

# encatc

## 22<sup>nd</sup> ENCATC Annual Conference Report New Challenges for the Arts and Culture: Is it just about money?

17-19 September 2014 // Brno, Czech Republic



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# FOREWORD



This report has been produced in order to offer to our members and followers some stimulating material produced during our 2014 Annual Conference. This publication was possible thanks to the Media partnership set up by ENCATC with the Arts Management Network.

This collaborative work proves that inspiring projects are not “only about money” but could result from strategic partnerships with key stakeholders from inside or outside the cultural sector.

The 2014 ENCATC Annual Conference “New Challenges for the Arts: Is it Just About Money? Social aesthetic and economic aspects of arts management in public and private sector” was meant to advance the reflection and inspire innovative thinking about all aspects of arts that impact our society: social, aesthetic and economic ones. Arts management and culture policy issues are connected with the economics and financial sources.

In terms of education, these areas relate directly to concerns of academics, researchers, students managers and cultural operators all confronted with the management of arts and culture in challenging times.

The 2014 Conference was organised having in mind that Europe is facing the most important financial crisis after World War II. Formally, the start of the crisis could be dated back on September 15, 2008, when Lehman Brothers, the fourth largest investment bank in the USA, declared bankruptcy. However, the World Bank data show that the real start of the crisis could be set around the last quarter of 2007. Today, this means that after six years the crisis is still far to be overcome. This derives from an inaccurate interpretation of the crisis (Davies, 2010). Indeed,

the crisis has been mainly considered as a global financial crisis, related to ordinary fluctuations of the economic cycle. Unfortunately, this crisis is not global, not merely financial, and most of all it is not a short-term crisis related to ordinary fluctuations of the economic cycle. The crisis has been having a huge impact on the financial sustainability of the cultural organisations. Typically, the sources of income of a cultural institution are threefold: public contributions, tickets and commercial sales, fundraising and sponsorships. Public contributions are received from public bodies, both at a local level and at a regional and national level. The amount of the tickets revenues and commercial sales derives from citizens’ degree of consumption of arts. Fundraising and sponsorships derive mainly from the development of joint projects and partnerships with private companies. Surely, fundraising could regard individuals as well. But usually the most of this kind of incomes comes from companies that wish to improve their public image through donations or cause-related campaigns. And sponsorships are strictly linked to companies’ marketing strategies. Today, in the light of the crisis, all these three sources of incomes are strongly affected. Public subsidies to culture are decreasing throughout Europe.

In addition, as part of its strategy for achieving the Europe 2020 objectives, the European Commission encourages academics to come together and discuss how to develop innovative curricula allowing future cultural managers to raise funds for the advancement of art and culture as well as to educate them to deliver and manage projects and activities effective way.

In this new context, arts and cultural managers and organisations need to move towards a different business and management model able to combine public subsidies with a significant amount of further



sources of revenues. In the short-term, arts and cultural organisations could increase the level of public subsidies through advocacy and pressure group campaigns. But in a longer term, for achieving an enduring financial sustainability they should aim at leveraging the other sources of revenues through a managerial approach. Tickets revenues and commercial sales could be increased through marketing initiatives (Colbert, 1994). Fundraising could be increased through ad hoc projects and participatory processes. Sponsorships could be increased through market analysis and joint programs. The opportunities created from the web 2.0 and the digitalisation processes should be better exploited, and a great degree of attention should be paid to the development of cultural organizations' on-line identity. Cost accounting should be implemented in order to monitor efficiency. Planning and control tools should be adopted in order to steadily verify the capability of meeting the planned objectives and the capability of operating in financial sustainability conditions (Gilhespy, 1999). But again, it is only about money? This is what we have discussed in Brno together with an inspiring international audience.

After quite long period of bringing the arguments of economic impact of arts we cannot say we can see the end of our debates. Society with a great contribution of academics, researchers, has

learned to measure the economic value of artistic production and culture heritage.

The value of the work of an artist, global or local development of art activities, public or private institutional framework, economic growth versus well-being, artistic creativity and innovation, investment to creative industries or heritage protection, copyright and creative commons, political value of arts and culture and many others live topics of arts management and culture policy should be discussed not only within the conference programme. Debate continues to achieve appropriate evaluation tools to assess the social and aesthetic values as well that will be equal to the economic evaluation instruments in both public and private sector.

I hope that this report will offer some stimulating teaching material for programmes on cultural management and cultural policy in Europe and beyond and could advance the reflection on innovative thinking about all aspects of arts that impact our society: social, aesthetic and economic ones.

GiannaLia Cogliandro Beyens  
ENCATC General Secretary

# ACKNOWLEDGEMENTS

The 2014 Annual Conference was made possible thanks to the generosity and unwavering dedication of our member and local organiser: **the Janáček Academy of Music and Performing Arts in Brno**. In particular, we would like to recognise and sincerely thank our Board member, Blanka Chladková, who was essential in successfully leading the local team composed of Tereza Koudelová and a number of volunteers: Anna Plevová, Kateřina Uhrová, Adéla Svidová, and others who helped with the local logistics.

