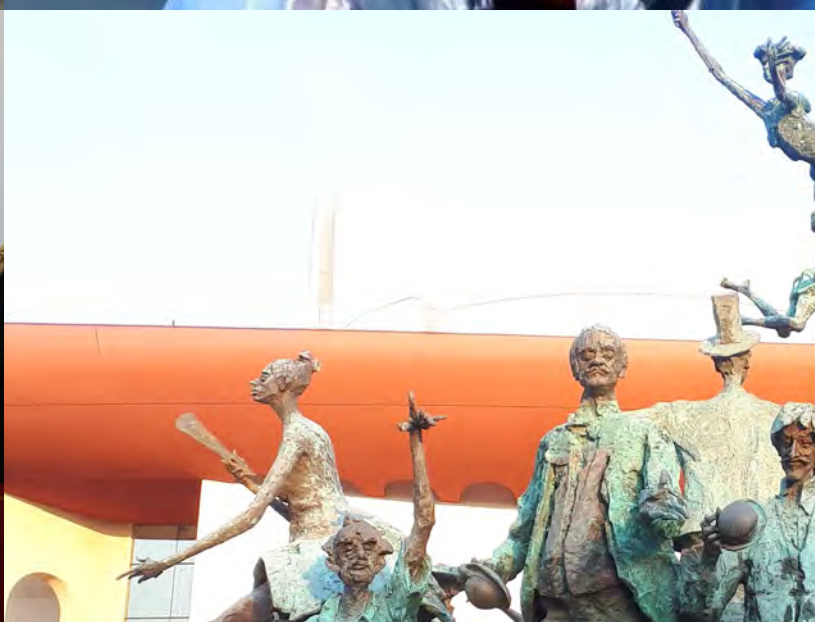
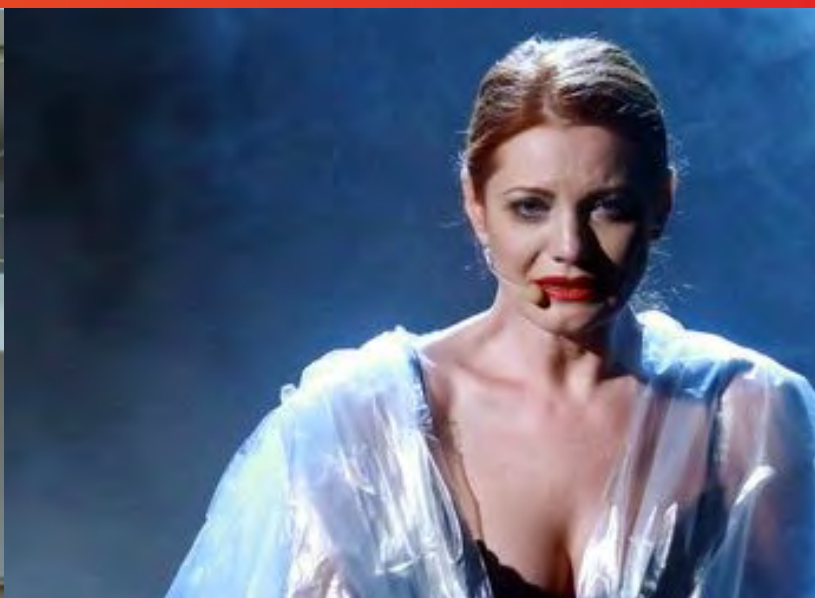




# ENCATC news

A monthly e-newsletter for the latest in cultural management and policy  
ISSUE N° 119

SPECIAL CONGRESS ISSUE





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#encatc2018



# NOTE FROM THE EDITOR

Dear members, dear colleagues,

Welcome to this special *ENCATC News* dedicated to our 2018 Congress "**Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations**".

The Congress is being held in Bucharest, Romania in the framework of the European year of Cultural Heritage and what's more the year 2018 also marks Romania's centennial anniversary! From **26-29 September** academics, trainers and researchers from the cultural management and policy educational fields with cross-disciplinary interests will connect with professionals, policy makers and artists all coming from 28 countries on 5 continents to thoroughly **explore the ongoing cultural transformations that are shaking the very foundations of our understanding and practice of culture**.

Among these changes in Europe and the world in the past 30 years we can easily quote: digitization, the development of the knowledge society, the rise of NGOs and the shrinking of the nation-state, marketization and commodification, the emergence of new powers, and the collapse of socialism in Europe. While responding to global trends and phenomena, cultural transformations express also locally. Considering therefore it is essential to examine our own professional and educational context, strongly influenced by the cultural history and the institutional framework of our countries<sup>1</sup>, the debate will be enriched by the contributions on the impacts of these transformations across Europe and beyond.

To prepare for the Congress experience, this special issue includes an overview of the Congress' theme and we are very delighted to have a contributed article from our keynote

Professor Jean-Louis Fabiani, on "**European identity: its inclusionary/exclusionary aspects and the role that cultural heritage plays within this**".

In these pages you can meet the **people, institutions and partners** who are making this global opportunity possible for you to learn about innovative projects, exchange practices, network with peers, expand and strengthen your professional relationships. Our **ENCATC in Contact interviews series** has us sitting down with Carmen Croitoru, Manager of The National Institute for Cultural Research and Training, our local organiser.

Of course we have the exciting **4-day programme** for your access to the latest **innovations and developments in cultural management and policy education, research, training and practice**. We've included highlights you won't want to miss like celebratory moments to recognise and support excellence in our field with the **ENCATC Research Award Ceremony** and a special ceremony to **celebrate cultural diversity** with the **Torch of Cultural Heritage**.

Finally, learn about our culture programme, all the **renowned international speakers**, and ways to immerse yourself in Romanian culture and heritage.

I'm truly excited to witness first-hand the new synergies we will foster together, and it will be my pleasure to see you soon in Bucharest!

Yours sincerely,



GiannaLia Cogliandro Beyens  
ENCATC Secretary General

<sup>1</sup> [Congress Concept Note 2018](#)





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# Beyond EYCH2018. What is the cultural horizon?

## Opening up perspectives to face ongoing transformations

Under the main theme 'Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations', the ENCATC 26th Congress on Cultural Management and Policy (26-29 September, Bucharest, Romania) aims to thoroughly explore the ongoing cultural transformations that are shaking the very foundations of our understanding and practice of culture. Among these changes, Jean-Louis Fabiani points at the following moves occurred in Europe and the world in the past 30 years: digitization, the development of the knowledge society, the rise of NGOs and the shrinking of the nation-state, marketization and commodification, the emergence of new powers, and the collapse of socialism in Europe. While responding to global trends and phenomena, cultural transformations express also locally. Considering therefore "essential to examine our own professional and educational context, strongly influenced by the cultural history and the institutional framework of our countries", as pointed out by Claire Giraud-Labelle, the debate will be enriched by the contributions on the impacts of these transformations across Europe and beyond.

### What cultural horizon for Europeans?

As expressed by Jean-Louis Fabiani, in Europe globalization has brought about "the emergence of neo-nationalisms, and revamped populisms seem to be a more powerful agent of European homogenization than the very modest attempts to delineate common cultural interests". Europeans move today between the optimistic view that "technological change will bring about the equalization of conditions through a form of electronic horizontality and that the electronic peace will be perpetual, (...) [and] the fear that the decline of the welfare state will foster the destruction of our lifestyles, particularly when it comes to cultural habits". Based on the notion of a 'cultural public sphere' coined by Jim McGuigan, Fabiani advocates for what McGuigan calls 'critical interventions' – as opposed to and in between uncritical populism and radical subversion. While in uncritical populism consumers are considered "active citizens and their consumption is a way of voting for different cultural and political offers, (...) radical subversion considers that the mass-produced world of infotainment (...) prevents rather than shapes democracy". Halfway in the spectrum, critical interventions,

Fabiani argues, could be considered "prototypes" of a democracy to come".

What is the role of cultural policy in tackling emerging challenges such as the rise of populism and isolationism? Johan Kolsteeg explains that, "while global problems are unmistakably addressed in local cultural production, they are hardly addressed in national cultural policy discourse". In cultural policy, as argued by Kolsteeg for the case of the Netherlands, "the societal issues that are mentioned are for local use only and concern internal topics such as changes in financing, taste and audience behaviour, demographic changes and the position of cities and regions in cultural policy development. These issues can hardly be said to reflect serious societal and political challenges such as (cultural) identity, (performative) democracy, (real) participation, solidarity, migration, populism, (cultural) globalisation and (true) integration. (...) Attempts to connect global and local discourses are found in the work of network organisations such as ENCATC, the European Cultural Foundation, Trans Europe Halles and the biennial Forum on European Culture in Amsterdam. They provide the transnational agora (...) for agonistic debates between



West, East, North and South (both global and inside Europe) (...). They contribute to a shared vocabulary for making sense of our situation, and for reflecting and imagining possible futures. The European globalist/idealist agenda, though not without its flaws and pitfalls, offers a platform for local cultural action on global issues. It calls for cultural institutions and entrepreneurs to connect to transnational issues and to contribute to a space for imagining the future. But the European agenda also provides national governments with the opportunity to keep their cultural policy out of poignant discussions on global challenges and the role of culture".

