policy for myself and my institution. It's a great resource."



- Romina Surace, Senior researcher
Symbola Foundation, Italy
ENCATC member

CONTRIBUTION FROM OUR COMMUNITY



Cultural Leadership for Dummies

Turning cultural organisations into places that donors & attendees will fear to miss out!

BY DIDER LEBON, THE ARCHIPEL

Dear cultural colleagues, we are all beginners.

Or laggards. You choose the word.

And that's fantastic, because there's only room for progress.

A progress that can happen at light speed in today's world!

Put on your helmet, we're going out for resistance training!

Guts & Grit: that's what it takes to play an active role in the cultural sector. Hats off to all of you for your daily relentless activism!

But in the attempt to be creative pioneers, we lost sight on surrounding contexts... that have moved much faster than our abilities to catch up with the surrounding pace.

Make this simple experiment: take 100 random people (truly random, not your audience) and ask who attended a cultural institution during the last month. If you're lucky, 5 hands will raise. Ask them who intends to attend a cultural institution in the next month. Same: 5 hands will raise. Ask them who works for cultural institutions. Same: 5 hands will raise.

You get it: these are always the same 5 hands.

But ask the same crowd who listens to Spotify, watches Netflix or go to concerts, and the whole crowd will raise hands. There are also cultural activities, but not named as such.

See, the vast majority of people who are not familiar with the cultural sector consider it as "old-fashioned", "boring", "elite", or worse: "euh... interesting". That's the raw truth, as hard as it sounds.

We could blame these people for their ignorance, or the tech companies for their hold-up on culture, but it's preferable to swallow any pride and start interrogating the

cultural sector. Why? Because in this configuration, the only casualty is the cultural sector itself.

And as long as *culture* will be perceived as an unexciting burden, it will be impossible to inspire people to invest *their* time and money in *our* cultural activities when *their* first ideas about *our* culture are so downgrading.

The equation is quite simple: unchanged perceptions *on* traditional cultural sectors = less audience *for* the traditional cultural sectors.

And it's not rocket science to foresee the outcomes:

Less audience means less earned revenues and harder times for your organisation.

Less audience ends in reduction or withdrawal of public subsidies as you become less politically relevant for public authorities (that have to deal with issues that echo other raising concerns of their voters).

Less audience means bad investment for investors, and if so: partnerships are over.

In the end, **less audience means that you slowly lose credit in the eyes of your supporters... and of your audience as well!**

All this is daily obvious statement. So, how to reverse the tendency to your advantage without sacrificing your artistic integrity, without perverting any communication channel, and by continuing standing for the high values brought by culture to society?

Well: as a beginner, **why not resetting the conceptual counters and build up from a true beginner perspective.**

Let's warm up before getting in the overcrowded non-cultural arena!



1. Accept being the coolest dummy on earth!

"Culture" is for cultural professionals. Period. No truth beyond this point.

When I mention that I am a cultural manager, there's usually a suspended "hmmm" moment... When I add that I come from Reunion Island, I really get a deep understanding of what an embarrassing silence is. In few seconds, I appear as someone doing an unknown job, coming from an unknown place. I'm a glitch on many people's mental mapping of the world. Hello, I'm an incarnated mystery!

Luckily, in the best moments, my activities appear in people's mind as a playful hobby.

That's right.

A. Playful. Hobby.

Well, let's see.

I started my career by managing a cultural network of 21 institutions from 17 countries producing and promoting contemporary music, supported by European grants.

OK, not too shabby beginning... for a "playful hobby".

It then took me 2 years of diplomatic argumentations and brain-teaser to brand the official French cultural network as "Institut Français". And I'm not only talking about the name, but also the whole associated background profitable strategy that's now used on the whole planet to profile and position this tactical cultural institution.

Well, another nice "after-school activity"...

I then directed the production department of the Festival d'Automne à Paris.

"Wow, a festival? That's a cool job!"

Let's make a short pause here to clarify a truth widely spread out of the cultural sector:

Festival = music (nothing else). Music is cool. So:
festival = cool job.

Anyway, my position was to oversee this yearly festival of 3 months that presents 50 shows in 50 Parisian venues, and not really the smallest ones: Louvre museum, Centre Pompidou, Opera houses (all of them), Théâtre de la Ville, national theatres (Odéon, Chaillot, Colline), even the Eiffel Tower, and many more. Venues that anyone knows or dreams about, whatever their background. We were a team of 15 people to tame this cultural giant presenting masterpieces to 200,000 attendees each year.