ENCATC would also like to thank to the members of **Annual Conference's Scientific Committee** for their intellectual contribution to the programme: Maria Bäck, Blanka Chládková, GiannaLia Cogliandro Beyens, Manuèle Debrinay-Rizos, Fabio Donato, Carla Figueira, Hana Krejčí, Richard Maloney, Cristina Ortega Nuere, Marcin Poprawski, and Annick Schramme. Their continued commitment and contributions to the content design of this conference was essential for the realisation of this event.

Our sincere gratitude goes to all the **keynote speakers** who kindly accepted to join us in Brno and share their expertise and knowledge with us: David Mareček, Executive Director of the Czech Philharmonic in Prague; Alan Salzenstein, President, Association of Arts Administration and Professor, DePaul University in Chicago; and Jerry C Y Liu, Associate Professor, Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts.

In Brno, ENCATC launched its first edition of the **ENCATC Research Award on Cultural Policy and Management**. This important recognition would not have been possible without the expertise and commitment of the **Award's international jury** and **Scientific Committee** members. ENCATC sincerely thanks them for their enthusiasm in joining ENCATC to support talented young researchers from Europe and beyond.

ENCATC is also very grateful for the time, dedication and intellectual contribution of the **ENCATC Thematic Area chairs** who co-produced the parallel cultural seminars. We also thank all the invited **cultural seminar experts** who shared their knowledge and first-hand experiences during the discussions.

ENCATC wishes to deeply thank Marcin Poprawski Fabio Donato, Carla Figueira, and Cristina Ortega Nuere for their valuable support in the scientific coordination of the **Research Session**.

We would like to thank our members and partners who participated in the **Open Space: Transfer of Knowledge, Information and Methodology** session on 19 September.

From the **ENCATC Brussels office**, ENCATC acknowledges Elizabeth Darley for her professionalism and efficient support in the communication of this major international event. Our recognition also goes to our previous trainee Costanza Fazi for her enthusiasm and support in the logistic organisation of this conference.

This conference was made possible thanks to the support from the **Creative European Programme of the European Union**. ENCATC is very proud of this important partnership and is grateful for this support.

ENCATC would also like to sincerely thank the **Asia-Europe Foundation** and its **Creative Networks programme** for its support of the 22<sup>nd</sup> ENCATC Annual Conference which was the main activity implemented by ENCATC in 2014 in the framework of the "Networks as learning experience" project aimed at creating a long lasting platform for cultural networks across Asia and Europe acting in the field of cultural management and cultural policy education. This project was supported by the Asia Europe Foundation's Creative Networks, an initiative of the Asia-Europe Foundation (ASEF) that encouraged collaborations which can reinforce bi-regional networking in the cultural field.

For this edition of the ENCATC Annual Conference, ENCATC was delighted to have as its **media partner**, the **Arts Management Network**. Thanks to their support this year in reporting on the discussions and outcomes of this international event and editing articles included in this report.

Finally, ENCATC also thanks the kind generosity of the **European Cultural Foundation**, who through its travel grant scheme "**Step Beyond**" supported in 2014 the mobility of 10 young/early career cultural policy researchers to attend the ENCATC Annual Conference offering them the opportunity to meet fellow researchers from Europe and beyond, ask questions, and learn about the latest trends and developments in the field of cultural management and cultural policy research.

Annick Schramme  
ENCATC President

GiannaLia Cogliandro Beyens  
ENCATC Secretary General



# ENCATC PRESIDENT'S SPEECH TO CONFERENCE PARTICIPANTS



Dear members,

Dear conference attendees,

We can be very satisfied of this 22<sup>nd</sup> edition of the ENCATC Annual Conference having taken place in the marvellous city of Brno.

The topic of the conference to explore if the challenges facing in our sector is all about money seems simple, but as we've seen this question is more complicated than what appears on the surface. But I'm convinced that participants came away with new inspiration for research and practice.

We were also very glad and honoured by the presence of our partners from the Association of Arts Administration Educators and our Asian partners, the Asia-Europe Foundation at the Asia Pacific Network for Cultural Education and Research. In this way, ENCATC wants to open the door even more to the rest of the world. There is so much experience and knowledge that we can share with each other. It will be also one of our main challenges for the future.

With the launch of the new ENCATC Research Award on Cultural Policy and Management for an excellent PhD thesis, we also want to open new perspectives: in this way we want to share with you the most recent, innovative research insights in the field of cultural policy and management. Also our young researchers can learn from the interdisciplinary and/or comparative methodologies that the candidates used for his or her own research. I really believe that this kind of cross cultural and comparative research will become even more important and relevant in the future.

ENCATC also wants to translate new research insights into the practical field and make it available for a broader public. That is the role we want to play: to be a bridge between researchers and practitioners, but also between practitioners and the business world, or the administrators and the working field. The best way to be this bridge is to emphasise the importance of the education part of our network. As it was said during the conference, it remains our main characteristic and we must be aware of that. I mean education in the broad sense of the word: from universities, but also of trainees and practitioners.