When looking at European cultural horizon, special caution is required when dealing with concepts such as 'upheavals' and '(European) values'. As claimed by Tuuli Lähdesmäki, most of what are usually qualified as 'upheavals' are "rhetorical and discursive constructions that do not hardly affect daily routines of 'a European man in the street' – but that are, however, politically performative. This means that they produce and

enable diverse political strivings in which politicians and other 'concerned people' seek to 'take into account', 'care' and 'tackle' the expected or imagined implications of these 'upheavals'. Particularly problematic are those political attempts that seek to defend so-called European values as these attempts rarely explicate what and whose European values they deal with. European values are not essentialist and static but dynamic, and understood and interpreted in diverse way both in Europe and beyond it. (...) The idea of shared European values is commonly used in political discourses around Europe – particularly when the speaker is concerned of something that he/she identifies as non-European. Thus, the idea of European values creates also distinctions and discursive borders between 'us' and 'them' and produces both inclusion as well as exclusion", Lähdesmäki explains.

But these certainly troubled times are also times of opportunity. According to Virgil Nițulescu, "Europeans have at present the chance to have the most diverse cultural horizon in the world and in their history". Furthermore, "access to the 'high culture' (...) is today more democratic than ever". Nițulescu further argues that people just need the intellectual tools to make the best choice among the wide offer. Along the same lines, Alis Vasile expresses that "we live unprecedented access to education and culture and the contemporary social imperatives call for accelerated innovation; so, we have choices, we have opportunities and infinite possibilities in the professionalized world of culture and, to some extent, at individual and social group level".

#### Maintaining cultural continuity or disrupting it?

"In human history", Virgil Nițulescu argues, "there was never a total cultural rupture, between generations or epochs. Transformation was gradually induced in different social layers. However, in the last century, the speed of these movements was

tremendously increased and cultural expressions have lost much of their coherence. The time for 'burning' each cultural item is shorter than ever and cultural consumers are very quickly passing from a favourite to another". In Nițulescu's opinion, "we cannot talk about cultural discontinuity, but rather about cultural incoherence and lack of sustainability".

Alis Vasile further reflects on the binary continuity-disruption, which together are inherent to cultural heritage. "Human civilization", Vasile explains, "is thoroughly based on continuity, on passing over to new generations, on adding on, building on the past, and, ultimately, on heritage – be it family inheritance, mother tongue, writing, knowledge, technology or all of them and beyond – our cultural heritage. Disruption, on the other hand, is only temporary or at least episodic, and its destiny is to be integrated into the continuous flow of human culture (...). It can bring change, improvement, adjustment, regress, regret, delay, but it will be used and inevitably overcome through assimilation. Overcome disruptions become continuity and so do successful revolutions. Every piece of cultural heritage bears witness of our transformational continuity. The mere concept of cultural heritage is a reflection of this fundamental process".

Establishing a parallelism between fashion marketing and Europe's branding – in the sense of creating an Anderson's 'imagined community' and providing it with meaning, Marco R. H. Mossinkoff suggests to "use the 'old order' to create new icons, imbue these with (new) meaning by using them in the context of every upheaval affecting our countries".

Finally, in some specific cultural subsectors, continuity might not even be desirable. Bernadette Lynch explains it for the case of museums: "The world is changing all around museums. (...)The point surely is not to ignore these changes but to become a safe space where people can come together from different backgrounds,

**Every piece of cultural heritage bears witness of our transformational continuity. The mere concept of cultural heritage is a reflection of this fundamental process.**



to explore identities and together, try to make sense of these changes in light of the past. The museum must, more than ever, become a forum for dialogue and debate, to use the past to help understand the present and collectively plan for a future. We must disrupt museum precedent if it gets in the way of facilitating such an important role".

### The role of cultural management and policy education

Amidst this changing (and sometimes turbulent) cultural panorama, cultural management and policy education play a major role which is both reactive and proactive, as indicated by Miikka Pyykkönen. "On the one hand, education tries to understand the changes (...), offering conceptualizations and definitions of/ for the transformations, (...) and linking the transformative policy discourses and practices to the wider societal changes (...). "On the other hand, education also raises new visions and tendencies in the fields of culture", being proactive in defining and shaping new areas of knowledge such as cultural entrepreneurship, as explained for the case of Finland by Pyykkönen.

It is also educational institutions and stakeholders' role to provide room for experimentation towards the development of true cross-sectoral approaches. With transformations and their effects overspilling from other – economic, social, environmental, etc. – areas of life into the cultural sector and vice versa, cross-sectoral approaches seem the most – if not the only – reasonable path to face present and future challenges, "integrating outwardly diverse perspectives from stakeholders without diluting the critical and reflexive thinking", as suggested by Hsiao-Ling Chung. However, "the rationalist thought developed in Europe over centuries has resulted in a very elaborate system of classification and specialization of knowledge, as well as in an over-partitioning of the domains", Claire

Giraud-Labalte notes. "This segmentation has favored a disjunctive thought, which separates what is actually linked and erases the complexity of the world", Giraud-Labalte adds. Beyond the sometimes pompous inter-disciplinary and cross-sectoral rhetoric, education is responsible for providing spaces for students to go out their comfort zones and engage in effective collaboration with others across cultural domains – but not only cultural.

Education and training implications are also to be found in workplaces, as explained by Hsiao-Ling Chung. "Firstly, while digital competencies will define the foundation of future job skills, 36% of all jobs across all industries will require 'complex problem-solving', 'critical thinking' and 'creativity' as the top three core skills by 2020. Secondly, it is the 'human or

soft skills', such as emotional intelligence or cognitive flexibility, that will help workers embracing the rapid and radical changes, and future-proofing themselves with resilience from upheavals. (...) Therefore, in order to confront the rapidly evolving and transforming world, organizations need to have a system in place to adapt with and accommodate the ongoing internal and external transformations, and such a system has to foster a continuous lifelong learning culture. The implication is that policy-makers, decision-makers, educators, researchers and practitioners in the field of cultural policy and management need to understand what conditions could foster and facilitate the continuous learning environment", Hsiao-Ling Chung concludes.

#### Editor's Note:

We thank our Congress Scientific Committee and Steering Committee members and ENCATEC members who contributed their valuable insight to the narrative of the 2018 ENCATEC Congress:

**Hsiao-Ling Chung**, Associate Prof. Institute of Creative Industries Design, College of Planning and Design, National Cheng Kung University, Taiwan, 2018 ENCATEC Congress Scientific Committee Member

**Jean-Louis Fabiani**, member of the Institute for Advanced Study in Princeton, USA and Professor at the Central European University in Budapest, Hungary, 2018 ENCATEC Congress Scientific Committee Member

**Claire Giraud-Labalte**, Art historian, University of Nantes, France, 2018 ENCATEC Congress Steering Committee Member and ENCATEC member

**Johan Kolsteeg**, Assistant Professor, Groningen University, The Netherlands, 2018 ENCATEC Congress Scientific Committee Member and ENCATEC member

**Tuuli Lähdesmäki**, Adjunct Professor working in the Department of Music, Arts and Culture Studies, University of Jyväskylä, Finland, 2018 ENCATEC Congress Scientific Committee Member and ENCATEC member

**Marco R. H. Mossinkoff**, Senior Lecturer and research fellow at the Amsterdam Fashion Institute (AUAS), and Associate Lecturer at Nyenrode New Business School, The Netherlands, 2018 ENCATEC Congress Scientific Committee Member

**Virgil Nițulescu**, Head of cabinet of a secretary of state in the Ministry of Culture and National Identity and editor-in-chief of the Romanian journal of museums, Romania, 2018 ENCATEC Congress Scientific Committee Member

**Miikka Pyykkönen**, Professor, Department of Social Sciences and Philosophy, University of Jyväskylä, Finland, ENCATEC member

**Alis Vasile**, Lecturer for the museology programme, Romanian National Institute for Cultural Research and Training, Romania, 2018 ENCATEC Congress Scientific Committee Member





# European identity: its inclusionary/exclusionary aspects and the role that cultural heritage plays within this

BY JEAN-LOUIS FABIANI, ENCATC MEMBER & 2018 ENCATC CONGRESS KEYNOTE SPEAKER

## I. Rethinking the European public sphere

The last forty years can be characterized by a conjunction of powerful moves that have shaken the grounds of the post World War II order of things:

an overwhelming technological change with respect to communication systems (the triumph of Internet, its consequences on the printed world and the irresistible rise of social networks).

the brutal and largely unexpected collapse of existing socialism.

the rise of NGOs and the shrinking of the nation-state, at least in its older forms.

the domination of a knowledge society or expert society that has contributed to restructure intellectual work and the intellectuals' presentation of self in the public sphere.

the extension of the markets and the generalization of commodification

the emergence of new powers (soon to be new superpowers) and the changing place of Europe in the world system.