So, a "cool job". Seriously?

Is it a "cool job" to deal with the complexity of European procedures? Is it a "cool job" to manage intercultural differences between 50 international teams to collaborate with 50 local teams (Parisian ones!), to face critics, to deal with monkeys escaping from a show, to prevent as much as possible any risks from potential religious protests,

countries censorship or terrorist attacks, to be accountable for multi-million financial reports, to be responsible for the making of impeccable artworks, to be in charge of the security of thousands, to play the psychological assistant to artists' egos... well, you get it!

Is it a "cool job" to always be looking for new sources of revenues, new audience(s), new content, when there's an obvious lack of resources to do so?

And even before being qualified as "cool" or not, are we actually talking about ONE job?

Isn't it more appropriate to **qualify the profession of cultural manager as a combination of multiple jobs**? If so, here are the 2 sides of this reality:

- the cultural sector is understaffed
- a cultural manager is a mini CEO

If we merge these 2 statements, we understand that **the cultural sector is full of multitask professionals that have to lead the way, but lack money, expertise, time and training to be updated on the most appropriate ways to do so.**

It's not that we simply lack financial resources or political attention, everyone does! We lack resources to build a resilient ecosystem where arts and culture organisations thrive and last, where cultural projects can stand out from each other AND from other activities, and be spread among growing audiences.

Basically, **we lack an updated leadership** that would drive our organisations ahead of the changes in behaviours instead of constantly being outrun by them.

It's like playing 3D chess. Even if you're a master at the normal version, you'll miss enormous techniques and training to perform in the 3D format. And you'll be out of the game. Big time!

Don't you want to achieve impact way beyond your current potential? Don't you want to get more time to focus on what matters: the creations? Don't you want to get sponsors as true recurring partners and not as forced temporary guardian angels? Don't you want to turn your attendees so satisfied that they become your sales force?

Of course, we all want this. But we miss the know-how to perform it with the new ever-changing rules and we miss time to do so.

But **it's become vital to compose with today's complexities** to achieve each of these points. **We need to tame the disruptive forces that have direct effects on the making of arts and culture.**

I'm not calling to change a single millimetre of artistic contents or core missions. I'm talking about offering the creative contents an echo chamber that is much more powerful than the one you have now. I'm talking about expanding the scope of management and boosting the outcomes of its actions.



We all experience the deep impacts that the latest mindsets and behaviours have on the cultural sector. Times have changed, people have changed, tools have changed, and yes, we are beginners when confronted to current and coming changes that profoundly affect the cultural sector. Again, we lack an updated leadership!

We may present art and culture projects, but we're interacting with infinite more features than only art and culture. We need a shift in cultural management in order to unleash the full power of our organisations to attract new (or more) investors and audience(s).

So the question is not how to lead the way within the cultural sector, but **how to invent a creative leadership that drives your organisation to stand out, thrive and last among all sectors?**

Failing to implement a new leadership seriously puts the sector in jeopardy.

But how to find these new forms of leadership? How to know if they are appropriate to the cultural sector? **How to test new forms of leadership if we are not equipped to do so and if we don't have time to do so?**

Good news is: I found out how... after I left the cultural sector. And I'm about to share it.

Second good news is (careful, spoiler!): this is all possible without extra expenses and without extra staff.

End of the warm-up. Time has come to get some protein and enter the battle!

2. Face heavy-weight champions on the business ring!

End of the "playful hobbies" & "cool jobs", I entered "real" life! And what a hit!

When leaving the cultural sector, the initial purpose was to change perspective. I followed a primal intuition with persistence: "be the beginner, put myself in others' shoes, see the cultural sector from their position, and you'll find golden tips". So, I left the sector to approach it in a radical new way.

To be honest, that was not easy, but the adrenaline was high!

To make it short, I ended up in start-up incubators, designers events, construction fairs, water management keynotes, I even made a presentation on [TEDx stage](#), everywhere I could with the purpose to select the best tactics to improve a business, to bring a ready-for-innovation mindset, to increase impact, to reach millennials and GenZ, to use new technologies, to develop lasting efficient strategies, etc. etc. etc.