Besides that, ENCATC wants to be a kind of agora, where people from the academic world and the working field can meet each other, can exchange ideas and experiences in a friendly environment.

With this year's successful event, I think we proved again that we are fulfilling this role in an optimal way.

Finally, I want to say something about our business model: Of course we are very honoured we have European and international recognition: by the

European Union thanks its financial support through the Creative Europe programme and by UNESCO as an official NGO in partnership with the international organisation. But I think we must also implement what we are preaching. What do I mean: we must find a way to find other resources besides government subsidy. The first way to do that is to increase our membership base and broaden our network. I think we still have a lot of work to do. Every education programme in cultural policy or cultural management in Europe should become a member.

I think we offer our members a rich array of services and I'm very excited about the publishing opportunities. The ENCATC Scholar is for the exchange of good teaching practices, access to good cases or even a text that you want to share with colleagues from other countries or universities. The ENCATC Journal of Cultural Management and Policy publishes high quality papers that have been double blind reviewed. In the following year we also want to promote the journal within the working field of the cultural and creative sectors. We will add a critical article of an academic and a practitioner about the same topic. In this way the journal can also become a discussion platform between researchers and practitioners.

Finally, we also offer publication opportunities in the ENCATC Book Series through our agreement with the international publishing house of Peter Lang.

If you are satisfied with the activities that we are organising, I would ask you to also become our ambassadors. If each member could attract one more member a year or if you think another education institute or independent worker can be interested, the network would grow very quickly. Mouth to mouth promotion is still the best way to achieve this goal.

So, we have reached now the end of our conference. On behalf of the board I want to thank again the local organiser, Blanka Chládková from the Janacek Academy of Music and Performing Arts in Brno and GiannaLia Cogliandro Beyens, ENCATC Secretary General and their teams for the wonderful job they did.

We hope to see you again in the near future or on our next conference in Lecce, Italy!

Annick Schramme  
ENCATC President

19 September 2014  
Brno, Czech Republic



A large, abstract bronze sculpture of a seated figure holding a large cube, set against a classical building facade. The sculpture is made of dark, patinated bronze and is positioned in the foreground. The background is a multi-story building with classical architectural features, including columns, arches, and windows. The text "SUMMARY OF CONFERENCE PROCEEDINGS" is overlaid in white, bold, sans-serif font across the center of the image. In the bottom right corner, there are several white, tilted squares of varying sizes, and a small number "9" is visible in the bottom right corner.

# SUMMARY OF CONFERENCE PROCEEDINGS



Official opening of the 22<sup>nd</sup> ENCATC Annual Conference on 17 September 2014 at the Janáček Academy of Music and Performing Arts (JAMU) in Brno, Czech Republic.

## Introduction

For three beautiful days in October 2014, **over 100 academics, researchers, arts and cultural managers, policy makers, artists, students and local media** representing **27 countries** gathered for the 22<sup>nd</sup> ENCATC Annual Conference in Brno, Czech Republic. ENCATC organised this major international event around the theme of **“New Challenges for the Arts and Culture: Is it just about money?”** and more specifically, challenges related to social, aesthetic and economic aspects of arts management in the public and private sector.

The conference programme touched on other lively aspects of arts management and cultural policy, such as: the value of an artist’s work; global or local development of art activities; public or private institutional frameworks; economic growth versus well-being; artistic creativity and innovation; investment in creative industries or heritage protection; issue of copyright and creative commons; and the political value of arts and culture among others.

This 23<sup>rd</sup> Annual Conference report includes a summary of the events having taken place in Brno and a selection of articles contributed by experts, researchers and cultural operators who shared their insight and knowledge during the three day event. Among them include articles by one of the keynote speakers, the ENCATC Research Award on Cultural Policy and Management winner and two finalists, three academics and researchers who presented at the 5<sup>th</sup> Annual ENCATC Research Session, and one cultural operator who spoke

during the conference’s Open Space - Transfer of Knowledge, Information and Methodology.

ENCATC believes this report will be useful for anyone interested in contributing to the progress and sustainability of cultural policy and cultural management. Furthermore, it serves ensure the discussions and new ideas exchanged in Brno have a long lasting impact and can help raise awareness on the challenges facing the sector in Europe and beyond.

## Conference Proceedings

ENCATC’s 22<sup>nd</sup> Annual Conference began on Wednesday, 17 September with the 22<sup>nd</sup> ENCATC General Assembly followed by the Official Opening of the 22<sup>nd</sup> ENCATC Annual Conference with a reception and artistic programme.