Globalization has gone along with the emergence of neo-nationalisms, particularly in Europe: revamped populisms are now significant forces on both sides of the former Iron curtain. New contradictions have emerged, and they now shape economic markets as well as social life. In this landscape, the status of Europe is somewhat unclear: on the one hand, it is still a center of power, in its hard and soft versions. Although the mainstream channels of communication and influence are no

longer located in the continent, European technology, taste and lifestyles continue to be a global reference and norm. On the other hand, Europe appears as the land of disillusion and disenchantment. We, the people of Europe, no longer think of ourselves as the symbolic and normative workshop of the world and we fear that we will be soon turned into the dancing masters of the world, as Marx named the European aristocrats the dancing masters of Europe after the French Revolution, doomed to sell, sometimes at a low price, what Bourdieu called their embodied social and cultural capital.

This ambivalent position is the key to understanding present uncertainties. No European project has emerged as a powerful integrating device that should work at two levels: internal, as producing a relative unity; external, as offering a cohesive vision to migrant workers and family. In spite of some efforts done by European intellectuals in the 1990s to develop a sketch of a European public sphere, the *Öffentlichkeit* is still mostly viewed as a bureaucratic and empty category.

Our debates on inclusion and exclusion take place in a context plagued by democratic fatigue. The former socialist countries have entered an exhausted world, largely unattractive, and the financial crisis has not improved things. Political apathy, weak forms of rational choice that command not to vote and the consequences of intense lobbying and massive corruption have made our democratic model unappealing. But neither a global alternative nor a series of limited improvements seem to be envisaged in the near future. A massive disenchantment is at work. How can cultural institutions or citizens' initiative change the situation? We can identify four scenarios.



1° A growing disenchantment that would lead to a further segmentation of publics and audiences, political non-participation among some categories becoming the most conspicuous form of cultural claim, increasing ethnic, class and generational separation. The generalization of electronic communication produces new forms of segmentation ("tribes", group based on the development economic niches, different forms of social clusters that do not address each other).

2° Transnational movements at a European scale, based on a generalized "prise de parole" (capture of speech, according to Michel de Certeau's useful notion) of emerging categories (young people, ethnic minorities, and the like). Would cultural claims transcend national language boundaries? What types of channel would be the most favorable? Are the popular music festivals that gather huge crowds in



the summer likely to be agents of change?

3° The success of a "sustainable" vision of society (and even more, a context of "accepted" de-growth) may encourage a less competitive vision of society, and a more relaxed view on cultural wars. This is for now the most utopian scenario, but we have to take it into account in our reflection. The notion of "common" takes over and citizens' initiative lead to a renewed definition of public interest.

4° A form of "positive segmentation" would emerge and contribute to structure differently cultural pluralism. One of the strongest assumptions in this vision document is the presupposition that segmentation is a ferment of cultural war, but it should remain opened to discussion.

## II. Legitimacy and cultural diversity

The central goal of empirical sociology is to give an accurate account of the forms of existence of cultural objects in a given society. Cultural unity is more often presupposed than observed. Instead of postulating the primacy of a systemic analytical grid focusing on symbolic coherence within a given social space (either a traditional society, or an ethnic group, a social class or a complex society), we must consider that even in a compact society, forms of cultural multiplicity exist. Let's take an example: people belonging to a social group do not necessarily consume what has been designed for them. Cultural industries have popularized the "taste for the Other", so to speak. In less tense times, in the 1990s, Algerian Raï music was popular among French listeners, whatever their origins. It had a transgenerational dimension too. Now in 2016, Raï caters for a very segmented public, mostly French Maghrebins who enjoy it in remote places, far from the mass-media. As cultural industries are dominant with respect to the distribution of symbolic contents, their logics must be analyzed very carefully.

A contradiction has arisen within cultural public policies between the need to preserve a legitimate culture, totally Eurocentric in character, and the democratization of the criteria recognizing the intrinsic value of a vast array of symbolic products, either "popular" and illegitimate, or of foreign origin. If we consider the question of national heritage, we easily see that the legitimate criteria about what should be preserved have been the subject of diverse extensions. Today, everything can be invested with procedures of heritage preservation: chateaux, but also locomotives and memories of labor, as well as the flimsiest relics of the rural world or popular practice. Chronological limits no longer exist: immediate history is one of the

**A contradiction has arisen within cultural public policies between the need to preserve a legitimate culture, totally Eurocentric in character, and the democratization of the criteria recognizing the intrinsic value of a vast array of symbolic products, either "popular" and illegitimate, or of foreign origin.**

principal domains of protective fervor, and the notion of making everything a place of memory contributes to comfort the most apparently unorthodox decisions. The development of untangible heritage is the last step in the direction on the "heritagization" of everything.

The result can only be the growing heterogeneity of protected heritage. The multiplication of heritage agencies and agents is undoubtedly a relatively minor matter. More profound is the ambiguity of the message delivered by the new normative process: the prevailing cultural relativism, which leads to believing that all forms of architectural expression are equal, or more exactly, that they all correspond in their way to a specific legitimate order, can only end up in the convulsive multiplication of related to heritage preservation gestures, never allowing a glimpse of a possibility of establishing coherence. In this, policies on national heritage preservation simply translate one of the dominant forms of contemporary cultural sensitivity based on the apparent de-hierarchization of forms of expression and their generalized equivalence.

It is clear that a logic of competition has set in among different types of producers, and the proper functions of sorting and selecting that the different legitimization authorities operate are likely to affect the recognition and the development of objects. Today, heritage represents an essential political object at the local level as well as the European level. How can we get out of the growing confusion about the legitimacy of different forms of heritage, and reduce to an acceptable level the competition for recognition that plagues public life?

## III. Legitimizing the internal Other

The recognition of multiple memories in a single society that are equally worth preserving are to some extent the consequence of the weakening of a central normative discourse.





Cultural policies "avant la lettre" accompanied the building of the nation-state and offered a coherent picture of the cultural order: on the one hand, the national culture, conveyed by great institutions and embodied in heroic figures and in great works, forming a pantheon; on the other hand the folklore as a way of dealing with the residual symbolic matters, always anonymous, anti-heroic and doomed to be mute unless accounted for by a learned interpretive frame. The folkloric model was exported to the colonies in order to produce a cohesive image of the colonized as bearer of an anonymous set of traditions which were made meaningful if the colonial administrator, officer or anthropologist provided a symbolic grid. This process has been described after the end of formal colonialism in a book that triggered a huge controversy. Edward Said's *Orientalism* made explicit the process of construction of otherness as a mode of domination and brought in a form of suspicion concerning all the cultural devices developed along modern history to give an account of the non-Western symbolic and life forms. Preceded by anti-colonialist accounts such as Fanon's violent attack on colonial violence and followed by subaltern, feminist and queer studies, *Orientalism* has become the central part of a now dominant narrative about the forms of European cultural domination over the rest of the World.

The popularization of post-colonialist theses has had important consequences on the public management of memories. Nations or social groups within nations continue to bear the crimes of their ancestors and they must be accountable for them. The clearest case is slavery. There is no time lapse for crimes against humanity.

The current crisis of multiculturalism is an occasion to re-invent a cultural public sphere that would be less competitive and less indexed on the fate of the nation-state. The European framework might be very useful at this point: how can we make this

statement not mere wishful thinking but the sketch of a new agenda for the future?

How can we fight against the growing segmentation of audiences? Is segmentation necessarily a bad thing, or should it be accepted in a more dynamic way?

Scholars and cultural practitioners should question their analytical categories and ways of thinking so as to engage people not in filling in preconceived and top down inquiries, but participating themselves in drafting the debates about culture, identity, inclusion and diversity. More importantly, attempts should be made to engage in debates those groups of people that most often

remain in the margins of European identity or do not perceive themselves as capable to perform this European cultural heritage in their everyday lives resorting instead to their national, ethnic or religious selves: minority populations across Europe, notably Roma and Muslims; citizens belonging to older age groups that do not have access to intra-European mobility, e-resources and social media information; the increasing group of young unemployed people who feel marginalized from the culture of individual rights, consumption, mobility and productivity that forms inherent part of the European identity.



**On 27 September in Bucharest, Professor Jean-Louis Fabiani, member of the Institute for Advanced Study in Princeton, USA and Professor at the Central European University in Budapest, will keynote the ENCATC Congress.**

During his keynote speech "Beyond Cultural Wars. Is the Idea of a Common Culture still worth it in our fractured times?" Professor Fabiani will share his critical reflection on the current cultural dynamics/transformations and their implications in terms of heritagisation - interconnections between past, present, and future making practices and legacies.

Jean-Louis Fabiani has been professor of Sociology at the Central European University in Budapest since 2008. Born in 1951

in Algiers (Algeria), he studied at the Ecole normale supérieure and received his PhD in 1980 from the EHESS (Paris). From 1980 to 1988 he was agrégé-répétiteur then maître-assistant at the Department of Social Sciences at the Ecole normale supérieure. In 1988, he moved to the administration of culture, being appointed as Director of Cultural Affairs in Corsica. He went back to the academic world in 1991 when he joined EHESS, first in Marseilles, then in Paris in 2002. He is the author of eleven personal books. He was the chairman of the board of the Mediterranean Youth Orchestra from 1998 to 2014.