And I discovered incredible methods to upscale our cultural practices. Why? **Simply because stepping out of the cultural sector is the best way to discover others'**

languages, opinions, (mis)understandings, behaviours towards the cultural sector, and to twist them to your advantage. The learning curve goes much faster in such a situation, because as an outsider, you have to catch up very quickly.

These insights are priceless to build the right tools that match people's body of knowledge: speak their language, know what they have in mind, and you will grab their attention, attract them to your place and convert them to your projects. **Again, it's not about changing your content to please a majority of expected tastes, it's about delivering this content in ways that feed these tastes.**

Some examples.

Want a new sponsor? OK, so do all your peers. And you'll probably all approach the same ones with the same proposal: their logo in your communication against their money. Good luck! But do you know what sponsors want in 2018?

How can you convince them to vet you if you don't know what they want?

Sponsorship is a business investment, and as such, it requires a return on investment.

The secret? They want to connect to your audience. They don't care about promoting their company nor yours, they want your audience to activate their products or services, because your audience is their potential customers. Period.

Do you know how to not only achieve a crowdfunding campaign, but make it with the triple of your initial goal? Here's a good indicator: you have to reach your initial goal within the 3 first days of your campaign! What does it say? That your campaign starts way before your first day of official campaign!

Ever heard of the "dark social"? Nothing to do with a secret social media from the dark web or any sci-fi movie. The dark social is all the online conversations that are not trackable, such as copying/pasting links to share via email, text message, chat and messenger apps. Well, 84% of social sharing happens via dark social.

It's a space where you have absolutely no control. But others do: influencers. Are you using this marketing technique already? In this time when consumer trust in government, NGOs, media, corporations, is at all-time lows, how do cultural organisations score on the distrust scale? Why would people join activities which content has been decided with opacity? Who are the most appropriate influencers who could be your trustful ambassadors?

Do you have issues with attracting younger audience(s)?

Start with this reality: the attention span of millennials (generation born between 1980 and 2000) is 12 seconds. The attention span of the Generation Z (those under 18 years old) drops to 8 seconds! Yes, you have 8 seconds to convince these teenagers that your cultural activity is worth



their time. Start working with a stopwatch!

This is the first generation that doesn't know a world without technology. And they're experts at using what technology offers: creating their own content, broadcasting it, managing the community they gather, becoming an influencer and monetizing it all.

Here's the most important revelation about the new generation: far from being your audience, they are your competitors. So: be their audience and find ways to partner with them instead of asking them to only be your audience.

What about agriculture: do you know the push-pull effect? It consists in using repellent "push" plants and trap "pull" plants to control agricultural pests. I wondered if there was a way to adapt it to our search for audiences: push people from other (entertaining or not) activities and pull them towards your place. Well, it's called outbound marketing and inbound marketing and there are lots of ways to play with it without becoming a spy on everyone's private life!

What about the start-ups? My friends, that's a world you want to know the tricks of, because technology is what drags the biggest attention today. And as a consequence, the biggest amount of funds: \$176 billion global investment, it's 4x more than the art market!! And beyond the money considerations, do you know what are the digital tools that are best recommended for your specific situation in this ocean of possibilities? Do you know which app or SaaS (Software as a Service) to automate your repetitive tasks, to efficiently save time and reduce the load of daily activities so you can spend more time on creative matters?

Ever heard of growth hacking, trend watching, agile management, resilience, lean methodology, wicked problems? And so so so sooooo much more!

In the end, it's nice to get the knowledge about these cutting-edge tricks. But what about getting a proper toolkit to turn your cultural organisation into the place that every donors and attendees will *fear to miss out*?

Now that you're on the ring, use your best-kept secret tricks!

3. Learn from the champions to win the audience votes and the championship!

Don't look further, I've made the hard work to research, test, translate and approve the methods that do not come from the cultural sector, but can be adapted and bring priceless added-value to cultural management. I went through the doubts of risky attempts to **see, size and seize the opportunities of our time to bring innovation to art and cultural organisations.**

And today, I make it accessible to you through an easy-to-digest method: the [tips on cultural leadership](#). These are short posts that have been designed to fit in your busy schedule: you need less than 1 minute per day to read

them (yes, it's far shorter than this article!). Each tip contains clear references and helpful walkthroughs that can be immediately implemented.