### *Keynote presentations from Europe, Asia and North America*

On the morning of Thursday, 18 September, **three keynote speakers** tackled the question: can we say the challenges faced by in the arts and culture are just a matter of money? Covering three world regions (Europe, North America and Asia), the keynote speakers provided their unique perspective and considered the social, aesthetic and economic aspects of arts management in public and private sectors. **David Mareček**, Executive Director of the Czech Philharmonic in Prague took a look at new territories and markets for arts and culture in neighbouring countries and local communities, and how to represent oneself



Martin Zierold @MZierold

David Mareček, General Director, Czech Philharmonic: "Education should be half of what we do, not just some minor thing." #encatc2014

internationally and engage audiences. **Alan Salzenstein**, President, Association of Arts Administration Educators (AAAE) and Professor, DePaul University in Chicago spoke about how to anticipate, shape and react to the changes within the environment that influence creative, artistic and production activities. Finally, **Jerry C Y Liu**, Associate Professor, Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts focused his speech on cultural governance and the cultural public sphere in Taiwan and question whether aesthetic values, social impacts, political powers and economic benefits can ever go in harmony? Each keynote speech was accompanied by a debate panel with experts coming from all over the world: Belgium, Japan, Poland, Serbia, Singapore, Slovakia, Sweden, the United Kingdom and the United States followed by questions and discussions with the audience. An article contributed to this report

by keynote speaker, Jerry C Y Liu can be found on page 18.

### **ENCATC Research Award on Cultural Policy and Management**

On the second day, the conference programme focused on research with presentations on the latest trends and developments in arts-cultural management and cultural policy. The ENCATC Research Award on Cultural Policy and Management is granted to the best recent published PhD thesis presented by a young researcher. This prestigious recognition aims to stimulate academic research in the field of cultural policy and cultural management with an emphasis on its applied implications: to explore, through comparative and cross-cultural research, issues at stake in contemporary Europe, and possibly anticipate new cultural policy orientations, as well



as to contribute to the process of creating an "infrastructure", a network of scholars who are competent in doing comparative research projects in cultural policy.

To begin, the three **ENCATC Research Award on Cultural Policy and Management finalists** presented their PhD research to the Award's international jury and Annual Conference participants. These young and talented researchers were selected for successfully defending their PhD thesis on comparative cultural policies or management issues and whose work was of the greatest excellence. The three finalists were Emma Blomkamp representing Australia and New Zealand for her PhD thesis "*Meaning and Measures of Urban Cultural Policy: Art, Local Government and Community Wellbeing*", Luisa Fernanda Gutierrez-Navratil from Spain for her PhD thesis "*Competition in the Movie Industry: Releasing Dates and Theatre Allocations as Strategic Variables*", and Elodie Bordat from Sciences Po Aix-en-Provence in France for PhD thesis "*The Dynamics of Changes in Public Policy. A Comparative Historical Analysis of Mexican and Argentine Cultural Policies.*"

On the evening of 18 September 2014 during the Award Ceremony, Elodie Bordat from Sciences Po Aix-en-Provence in France was announced as the winner of the 2014 **ENCATC Research Award on Cultural Policy and Management** for her outstanding PhD thesis and research on "*The Dynamics of Changes in Public Policy. A Comparative Historical Analysis of Mexican and Argentine Cultural Policies.*" The Award was given

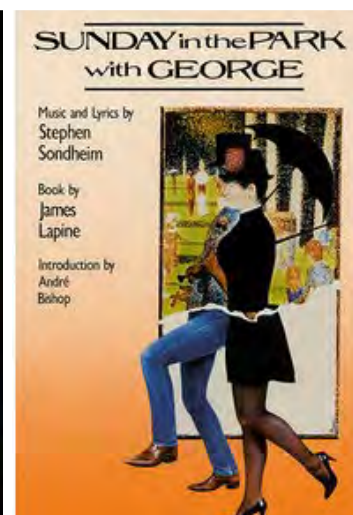
by, **Mgr. Miroslav Rovenský, vice-minister, Ministry of Culture of the Czech Republic** and **Ing. Michaela Šojdrová, vice-chair Committee on Culture and Education of the European Parliament**, both extremely committed to supporting excellence in cultural policy and cultural management research. Among the audience members were **the Award's international jury** and **two members of the Award's Steering Committee: Anupama Sekhar**, Acting/Deputy Director of the Culture Department at the Asia-Europe Foundation (ASEF), and **Alan Salzenstein**, President of the Association of Arts Administration Educators (AAAE).

Articles from the **ENCATC Research Award on Cultural Policy and Management** winner, and the two finalists can be found on page 22-30 of this report.

### **5<sup>th</sup> Annual ENCATC Research Session**

The **5<sup>th</sup> Annual ENCATC Research Session** was held on 18 September and was an important international gathering of established and emerging researchers from Europe and around the world. In 2014, **23 researchers** from **11 countries** were invited to present in Brno. Parallel sessions grouped papers along the themes of "Audience Development", "Cultural Policy", "Management - Marketing - Tourism", and "Intangible (Heritage - Museums - Libraries - Institutional Memory)".

The parallel sessions proved once again to be an excellent opportunity for ENCATC members and stakeholders to get the latest research trends and developments, and gain new perspectives and



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"Advancing #art is easy, financing it is not." Great video highlighting #creativity vs financial reality #encatc2014

"Putting it Together" from *Sunday in the Park with George* (1986). Watch the clip on YouTube here: [https://www.youtube.com/watch?v=REqWBqEhU6w&feature=youtube\\_gdata\\_player](https://www.youtube.com/watch?v=REqWBqEhU6w&feature=youtube_gdata_player)



### Study visit to the Villa Tugendhat, a UNESCO World Heritage Sites in Brno, Czech Republic.

insights into the field of cultural management and cultural policy. The sessions were also a moment for participants to meet, exchange and debate with leading experts in the field.