Hosted in the premises of the Romanian Ministry of Culture, this keynote will be followed by an engaging debate with experts and the international Congress participants.

**Get ready for your ENCATC Congress experience and deeper reflections with this word from our keynote available for download here:** [https://www.encatc.org/media/4209-congress\\_keynote\\_text.pdf](https://www.encatc.org/media/4209-congress_keynote_text.pdf)



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# ORGANISERS, PARTNERS & COMMITTEES



## The organisers

The Congress is an initiative of and organised by [ENCATC](#), the only European network in the field of cultural management and policy. Established in 1992 in Warsaw, ENCATC is an independent organisation and currently, it is made up of more than 100 member institutions in over 40 countries. ENCATC is an NGO in official partnership with UNESCO and an observer of the Council of Europe's Steering Committee for Culture. Our mission is to stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies, and technology. Our members are higher education institutions, training centres, cultural organisations, consultancies, public authorities, and artists. Since its creation, ENCATC cooperates in many ways with the Council of Europe, UNESCO, European institutions, and the European Cultural Foundation. As results of our internationalisation policy, ENCATC is also a strategic partner of the Asia-Europe Foundation, the Association of Arts Administration Educators in the United States, and the Taiwan Association of Cultural Policy Studies. We believe cultural management and policy education, training, and research have the power to make the cultural sector stronger, resilient, and sustainable in Europe and beyond.



The Congress's local organiser is ENCATC member, the [National Institute for Cultural Research and Training](#). Subordinated to the Ministry of Culture, the Institute is the only national institute that aims to study, research and provide statistical data in the field of culture as well as training professionals who choose a career in this field. A member of ENCATC since 2016, its mission is to reach – by means of cultural research and training – all the cultural operators, regardless of their level of subordination or the type of organization, for collecting and offering statistical data in order to sustain their own projects and to support their professional development.



## Our host

The Romanian Ministry of Culture is a central public/governmental authority, responsible for the elaboration and implementation of the strategy and policies in the field of culture in Romania.



## With local contributions from

Founded in 2001, the [National Museum of Contemporary Art of Romania](#) shaped itself as a living institution dedicated to exhibiting, researching and promoting Romanian contemporary art. Relocated inside the Palace of Parliament within the historically symbolic House of the People since 2004, the museum aims to present relevant names in Romanian and international art through a holistic approach to visual culture. MNAC Bucharest is a public institution.



In 2015 a group of multidisciplinary creatives set up to transform the abandoned industrial space of the former Cotton Factory in Bucharest into the first makerspace in Romania, [NOD MAKERSPACE](#). After six months of hard work, with the help of 25 people and 9 partners, 650 sqm were ready to host makers and creative industries entrepreneurs that needed a space and community for their



passion. The industrial space was once again filled with life and became a central hotspot for the creative industries in Bucharest.

The [International Center for Research and Education in Innovative Creative Technologies – CINETic](#) was established within the "I.L. Caragiale" National University of Theater and Film from Bucharest (UNATC), as a Research Department. CINETic has the mission of technological innovation and research in the fields of digital interaction and applied neuroscience in the performing arts. Within CINETic, knowledge and expertise gained in the field of theater and film, through research and innovation, are used in interdisciplinary art-science-technology projects.



## Our partners

[Creative Europe](#) is the European Commission's programme to support the culture and audiovisual sectors. It aims to: help the cultural and creative sectors seize the opportunities of the digital age and globalisation; enable the sectors to reach their economic potential, contributing to sustainable growth, jobs, and social cohesion and give Europe's culture and media sectors access to new international opportunities, markets, and audiences.



ENCATC, as one of the official members of the stakeholders' committee for the European Year, is honoured to have the Congress with the label of the [European Year of Cultural Heritage](#) 2018. EYCH has set a framework to celebrate our diverse cultural heritage across Europe - at EU, national, regional and local level. The Year's aim is to encourage more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space. The slogan for the year is: *Our heritage: where the past meets the future*. The year will see a series of initiatives and events across Europe to enable people to become closer to and more involved with their cultural heritage.



## Our Committees

**Steering Committee:** **Antonio Ariño Villarroya**, University of Valencia (Spain); **GiannaLia Cogliandro Beyens**, ENCATC Secretary General; **Carmen Croitoru**, National Institute for Cultural Research and Training (Romania); **Fabio Donato**, University of Ferrara (Italy); **Francesca Imperiale**, ENCATC President and University of Salento (Italy); **Claire Giraud Labalte**, ENCATC Ambassador on Cultural Heritage (France)

**Scientific Committee:** **Patrick Boylan**, City, University of London (United Kingdom); **John Carman**, Ironbridge International Institute for Cultural Heritage, University of Birmingham (United Kingdom); **Mara Cerquetti**, University of Macerata (Italy); **Hsiao-Ling Chung**, National Cheng Kung University (Taiwan); **Carmen Croitoru**, National Institute for Cultural Research and Training (Romania); **Jean-Louis Fabiani**, Central European University in Budapest (Hungary); **Annikka Jyrämä**, Aalto University, (Finland); **Visnja Kisic**, University of Arts Belgrade (Serbia); **Johan Kolsteeg**, Groningen University (The Netherlands); **Tuuli Lähdesmäki**, University of Jyväskylä (Finland); **Bernadette Lynch**, University College London (United Kingdom); **Marco Mossoinkoff**, Amsterdam University of Applied Sciences (The Netherlands); **Virgil Nițulescu**, Ministry of Culture (Romania); **Marcin Poprawski**, Adam Mickiewicz University (Poland); **Carole Rosenstein**, George Mason University (United States); **Alis Vasile**, Romanian National Institute for Cultural Research and Training (Romania).

**Operational Committee:** **Francesca Imperiale**, University of Salento (Italy), ENCATC President; **Ana Gaio**, City, University of London (United Kingdom), ENCATC Vice-President; **Gabrielle Kuiper**, HKU University of the Arts Utrecht (The Netherlands), ENCATC Vice-President; **Dea Vidović**, Kultura Nova Foundation (Croatia), ENCATC Treasurer; **Richard Maloney**, New York University (United States), ENCATC Secretary; **Tanja Johansson**, Sibelius Academy, University of the Arts Helsinki (Finland), ENCATC Board Member; **Michal Lázňovský**, Academy of Performing Arts in Prague, Theatre Faculty (Czech Republic, ENCATC Board Member







# ENCATC IN CONTACT

## Encounter with Carmen Croitoru Manager of the National Institute for Cultural Research and Training

### Meet our local Congress partner and member of ENCATC since 2016

**ENCATC: What does it mean for your institution to host this international gathering?**

**Carmen Croitrou, INCFC:** Since 2016, the National Conference of Cultural Managers organised each year by our Institute has received ENCATC's label. This was the first step, after entering ENCATC as a full member, in our partnership..

By organising this 2018 Congress "Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations" from 26 to 29 September in Bucharest, it means acknowledging the importance of cultural management and policies within the need of having a national cultural strategy. Also, having European and international experts talking about cultural policies and the cultural heritage will offer an exchange of knowledge and will stress the importance of being part of a network such as ENCATC.

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ENCATC as a full member, in our partnership. During the last two conferences we invited 4 ENCATC members: Professor Milena Dragičević Šešić, Manuèle Debrinay-Rizos (former ENCATC Vice-president) who teaches at Lyon 2 University, prof. Lluís Bonet (former ENCATC President - Facultat d'Economia i Empresa - University of Barcelona) and Camille Jutant, Director of the DPACI Master (Développement de projets artistiques et culturels internationaux) of ICOM (Lyon II University). Thus, ENCATC and its work were popularised among Romanian cultural managers and experts in cultural management and policies.

By organising this ENCATC Congress in Bucharest, it means acknowledging the importance of cultural management and policies within the need of having a national cultural strategy. Also, having European and international experts talking about cultural policies and the cultural heritage will offer an exchange of knowledge and will stress the importance of being part of a network such as ENCATC.

**ENCATC: What are your expectations in terms of long-term legacy for the 2018 ENCATC Congress?**

**Carmen Croitrou, INCFC:** I think it is hard to predict what will happen when



many ENCATC specialists will come and really see how Romania and Bucharest are, as it is very difficult to estimate what network of relationships will come to life afterwards this visit.

I like to think that our joint effort to organise this event in Bucharest will be a beginning. Due to its partnerships, ENCATC is no longer just an European network but an international one, therefore the affinities and connections may be exponential.

It is very likely that a whole range of professional relationships will develop only because one day, two participants at an international conference in Bucharest, drink a coffee together...





# The Congress

This global gathering is designed to provide an opportunity for academics, trainers and researchers from the cultural management and policy educational fields with cross-disciplinary interests to mingle with professionals, policy makers and artists and thus to bridge the knowledge gap, promote research esteem and the evolution of pedagogy.

The Congress format includes 6 main activities: the Members' Forum, the Conference, the Young and Emerging Researchers' Forum, the Research Award Ceremony, the Education and Research Session, the guided tours.