In this article, you just read a sneak preview of the topics. The full series contains 100 tips. Yes, a filtered list of 100 new methodologies that is curated with the ultimate purpose to bring innovation to your cultural organisation. 100 posts fuelled with recommendations, step-by-step guidelines, calls to action and key figures to better interact with the changing contexts. 100 new ways to reach (new) audiences and generate more revenues, by applying more efficient ways of working, with no- to low- need for extra expenses, nor more staff.

The intention is not to replace your current actions, but to try alternatives that have proven their efficiency. Take it as an incentive to build a magnifying lens on your cultural content. Each tip, if implemented into a solid strategy instead of a one-shot action, will put your organisation onto future-proof rails.

So: give a try to these tips and put them in practise for your specific situation.

My prescription: one tip a day will help you understand how changes affect the cultural sector and how to take advantage of them.

[Click here to learn more about these tips.](#)

No more excuses to be cultural laggards, it's time to choose for cultural leadership.

And with these tips, no doubts you can already start at an advanced non-beginner level!

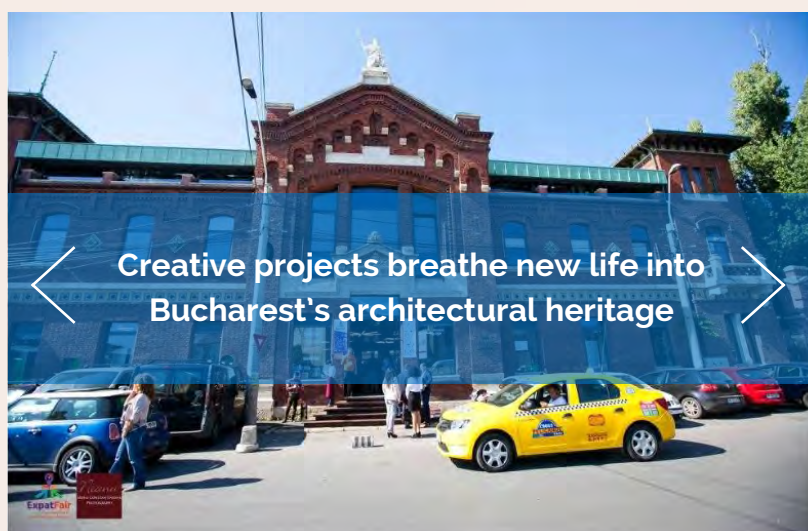
***Didier Lebon** is an international cultural manager. He was delegate general of the [Réseau Varèse](#), a cultural network supported by the European Union promoting contemporary music among 21 organisations in 17 countries. He developed the global branding strategy of the French cultural network [Institut français](#). He led the production department of the [Festival d'Automne à Paris](#), an international pluridisciplinary arts festival that present leading contemporary figures to 200'000 attendees. He founded and is now running the consulting company [The Archipel](#) that is focused on cross-cultural initiatives involving simultaneously creative professionals, cultural organisations, public authorities, academic institutions and corporations. The main purpose is to set holistic canvas for cultural initiatives to be embedded as comprehensive solutions to social challenges.*



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As the **2018 ENCATC Congress on Cultural Management and Policy** will be hosted in Bucharest this year, we are keeping **a close eye on interesting developments in culture** happening on the ground!

To prepare our visit to Romania next 26-29 September for the Congress, we are **sharing interesting articles** and **videos** on Facebook, giving us **new perspectives into the cultural management and policy of Romania's capital city**.

Follow us on [Facebook](https://www.facebook.com/ENCATC) and get excited for your cultural discovery in Bucharest this September!

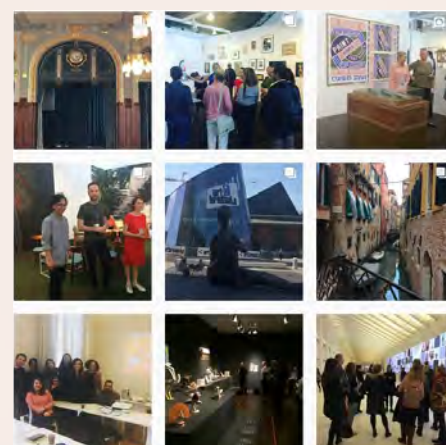
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NEW! Inspiring story on **Arts and Activism** to help arts and cultural organisations develop a **"green action plan"**.



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

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

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

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

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

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