The 2014 Annual Research Session in Brno built on the success of the previous Research Sessions organised in Antwerp, (2013), London (2012), Helsinki (2011), and Brussels (2010). Since its creation in 2010, over 95 authors have presented their research, coming from across Europe, but also as far as Australia, Brazil, China, Colombia, Japan, Singapore, Turkey and the United States. Many have gone on to have their articles printed in the *ENCATC Journal of Cultural Management and Policy*.

On pages 31-41, this report includes three articles from the 2014 Annual Research Session written by academics and researchers from Finland, Italy and Lithuania.

To give a voice to another young and talented researcher, ENCATC invited the 2013 Cultural Policy Research Award winner, Višnja Kisic from the Centre for Museology and Heritology at the University of Belgrade to present her research process since receiving the Award at the 21<sup>st</sup> ENCATC Annual Conference held in Antwerp.

### *Study Visits in Brno*

On day three of the conference, Friday, 19 September began with six study visits to Brno's cultural flagship institutions to foster connections with operators on the local cultural scene, learn directly from their experiences and how they are addressing challenges in their field and institution.

Participants visiting **Villa Tugendhat** were able to experience one of the most pioneering prototypes of modern architecture in Europe. Designed by the German architect Ludwig Mies van der Rohe, the villa was built of reinforced concrete between 1928 and 1930 for Jewish factory-owner Fritz Tugendhat and his wife Greta. The villa soon became an icon of modernism as a groundbreaking new vision in building design at the time. Mies' design principle of "less is more" and emphasis on functional amenities created a fine example of early functionalism architecture. In 2001, the Villa Tugendhat was entered into the UNESCO List of World Heritage Sites.

**The Brno Observatory and Planetarium**, offered a look into one of today's modern "Temples of Sciences" with a rich presentation of all the natural sciences. The observatory itself is a multifunctional space that includes an exhibition and concert halls as well as a training centre for courses, seminars, and educational use. The Observatory also provides a whole range of telescopes for commented popular public viewings. The participants were also treated to wonderful views of



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How can #arts & #cultural organizations demonstrate their usefulness to politicians making public #funding decisions? #encatc2014



**ENCATC Thematic Area Seminar in Brno, Czech Republic organised in the framework of the 22<sup>nd</sup> ENCATC Annual Conference.**

Brno as the Planetarium's dome sits at one of the highest points around the city.

Visiting **The SONO Centre** was an opportunity to see one of the best recording studios the Czech Republic has to offer. Within the centre's walls are venues and spaces for concerts, theatre and film performances, as well as for festivals and television broadcasting. It is also home to an international music club and restaurant attracting music fans from across the Czech Republic and beyond. The building's architecture combines fresh and modern design to provide optimum comfort and house the best recording and broadcasting equipment.

**The Centre for Experimental Theatre (CED)** is the state-funded institution of the Statutory City of Brno. It was conceived in 1986 as a dramaturgy project to organise the activities of three theatre ensembles – Theatre Goose on a String, HaTheatre and Theatre at the Table. During this visit, conference participants learned how the CED balances and manages the needs of all three theatre companies and supports new projects. The CED Project in particular supports and purposely searches for new and interesting artistic activities, dramaturgical and formal experiments in addition to organising theatre projects and festivals.

A visit to **The Moravian Gallery** meant discovering the Czech Republic's second largest art museum, known for the exceptional range of artistic disciplines it covers. Conference participants were taken on a tour of the museum's rich visual art collection that spans painting, drawing, graphic art and sculpture - from the past and the present - as well as photography, applied art and design. Since 1963, the Gallery has organised each year

the International Biennial of Graphic Design, the oldest exhibition of graphic design in the world.

Finally, imagine a place where people do not enter because they're casually passing by, but because it is their final destination, a place where people can meet, learn, work, relax and explore. **The Industria Multicultural Centre** is just this space, a newly-formed independent multicultural centre in Brno. Within this vast 800 squared metres is housed a gallery, café, co-working space and gym. Conference participants learned how the centre's was created and was successful in providing an atmosphere in the city where people connect and feel inspired, using art and offering a range of services and facilities to attract local residents.

**7<sup>th</sup> Annual Cultural Seminars**

The 7<sup>th</sup> Annual Cultural Seminars followed the study visits. Each with its own individual programme and experts invited from around the world, the Cultural Seminars were a time to reflect on the conference themes within the framework of ENCATC's eight Thematic Areas that cover the topics of heritage, arts and health, cultural indicators, urban management, cultural and creative industries, performing arts management, museums and audience policies, and culture in external relations and diplomacy. As ENCATC is a multidisciplinary and cross sectoral network, these themes were grouped into parallel sessions.