# OVERVIEW & PROGRAMME

The interconnectivity between the components means knowledge, new ideas, and best practices will cross pollinate to stimulate deep reflection and problem-solving during the ENCATC Congress on Cultural Management and Policy.

● **The Conference** brings the most pertinent and exceptional content and programming on cultural management and policy. The theme of this year's event will be "Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations". Attendees will learn from our keynote and renowned international experts who will share knowledge and lead discussions with academics, researchers, cultural operators, representatives from local, regional, and national governments, artists, and policy makers.

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



● **The Young Researchers & Emerging Researchers' Forum**

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

● **The Education and Research Session**

gathers leading researchers and academics from all over the world to deliver the latest world-class research on cultural

management and policy. Meticulously planned under the direction of prominent academics, papers are presented in a unique international, intercultural and interdisciplinary environment.

● **The ENCATC Research Award Ceremony** will reveal and bestow the prestigious recognition for academic research excellence in the field of cultural policy and cultural management.

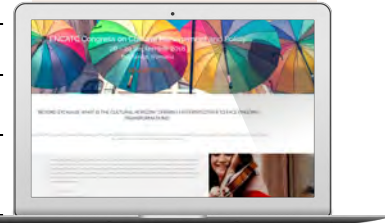
● **Cultural Tours** will get participants out into the field and it's a moment to unwind a bit after all the Congress discussions and debates, continue networking with other participants, and enjoy learning more about Romania's culture!



## Wednesday, 26 September

09:30	Registration opens
10:00-12:45	<b>ANNUAL MEMBERS' FORUM, PART I.</b>
10:00-12:30	<b>2018 YOUNG &amp; EMERGING RESEARCHERS' FORUM</b>
12:45-14:30	Networking Lunch
14:30-16:00	<b>ANNUAL MEMBERS' FORUM, PART II.</b>
16:00-16:30	Coffee Break
16:30-18:00	<b>26TH ENCATC GENERAL ASSEMBLY</b>
18:30-21:00	<b>WELCOMES AND NETWORKING COCKTAIL FOR ALL CONGRESS PARTICIPANTS</b>

Access the full programme and more on the [ENCATC Congress website!](#)



## Thursday, 27 September

09:00-09:30	Registration
10:00-15:30	<b>OPENING PERSPECTIVES SESSION, PART I.</b> Sharing Perceptions Experience: time to observe the field
15:30-17:30	<b>OPENING PERSPECTIVES SESSION, PART II.</b> Sharing Perceptions Experience: time analyse and reflect
17:30-18:45	<b>KEYNOTE "BEYOND CULTURAL WARS. IS THE IDEA OF A COMMON CULTURE STILL WORTH IT IN OUR FRACTURED TIMES?"</b>  <b>DEBATE "ONGOING TRANSFORMATIONS"</b>
19:00-20:00	<b>2018 ENCATC RESEARCH AWARD CEREMONY</b>
20:00-22:00	Networking Cocktail

Who will you be networking with over 4 days?



academics



researchers



cultural operators



artists



policy makers

## Friday, 28 September

09:30	Registration opens
10:00-12:30	<b>POSTER EXHIBITION</b>
10:00-12:30	<b>EDUCATION &amp; RESEARCH SESSION, PART I.</b>
12:45-14:00	Networking Lunch
14:15-15:30	<b>EDUCATION &amp; RESEARCH SESSION, PART II.</b>
15:30-16:00	Coffee Break
16:00-18:00	<b>ROUNDTABLE "WIDENING THE HORIZON"</b>
20:00-22:00	<b>CELEBRATING CULTURAL DIVERSITY - FRH TORCH</b>

## Saturday, 29 September

### GUIDED CULTURAL TOUR (OPTIONAL)

OPTION 1 09:00-11:30	OPTION 2 09:00-11:30	OPTION 3 08:00-15:30
<u>National Village Museum</u>	<u>Mogosoia Palace</u>	<u>Peles Castle</u>



# Attend the Congress and save 40% on new ENCATC membership

[APPLY HERE](#)







# HIGHLIGHTS

26

SEPTEMBER

## Members' Forum

### ENCATC members and new members who join gain special access

On 26 September, the Annual Members forum will welcome members from the networks of ENCATC, the Association of Arts Administration Educators (AAAAE) and the Taiwan Association of Cultural Policy Studies (TACPS).

Special access to the Members' Forum and exclusive exchange of knowledge, methodology and best practice will include three roundtables on the topics of:

- "What is emerging on the cultural horizon for Europeans? What are potentially the issues and current challenges shaping it? The point of view of the artists and cultural operators"
- "[Imagining] European cultural heritage"
- "What's next? What are the future scenarios for cultural policy making? What's the approach?"

There will also be a plenary session with the Compendium group to share the latest on current cultural policy trends in Compendium Member States and Compendium's future development.

Moreover, the Forum is our members' annual gathering to shape together the future developments of the network, and prepare policy requests for the future of the industry.

This gathering of members from three networks in Europe, Asia and North America is one of the many benefits enjoyed by ENCATC members. It is a privileged opportunity for networking and exchange before the official opening on the evening of 26 September and the arrival of all Congress participants. In this convivial setting members can share ideas and finding trustworthy partners for projects and programmes and nurture valuable professional contacts within the network that will lead to new collaborations and exchanges in the future.



[APPLY TO BE AN ENCATC MEMBER](#)







## Young and Emerging Researchers' Forum

On 26 September, renowned researchers in cultural management and cultural policy will lead a programme designed for a new generation of young and emerging researchers on **GLOBAL CULTURAL ENCOUNTERS: Career Building in Cultural Management and Policy Research**.

At the Forum, senior researchers and academics will lead a programme designed for young and emerging cultural policy researchers to advance in their careers and enlarge networks in Europe and beyond.

Participants will exchange research trends, address topical research issues, methodology, professional cooperation, publishing opportunities, online knowledge exchange and collaboration.

It is build around four main sessions. The first is **"Opening the window to cultural policy and management research - an intercultural and intergenerational dialogue continued"** where three senior members will remind the audience about regional, cultural, disciplinary and generational differences of cultural policy/management research.

Next will follow **"We all started from there: MA young researchers in cultural policy/governance and management"**. After there will be a similar session, but for PhD researchers. Both groups will talk about their work and how they perceive their Research Environment of Cultural Policy/management studies.

Sharing their insight on research methodology, difficulties and problem solving, the three shortlisted candidates from Italy, Greece and Japan for ENCATC Research Award will speak on a panel **"How did I go through it? Research methodology on cultural policy/governance and management studies"**.

Finally to close the Forum programme, the last session is dedicated to **"Potential leaders: New PhD in the field of cultural policy/governance and management studies"** where two previous ENCATC Research Award winners will share how their careers have developed since winning the Award and provide advice and tips to young researchers looking to follow a similar path.

### The 3 B's - tips for a great Forum experience!

- 1 BE ACTIVE.** Forum participants that they are precisely that - participants - not observers, let alone passive observers. The Forum is only as valuable as the input shared. Don't be shy about sharing your ideas in this open environment.
- 2 BE OPEN.** This is your opportunity to learn about different ideas and perspectives from across the world! Take advantage of a diverse group of researchers and academics.
- 3 BE CURIOUS.** Although it is the "Young and Emerging" Researchers' Forum, participants will be at different career stages. Regardless of where you stand, we can all learn from one another so don't hesitate to ask questions!



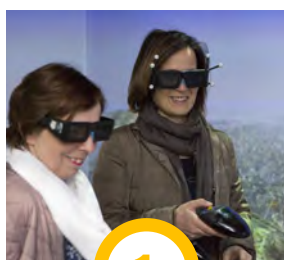
## Sharing perceptions experience

With the ambition to offer a learning journey and new participatory experience, the **"Sharing Perceptions Experience"** will take place on 27 September during the Congress.

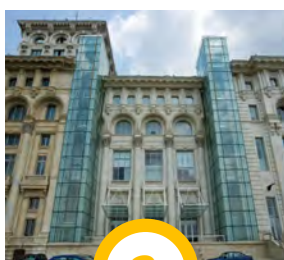
A tour of the city and visits to key cultural institutions in Bucharest will set the frame and context as we explore the city's **cultural past, present and future**. Guides, local experts, and leading academics will take us on this journey to **tackle difficult questions, confront our perceptions, look at our critical thinking, and expand our reflections**. Our path will have us intertwining ongoing transformations

happening at the local, regional, European and global level. Furthermore, we will be challenged to analyse how to take into account these **changes and how they impact cultural management and cultural policy in professional practice, teaching, research and projects**.

After being out in the field, Congress participants will reunite for a plenary session for time to analyse, reflect, and have exciting exchanges thanks to the **diverse points of view and perceptions** to be shared by academics, researchers, cultural operators, policy makers, artists and creatives registered so far from 28 countries in Europe and beyond.



1



2



3



4

**What is the relationship between new technologies, urbanization, and the activity of young creators?**

[CINETic](#) is leading in technological innovation and research in the fields of digital interaction and applied neuroscience in the performing arts. Its knowledge and expertise gained in the field of theatre and film, through research and innovation, are used in interdisciplinary art-science-technology projects.

**How to build and support a contemporary cultural institution housed in "embarrassing heritage"?**

The [National Museum of Contemporary Art](#) in Bucharest is housed in the Palace of the Parliament, one of the largest administrative buildings in the world. Explore the relationship between this building (an ambitious construction from the communist era), today's museum institution and urbanization.

**How do independents recover and use the old industrial buildings for new creative purposes?**

[NOD MAKER SPACE](#) is creative hub established in an old factory of the communist era. It has been transformed to be a space for nurturing a dynamic ecosystem, a community made up of designers, inventors, creatives, artists, engineers, freelancers and entrepreneurs.

**Time analyse and reflect:**

After the visit a plenary session with breakout groups will exchange. As participants represent more than 28 countries, the discussions will be diverse and enriching with many points of view. Our horizons will widen even further as the days continue and more knowledge is shared.



## Beyond Cultural Wars. Is the idea of a Common Culture still worth it in our fractured times?

**Professor Jean-Louis Fabiani will keynote the ENCATC Congress.**

Actors in the world of culture, practitioners as well as thinkers, have lived in a rather simple world for a long time. The horizon was quite clear: a better world was possible through the improvement of diverse cultural tools: thanks to a better management, to the definition of clear and homogeneous goals and to a common, albeit vague, conception of Europe, we could use the concept of culture in the singular.

This relative consensus is dead: identity politics and neo-nationalism have imposed the plural. Cultural wars are no longer only symbolic fights. They can be war *tout court*. We thought that the patient construction of ways of peaceful communication and of a common heritage would lead us to an eternal cultural spring. This is not the case. The necessary recognition of the Other, that was our common goal, tends to be replaced by her silencing. Regretting the past is not a solution.

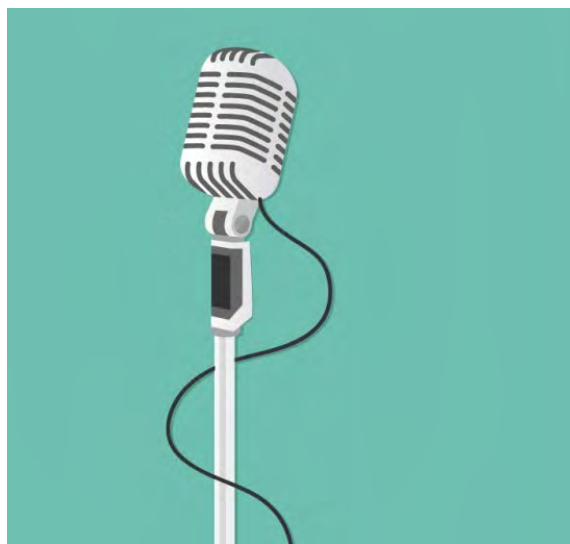
The current critique of the myth of a homogenous European culture has some positive effects: it forces us to adopt a more reflective way when using tools and concepts that we tended to take for granted. The Bucharest Congress is crucial in envisaging the reframing of our endeavours in troubled times. We can't consider that Europe is hegemonic in the realm of culture any longer. Other voices exist that claim equal legitimacy, and even more, the deconstruction of the very concept of legitimacy. Europe is no longer the dominant voice, and we must think that it is a very good thing.

For the time being there is neither a new hegemony in sight nor a form of emerging consensus about cultural values. The Global South remains quite heterogeneous while the production centres of cultural industries remain largely in the North, in spite of emerging soft powers. What should we do? As Europeans, we must subtly navigate between two reefs: the temptation of the guilt trip on the one hand; the proliferation of neo-nationalist invented narratives on the other hand. As non-Europeans, we should not only demand equal consideration for our cultural endeavours; we have to invent new forms of production and diffusion

that would be in line with the decolonizing imperative, and bring real innovation to cultural life and cultural policy. We must say that, at least for the time being, Europeans will not buy the story portraying them as the bad guys in history: in the current conjuncture, the radical "decolonial" view will just increase the level of cultural violence. Some activists are just sorcerer's apprentices. But we must fight also the discourse of cultural roots that leads to invented traditions and worse, to the spreading of fake news.

If nobody believes that music softens the mores any longer, we should not let it prepare the war. The professionals of culture have a central role in the redefinition of the ways by which we talk together without fighting each other. The European ideal is not obsolete, if only we avoid self-imposed guilt and absurd hatred.

[Learn more about Professor Fabiani here.](#)



## ENCATC Research Award on Cultural Policy and Cultural Management

### Who will be the 2018 Award winner?

The winner of the [2018 ENCATC Research Award on Cultural Policy and Cultural Management](#) will be revealed on 27 September at the Award Ceremony organised in frame of the 2018 ENCATC Congress.

The winner will be selected by the [Research Award's international jury](#). The ENCATC Research Award is the only award recognising research excellence in cultural policy and cultural management and extraordinary contributions for informing policy making and benefiting practitioners active in the broad field of culture.



2018 ENCATC Research Award finalist from left to right: Francesca Giliberto, Matina Magkou, and Alba Zamarbide Urdaniz

The 3 finalists in the running are: **Francesca Giliberto** with her PhD on *"Linking Theory with Practice: Assessing the Integration of a 21st Century International Approach to Urban Heritage Conservation, Management and Development in the World Heritage Cities of Florence and Edinburgh"* obtained from Politecnico di Torino and the University of Kent; **Matina Magkou** for her PhD on *"Value and evaluation in international cultural cooperation*

*programmes focus on the EuroArab region"* obtained from the University of Deusto; and **Alba Zamarbide Urdaniz** from Waseda University and her PhD on *"Re-defining the role of 'buffers' in the management of the historical territory. The discrepancies between theoretical concepts and practical interpretations of 'buffer' zones in Eastern and Western Cultural World Heritage sites."*

At the [2018 ENCATC Research Award Ceremony](#) to announce this year's distinguished recipient and handle the Award, ENCATC is honoured to have **Mr. Mircea Diaconu, Member of the European Parliament, Vice-chair Committee on Culture and Education**.

The winner will have her work published in the [ENCATC Book Series on Cultural Management and Cultural Policy Education](#), published by Peter Lang, P.I.E., an international academic publishing group.

Commenting on this year's Awards finalists announcement on 10 August, Francesca Imperiale, ENCATC Research Award Jury President, said: *"The jury was extremely pleased with the calibre and range of the applications this year. I am looking forward to celebrating PhD excellence in our field with ENCATC members and Congress participants attending the Award Ceremony this September."*

Join us in Bucharest to be part of this momentous celebration of excellence, show your support for the next generation of talented researchers, and learn about new trends and directions in cultural policy and cultural management research!



### [ENCATC Book Series on Cultural Management and Cultural Policy Education](#)

The ENCATC Book Series exists to foster critical debate and to publish academic research in the field of cultural management and cultural policy as well as to open up a forum for discussions and debate on the topics of cultural management and cultural policy among scholars, educators, policy makers and cultural managers.



## Connect to the most cutting-edge education practices and research

Once again on 28 September, the Education and Research Session is an annual gathering of the international research community. It will provide a unique interdisciplinary environment to get the latest world-class research conducted in the field of cultural management and policy and the most innovative practices in teaching and training.

There will be a focus on the main topic of the Congress, "Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations" addressing the critical and inclusive views of cultural heritage and its relation with other cultural and creative sectors. The session also includes hot topic issues related to the wider field of cultural management and policy research and education.

After the Congress, authors and presenters of this session will also be invited to submit their work in two ENCATEC publications. The first is the [\*ENCATEC Journal of Cultural Management and Policy\*](#). Launched in October 2011, The objective of the Journal is to stimulate the debate on the topics of cultural management and cultural policy among

scholars, educators, policy makers and cultural managers. The Journal is based on a multidisciplinary perspective and aims at connecting theory and practice in the realm of the cultural sector. The second is the [\*/encatcSCHOLAR\*](#), a unique tool for education and lifelong learning on arts and cultural management and policy. Composed of articles, exclusive interviews, case studies, conference reports and more, */encatcSCHOLAR* was born to satisfy the growing demand for the latest teaching material from academics, researchers, cultural operators and students in over 40 countries around the world.

The ENCATEC Education and Research Session builds on the success of previous edition organised in Brussels (2010), Helsinki (2011), London (2012), Antwerp (2013), Brno (2014), Lecce (2015), Valencia (2016), and Brussels (2017). At date more than 300 researchers and educators from around the world have presented their work.