The ENCATC Thematic Area "Urban Management and Cultural Policies in the City" co-produced the seminar entitled "Training at the urban cultural project level: Training needs and future



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#arts #fundraising People need to feel they're connected, making a difference & free to choose which cause they support. #encatc2014

perspectives” to see how can cultural management training centres adapt their strategies and methods to the needs of current cultural operators facing today’s challenges in urban environments. Since both sides – educators and cultural operators – need specific spaces for mapping new demands, rethinking priorities and sharing diagnoses and strategies, participants were encouraged to ask themselves ourselves about what is changing in their own urban landscapes (why, how, with whom...) and how this challenges today’s professionals. Insight and examples were provided by representatives of ENCATC, the Asia-Europe Foundation, Leeds Metropolitan University in the United Kingdom, and the Central European Culture Education Institute.

The ENCATC Thematic Areas “Understanding Heritage” and “Museums in Europe” came together for the seminar on “Does cultural heritage count for Europe?” to encourage participants to reflect on the title question and how to convince both private and public bodies to support and finance heritage and museums. Providing strong evidence of cultural heritage’s impacts is crucial to influence policy makers, public and private authorities and society at large on the benefits of supporting and financing heritage in Europe because heritage is not always perceived as a structural element and a unique resource in our society. Experts from the Network of European Museum Organisations (NEMO), ENCATC, and the Cultural Heritage Counts for Europe project presented example the economic, aesthetic, and social impacts of cultural heritage and museums in Europe and beyond. The participants also to reflected on what all this means for those providing education and training in heritage and museum management and how they can prepare the next generation to deal with these challenging issues.

We grow in confidence as a sector in measuring our contribution to the economy and also our social impact, but is it time to create metrics that we wish to measure our achievement by? To answer this question, ENCATC Thematic Areas “Cultural and Creative Industries” and “Monitors of Culture” joined forces for lead the seminar on “Measurement is increasingly demanded by our public and private funders: How do we find indicators that fully reflect our cultural value?” Is it possible, and desirable to create a set of metrics that the cultural and creative industries can use to

measure our achievement against? Do we need a quadruple bottom line? Environmental, Financial, Social and Aesthetic? These are some of the questions analysed and discussed by the participants with contributions from experts coming from Goldsmiths, University of London in the United Kingdom, the Hong Kong Institute of Education, and Neulogy, a creative industry consultancy in Slovakia.

In its commitment to promoting cross sectorial dialogue and cooperation, the ENCATC Thematic Areas “Performing Arts Management”, “Arts and Health” and “Europe International” came together to discuss how their disciplines overlap and intersect and how managers can mediate different aspects of their projects according to relevant planned/achieved results. It was also a moment to reflect on how professionals and academics in these diverse fields can create collaborative approaches to confront common challenges facing in the arts and cultural sector. Participants were joined by experts from the Academy of Performing Arts in Bratislava in Slovakia, Liverpool Hope University in the United Kingdom, the Creative Centre Brno, and Goldsmiths, University of London.

### ***Open Space: Transfer of Knowledge, Information and Methodology***

Before the conclusion of the conference, participants attended **Open Space: Transfer of Knowledge, Information and Methodology** to learn about a variety of projects, tools, and opportunities interesting for academics, researchers, cultural operators, students and artists. Presenters who were researchers, cultural managers, trainers, and consults covered a wide range of topics. Presentations were given on Horizon 2020 and research opportunities for universities, European projects and lifelong learning, European cultural entrepreneurship, developing information models for Europe-Asia and new possibilities for Europe-Africa, and publishing possibilities in the family of ENCATC publications (*Scholars, Journal of Cultural Management and Policy, and Book Series*). Learn more about the European-Asian information model [culture360.org](http://culture360.org) on page 42.



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#Arts & #culture in education & practice: Universities & practice = oil & vinegar. They won't mix unless you shake them well! #encatc2014

ICCE Goldsmiths UoL @ICCEUoL

@ENCATC but when they mix, they are potent and make all kinds of amazing things!



**Students from the Janáček Academy of Music and Performing Arts (JAMU) in Brno, Czech Republic perform “Is it just about money” at the 22<sup>nd</sup> ENCATC Annual Conference.**

### **Artistic Programme**

The 22<sup>nd</sup> ENCATC Annual Conference organised a rich and dynamic artistic programme to continue in its commitment to support local talent and promote artists to an international audience. Especially for the conference, a special theatrical performance was commissioned. Written, produced, directed and acted by students and recent graduates of the Janáček Academy of Music and Performing Arts “*Is it just about money?*” was inspired by the conference theme and was one of the highlights of the Annual Conference. This production showcased the creativity, innovation and talent of young Czech actors, theatre professionals, and arts and cultural management students. Furthermore, this performance demonstrated the impact of quality arts and cultural management education as these students were involved in every detail of the performance’s success.

The Annual Conference programme was punctuated with additional artistic performances. At the conference’s opening reception at the House of Arts, participants could view the institution’s current contemporary art exhibition with works by Olaf Brzeski of Poland whose work is of the most interesting phenomena of the contemporary Polish arts scene. His art balances on the border between classical imaging and risky experimentation. He

works with traditional art genres such as sculpture and drawing, while investigating and playing with monumentality. The evening reception was accompanied by a performance of contemporary music.