[\*ENCATEC Journal on Cultural Management and Policy\*](#)



[\*/encatcSCHOLAR for lifelong learning\*](#)

## Poster exhibition

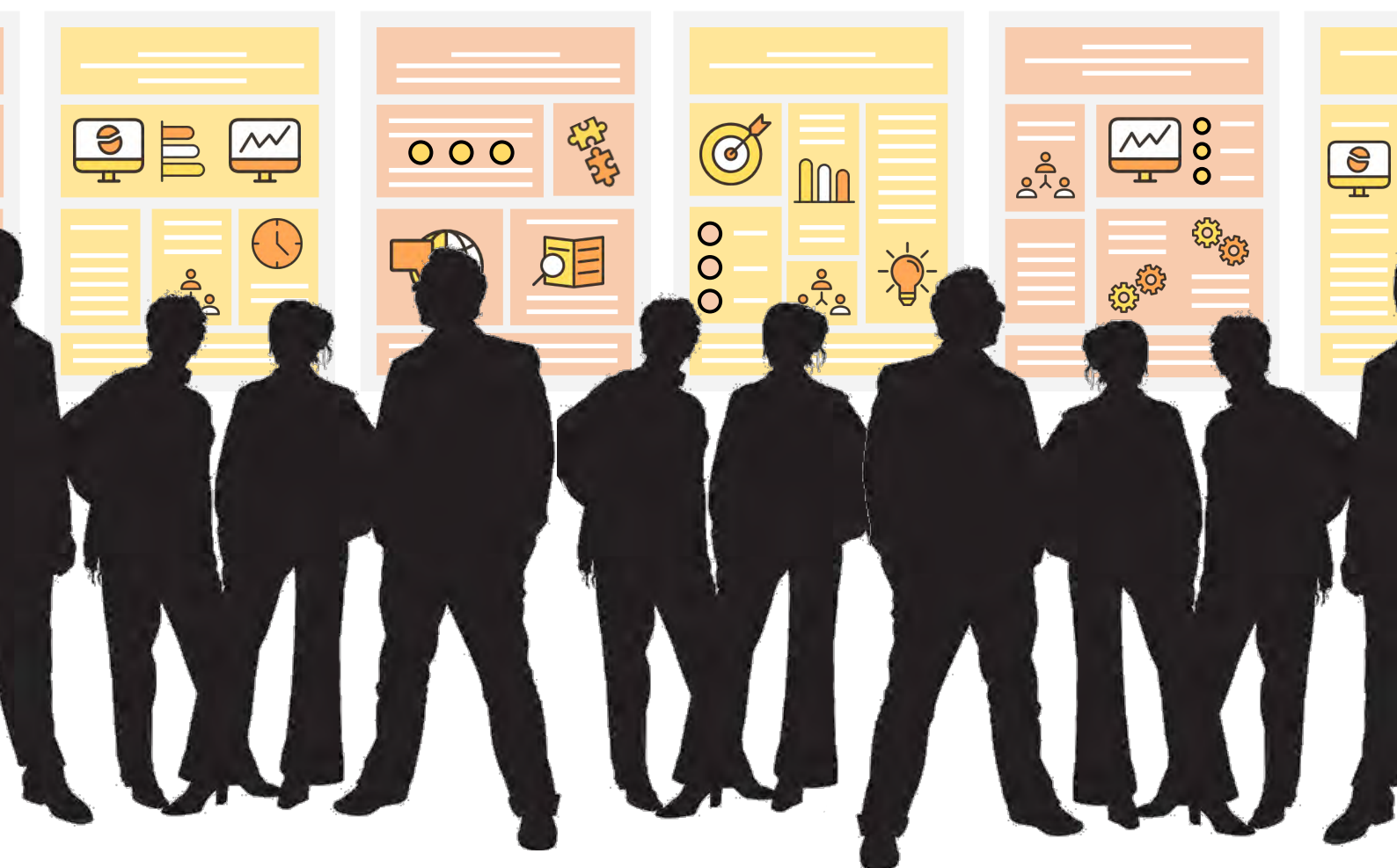
**Your interactive space for sharing, networking, exchanging good practices, and deepening knowledge**

The Poster Exhibition invites you to learn about results from successful and innovative EU projects and UNESCO projects. It will be on prominent display during the entire ENCATC Congress.

While there will be a focus on the 2018 Congress theme "Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations", a wide range of topics will be presented: from intangible cultural heritage, new business models for the cultural sector,

virtual reality applications for cultural heritage, audience development, to landscape heritage, and more!

In this dedicated exhibition space on 28 September you'll have the time in the programme not only to learn about these different projects, but also engage with the researchers, educators, trainers, practitioners and artists who have been working on these projects.





## The FRH Torch of Heritage and Culture is coming to Bucharest

The ENCATC Congress is very honoured to be an important milestone as the **FRH "Torch of Heritage and Culture"** initiative makes its way across Europe this year. An initiative of Future for Religious Heritage, the initiative aims to **raise awareness and safeguard the importance of Europe's rich religious heritage**.

The "Celebrating Diversity Ceremony - FRH Torch" will be held on the evening of 28 September in Bucharest. It will be held at the Romanian Athenaeum, the most emblematic building of Bucharest, built in 1888. The city's main concert hall, it is and home of the "George Enescu" Philharmonic and of the George Enescu International Music Festival.

This venue was selected to host the Torch Initiative as this ceremony during the Congress is held in the frame of the 2018 European Year of Cultural Heritage and because Romania celebrates this year its Centennial. On December 29, 1919, the Atheneum was the site of the conference of leading Romanians who voted to ratify the unification of Bessarabia, Transylvania, and Bucovina with the Romanian Old Kingdom to constitute the Kingdom of Greater Romania.

As part the European Year of Cultural Heritage, the **FRH Torch**, inspired by the Olympic Torch of Athens, **is a memory treasure box**, containing personal letters from prominent members of the international community (artists, scientists, politicians) but also from European citizens and refugees.

All Congress participants will be invited to contribute with their **personal memories related to religious heritage** and help recognise the value of shared heritage as a symbol of unity on which Europe was built.

The initiative was launched on 8 January 2018, in Leeuwarden, the European Capital of Culture. On the occasion, Peter de Haan, chairman, Church of Huizum in Leeuwarden said: *"We live with stories. Stories originate when people get together and pass them on. [The churches] will always be buildings full of stories. Religious stories, part of religious heritage, but also stories about big or small happenings in the community that are told again and again."*

The collected memories from the ENCATC Congress will be presented along with collections from the other Torch events throughout the year to the **European Commissioner for Education, Culture, Youth and Sport, Mr. Tibor Navracsics**, at the **FRH Conference** taking place on 11-13 October in Paris.



The Romanian Athenaeum in Bucharest.

Torch is an initiative of



With the participation of



With the support of



A proud partner of



# #ENCATC2018

## Listen, react, share!

We'll be tweeting up a storm and we hope you will too!

Join the discussions online this year and be a leading powerful voice to your audience and ours!

Follow us on Twitter  
@ENCATC and tweet with  
#encatc2018



Follow and share with us on  
Facebook @ENCATC



Follow and tag us in your  
favourite photos  
@encatc\_official







# CULTURE PROGRAMME

## Announcing first line up in the ENCATC Congress' cultural programme

The ENCATC Congress is an opportunity to learn about another culture! The cultural programming will delight with local traditions and artistic performances for an unforgettable experience of Romania!

ENCATC is delighted to announce that the [VIOLONCELLISSIMO Ensemble](#) is the first in a line up of artistic programming at its 2018 ENCATC Congress.

Violoncellissimo is one of the most famous Romanian ensembles which developed in the last 15 years. It was founded by the renowned cellist Marin Cazacu who, together with his students, created a new way of promoting chamber music and young talented Romanian musicians.

The performance which took place in George Enescu International Festival in 2001 was a great success. Seven years later Violoncellissimo amazed the public with an unique concert in Romania performed by 60 cellists in the Romanian Athenaeum. They repeated the event on 26th of May 2013 but this time with 100 cellists.

In the last years of activity Violoncellissimo performed in Romania and abroad within important cultural events. The most significant are: the Celebrating Concert of 140 years since the birth of Constantin Brâncuși – in Bruxelles, National Day of Culture, Hope and Homes for Children and UNITER Gala Awards.

The proposed programme, consisting of original pieces and transcriptions, reflects technical and expressive possibilities of one of the most popular musical instruments - the cello, and the stylistic diversity that this can express.

*"The cultural programme are always treasured moments during the Congress. This year especially to see students and young people engaged and carrying forward the legacy of local cultural traditions and musical heritage makes me enthusiastic for the future. I can't wait for us to reveal more artists in the line up,"* said ENCATC Secretary General, GiannaLia Coglandro Beyens.





# SPEAKERS

## Meet your Keynote



**Jean-Louis Fabiani** has been professor of Sociology at the Central European University in Budapest since 2008. Born in 1951 in Algiers (Algeria), he studied at the Ecole normale supérieure and received his PhD in 1980 from the EHESS (Paris). From 1980 to 1988 he was agrégé-répétiteur then maître-assistant at the Department of Social Sciences at the Ecole normale supérieure. In 1988, he moved to the administration of culture, being appointed as Director of Cultural Affairs in Corsica. He went back to the academic world in 1991 when he joined EHESS, first in Marseilles, then in Paris in 2002. He is the author of eleven personal books. He was the chairman of the board of the Mediterranean Youth Orchestra from 1998 to 2014.

## Meet your speakers



**Kimmo Aulake**  
Ministry of Education and Culture, Finland



**Alexandru Berceanu**  
CINETIC, Romania



**Elena Borin**  
Burgundy School of Business, France



**Simeng Chang**  
Erasmus University Rotterdam,  
Netherlands



**Blanka Chládková**  
Janáček Academy of Music and Performing  
Art, Czech Republic



**Carmen Croitoru**  
National Institute for Cultural Research and  
Training, Romania



**Călin Dan**  
National Museum of Contemporary Art  
Bucharest, Romania



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



**Jean-Cédric Delvainquière**  
Ministry of Culture, France



**Mircea Diaconu**  
European Parliament



**Milena Dragičević-Šešić**  
University of Arts, Belgrade, Serbia



**Paul Dujardin**  
BOZAR, Center for Fine Arts Brussels, Belgium







**Ana Gaio**

City, University of London, United Kingdom



**Francesca Giliberto**

Fitzcarraldo Foundation, Italy and the University of Kent, United Kingdom



**Claire Giraud-Labalte**

University of Nantes, France



**Marielle Hendriks**

Boekman Foundation, Netherlands



**Tanya Hristova**

Gabrovo Municipality, Bulgaria and European Committee of Regions



**Francesca Imperiale**

University of Salento, Italy



**Ian King**

University of Arts London, United Kingdom



**Lotta Lekvall**

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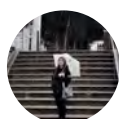
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**Anna Villarroya**

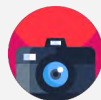
ECURES e.V. European Association of Cultural Researchers



**Andreas Wiesand**

ERICarts, European Association of Cultural Researchers





# CULTURAL TOURS

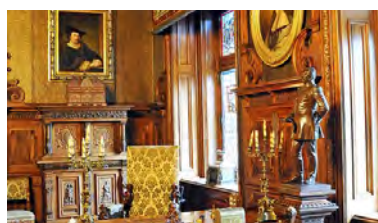
## Discover Romania's rich cultural heritage

On 29 September, proposed guided cultural tours are exceptional examples of Romania's rich heritage. In addition to gaining a new cultural heritage experience and broadening your cultural knowledge, unwind a bit after all the Congress discussions and debates, continue networking with other participants, and enjoy taking in more of Romania! Congress participants have the options for cultural tours to:

**Mogoșoaia Palace** was built between 1698-1702 by Prince Constantin Brâncoveanu in what is called the Romanian Renaissance style or Brâncovenesc style. After 1714, when Constantin Brancoveanu was executed with his entire family in Constantinople, all the family's wealth was confiscated by the Ottomans and the palace was converted into an inn. Rebought by Prince Stefan Cantacuzino, he returned it to Brâncoveanu's grandson Constantin, and remained with the family until the early nineteenth century. In 1957, it became a museum.

**Peles Castle** is a Neo-Renaissance castle in the Carpathian Mountains on an existing medieval route linking Transylvania and Wallachia. Built between 1873 and 1914, it was constructed for King Carol I and was inaugurated in 1883. Its architectural style is a romantically inspired blend Neo-Renaissance and Gothic Revival. It has one of the finest collections of art in Eastern and Central Europe, consisting of statues, paintings, furniture, arms and armour, gold, silver, stained glass, ivory, fine china, tapestries, and rugs. The collection of arms and armour has over 4,000 pieces, divided between Eastern and Western war pieces, spreading over four centuries of history.

The **Village Museum** official opening took place on 10 May 1936 in the presence of King Carol II. Currently, the permanent exhibition includes 123 distinct complexes, totaling 363 monuments and mobile assets totaling more than 50,000 objects. Among the monuments recently transferred respectively in early 2003, is the church of Timișeni (jud. Gorj), a monument of great value for the old religious rural architecture (1773) and for its art painting execution. Another acquisition that deserves mention is from 2010, a household with specific Guzuls strengthened in Northern detour.



From top left clock wise: Mogoșoaia Palace, interior of Peles Castle, Village Museum exterior, Village Museum exterior, Village Museum exterior, interior of Peles Castle, interior of Peles Castle, Peles Castle exterior.





# RESOURCES

## International Book Exchange

### Transferring knowledge across countries and among institutions

In our commitment to **transferring knowledge across countries and among institutions**, we are continuing the tradition to have an **international book exchange at the 2018 ENCATEC Congress!**

To make this exchange possible, **Congress participants are invited and strongly encouraged to bring a book!** And in line with the main topic this year, we will have a **special focus on the European Year of Cultural Heritage**. It can be a book from a participant's institution, of their own academic or research work, from a project, a journal, etc. and **on any topic - but especially cultural heritage - that could be inspiring and add value to a cultural management and policy library or personal development**. There will be a moment during the Congress when participants will make the exchange with colleagues.

This initiative will result in cultural management and policy publications finding new homes in libraries of institutions, universities, cultural organisations, and research centres across the globe.

It's a way to have books reach new audiences and bring valuable perspectives and insight to an institution in another country. And in turn, Congress participants will benefit from the book they receive!

### Is your publication in our bibliography database?



ENCATEC's online bibliography database on cultural management and cultural policy has an extensive collection of over 1,500 resources from the field and across the world.

Propose your publication! You'll want to have your work known and accessible to more than 140 membership institutions in 37 countries who are working on a wide range of topics within cultural management and policy research, education and practice.

Send your proposal to [trainee@encatc.org](mailto:trainee@encatc.org)



# Congress Bibliography

A sneak peak... Congress participants receive an extensive bibliography of resources

## Demographic transformation and the Future of Museums

AMERICAN ASSOCIATION OF MUSEUMS



## Challenges and Priorities for Cultural Heritage in Europe: Results of an Expert Consultation

EUROPEAN EXPERT NETWORK ON CULTURE



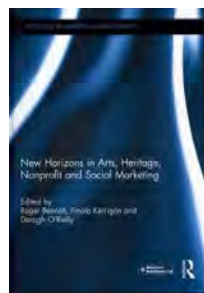
## European Cultural Heritage Strategy for the 21st Century

COUNCIL OF EUROPE



## New Horizons in Arts, Heritage, Nonprofit and Social Marketing

EDITED BY ROGER BENNETT, FINOLA KERRIGAN, DARAGH O'REILLY



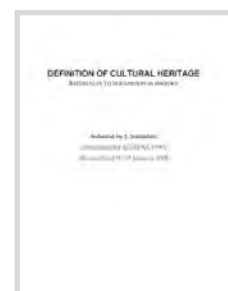
## Cultural Heritage and Value Creation

EDITED BY GERTANO GOLINELLI, SPRINGER INTERNATIONAL PUBLISHING SWITZERLAND



## Definition of Cultural Heritage

ICCRUM WORKING GROUP "HERITAGE AND SOCIETY"



## Assessing the Values of Cultural Heritage

BY DAVID THORNSBY



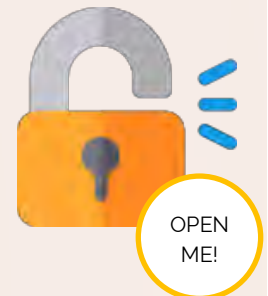
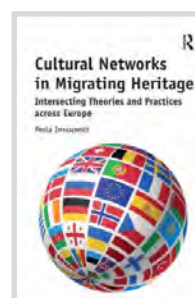
## Cultural Value and the Crisis of of Legitimacy: Why culture needs a democratic mandate

BY JOHN HOLDEN



## Cultural Networks in Migrating Heritage: Intersecting Theories and Practices across Europe

PERLA INNOCENTI, FARNHAM: ASHGATE



## ENCATC's Bibliography Database

ENCATC is committed to transferring knowledge to a wide international audience.

In addition, ENCATC members have access to one of the most comprehensive bibliographies on cultural management and policy with more than 1,500 titles, including the new bibliography for the 2018 ENCATC Congress, organised in 25 sub categories.





# JOIN THE NETWORK

Together we have the power to make the education and cultural sectors stronger and sustainable!

## Influence

Shape the sector and European policy on cultural management and policy education by engaging with UNESCO, the Council of Europe, Eu institutions, and national, regional and local governments.

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Subscription to the **latest developments** in culture and education.

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Enjoy a **20% discount** to ENCATC events.

## Events

Receive exclusive offers and invitations to the **ENCATC Cultural Happy Hours** and free attendance to the annual **Members' Forum**.

## Publishing

Membership offers exclusive publishing in the **ENCATC Book Series on Cultural Management and Cultural Policy Education**.

## Promote

Reach **new audiences in over 40 countries** around the world with the bonus to share calls, conferences, teaching opportunities, new publications and more through ENCATC's communication channels.

## Stay updated!

Receive weekly round-ups on the state of cultural policy and management education,

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Apply to become a member now: <https://www.encatc.org/en/members/apply-now/>

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500€

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198€

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## WHERE WILL YOU GET THE LATEST UPDATES HAPPENING IN THE FIELD OF CULTURAL MANAGEMENT AND POLICY?

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

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

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

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

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

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