At the conference’s networking dinner on the evening of 18 September, participants dining at the Augustinian Abbey of St. Thomas in Old Brno were treated to a performance of traditional Czech folk music. Wearing traditional Moravian costumes, the musical ensemble entertained annual conference participants while they dined on traditional Czech cuisine.

To close the conference, students from the Janáček Academy’s Faculty of music accompanied by MgA. Radim Pančocha performed Fantasy on the opera “Der Freischütz” for flute and piano by the French composer Claude-Paul Taffanel. Also, over the course of three days ENCATC Annual Conference participants were to performances of contemporary, folk and classical music put on Czech musicians and students of the Janáček Academy.



ENCATC @ENCATC

Challenges for #arts & #culture: Is it just about money? "It's not about the money. It's about staying creatively alive." #encatc2014





# CONFERENCE ARTICLES

## ENCATC CONFERENCE KEYNOTE

# Cultural Governance and Cultural Public Sphere in Taiwan: Can Aesthetic Values, Social Impacts, Political Powers and Economic Benefits Ever Go in Harmony?

Jerry C Y Liu, Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts, Taiwan  
18 September 2014 in Brno, Czech Republic

For centuries, Europe and its cultural modernity has long been a model for Asian countries to follow. However, there has been a sharing pressure to devise localized discourses and models of practice in cultural policy, cultural industries, and citizens' engagement in public cultural affairs especially after the 1990s. This, as I label it, is a *ReOrient* process of cultural governance in East Asia (Liu 2014).

The 2010s is a significant decade for cultural governance and cultural public sphere in Taiwan. In 2011, the Council for Cultural Affairs (CCA) instigated a draft of Cultural Basic Law to restructure the overall cultural architecture. On May 20<sup>th</sup> 2012, the Ministry of Culture (MOC) replaced the former CCA and became the highest administrative body of cultural policy. It expanded its competences (from arts, museums and heritages) to incorporate radio, TV, film, popular music, publication and creative cultural industries. Its establishment marks a new era for Taiwanese cultural governance.

What is even more striking, however, is the development of the cultural public sphere in Taiwan. Also in 2012, a scandal around 'Dreamers' (an expensive stage performance of 5 million Euro) highlighted alleged misallocation, if not corruption, of state art subsidies for the celebration of the Republic of China's (Taiwan's) 100<sup>th</sup> Anniversary and resulted in a controversy of state cultural governance. Despite a later decision of non-prosecution, the Chair of CCA stepped down due to the controversy of the Dreamers event. Following this was the establishment of the Foundation of Renewal Culture by a group of cultural activists and art curators in Taiwan. The Foundation called for autonomy, diversity of art and culture, and subsequently organized a public petition to seek for support of its nine major requests to improve cultural policy.

At the pressure of the public cultural forum and intense media coverage, for the first time in Taiwanese history, candidates of the president office, including the incumbent President Ma



Yingju, participated in an open debate focusing solely on the issues of cultural policy in Taiwan. Twelve major questions were directed to the candidates during the debate by renowned artists and cultural workers. The three-hour cultural policy debate was broadcasted to the general public live on air and online by the Taiwan Public Television Service. Later, the new Minister felt even obliged to convene 9 consecutive National Forums on Cultural Affairs between June 28 and August 16 of 2012, in order to accommodate public opinions and explore the newly designated role of the Ministry.

With the emerging cultural awareness, citizens and artists started to intervene in various cultural, civic and economic day-to-day issues between 2012 and 2014.

This series of activists' interventions culminated in the Sunflower Movement of March 18<sup>th</sup> 2014. 500,000 people demonstrated in Taipei to protest against the Cross-strait Economic Cooperation Framework Agreement (ECFA), and the Cross-Strait Service Trade Agreement (CSSTA). The CSSTA is alleged to have posed serious threats to the cultural autonomy and cultural diversity of Taiwan, since the government conducted no effective cultural impacts assessment on creative and cultural industries before and during the negotiation processes, and avoided physical Congress reviews after the agreement was signed up. Artists and cultural practitioners were

particularly active during the movement, as the agreement was to open up Taiwanese cultural industries and trade in services to mainland Chinese investors. The list included heritage conservation, operation of cultural facilities, and industries of printings, films, conference and exhibition, interpretation, cultural entertainment and sports. The opening up for investment in cultural trade and services may trigger potential harmonization of cross-strait cultural expressions and give the world outside a false image of progresses in cross-straits cultural integration. Besides, since censorship on television programs, films and books are still strictly enforced in China, cultural practitioners in Taiwan are worried what the agreement may bring in terms of the self-regulation of Taiwanese film production and publishing industries to favor the much bigger Chinese market. Thus, even though China claimed to have grant significant economic concessions in the trade agreement, Taiwanese people obviously chose to emphasize culture values over economic profits in this incident. With the backup of public forums, demonstrators occupied the Congress buildings and literally stopped the Congress from rectifying the CSSTA.

Lastly, on September 4<sup>th</sup> of 2014, a couple of artists and cultural practitioners drafted the Taipei Citizens' Manifesto of Culture. In response to it, the newly elected Taipei Mayor Ke Wenje promised to enact the Municipal Ordinance of Autonomous-

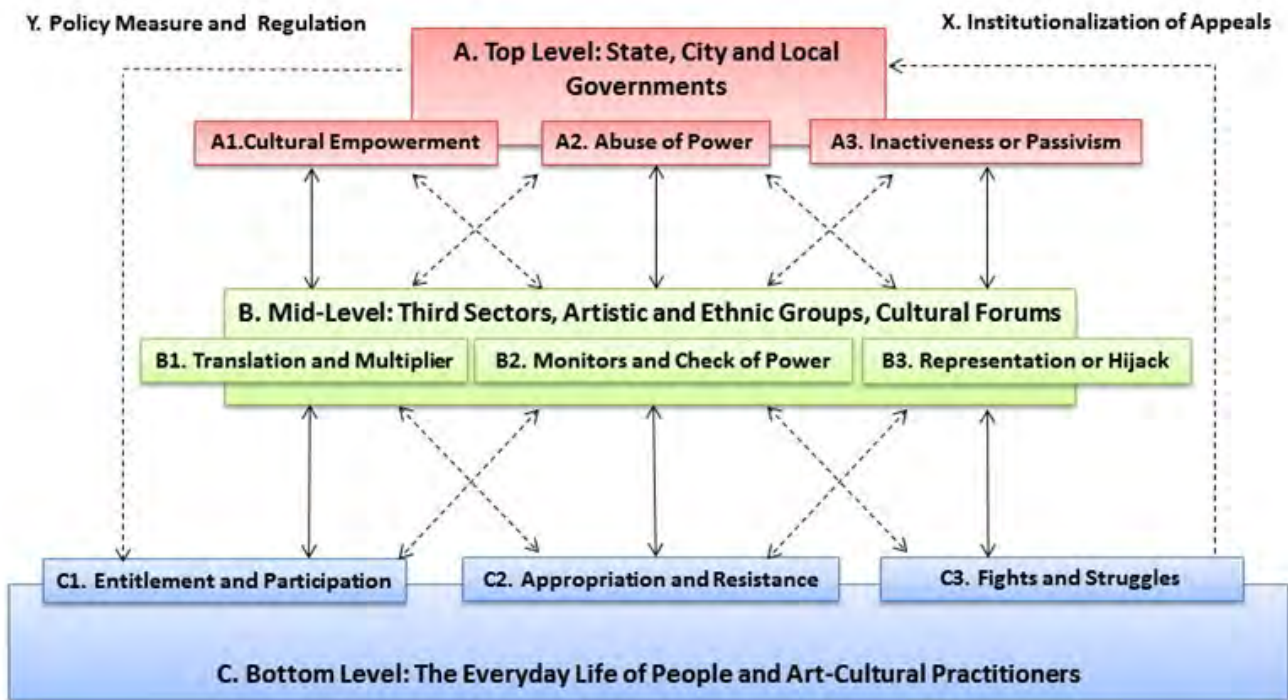


Chart 1: Interactive Approaches for Agents in Cultural Sphere in Taiwan (Liu 2015)

Governance on Culture, and set up an impartial machinery for Integrated Cultural Impact Assessment. Although he was supported by art and cultural activists during the mayor election campaign, many later turned against him due to discrepancies in how to appoint an “appropriate” Director for the Taipei City Bureau of Cultural Affairs.

What can be concluded from above is that the arts and culture is surely not just about money. Artists, cultural practitioners, NGOs (art-cultural foundations), and academics are now engaging positively in the network of cultural governance. They are playing a significant role in cultural public sphere (see Chart 1). Recent development in Taiwan shows that aesthetical values (artists’ cultural ideals, passion, zealous, enthusiasm, cultural awareness), social impacts (cultural activism, movements, demonstration, and art-cultural intervention in all social and everyday

issues), political engagements (Dreamers’ Event, ECFA, Taipei Citizens’ Manifesto of Culture) are no less important than citizens’ economic interest (trade in cultural service, windows of opportunity in a bigger Chinese cultural market).

Of course, there are still limits for cultural governance and cultural public sphere in Taiwan. The newly established MOC is not fulfilling its anticipated functions in integrating cultural resources to meet up citizens’ cultural expectations. There is a lack of trust and mutual understanding among different cultural agents. Despite attempts of collaboration, objectives and actions of artists, cultural practitioners and intellectuals are still very much divided. Cultural values and ideals after being debated in the cultural public forums, need to be institutionalized through the political process to gain its legitimacy. Yet, so far, the cultural petitions and the Taipei Mayor’s political promises on citizens’ engagement

**“The arts and culture is surely not just about money. Artists, cultural practitioners, NGOs (art-cultural foundations), and academics are now engaging positively in the network of cultural governance.”**

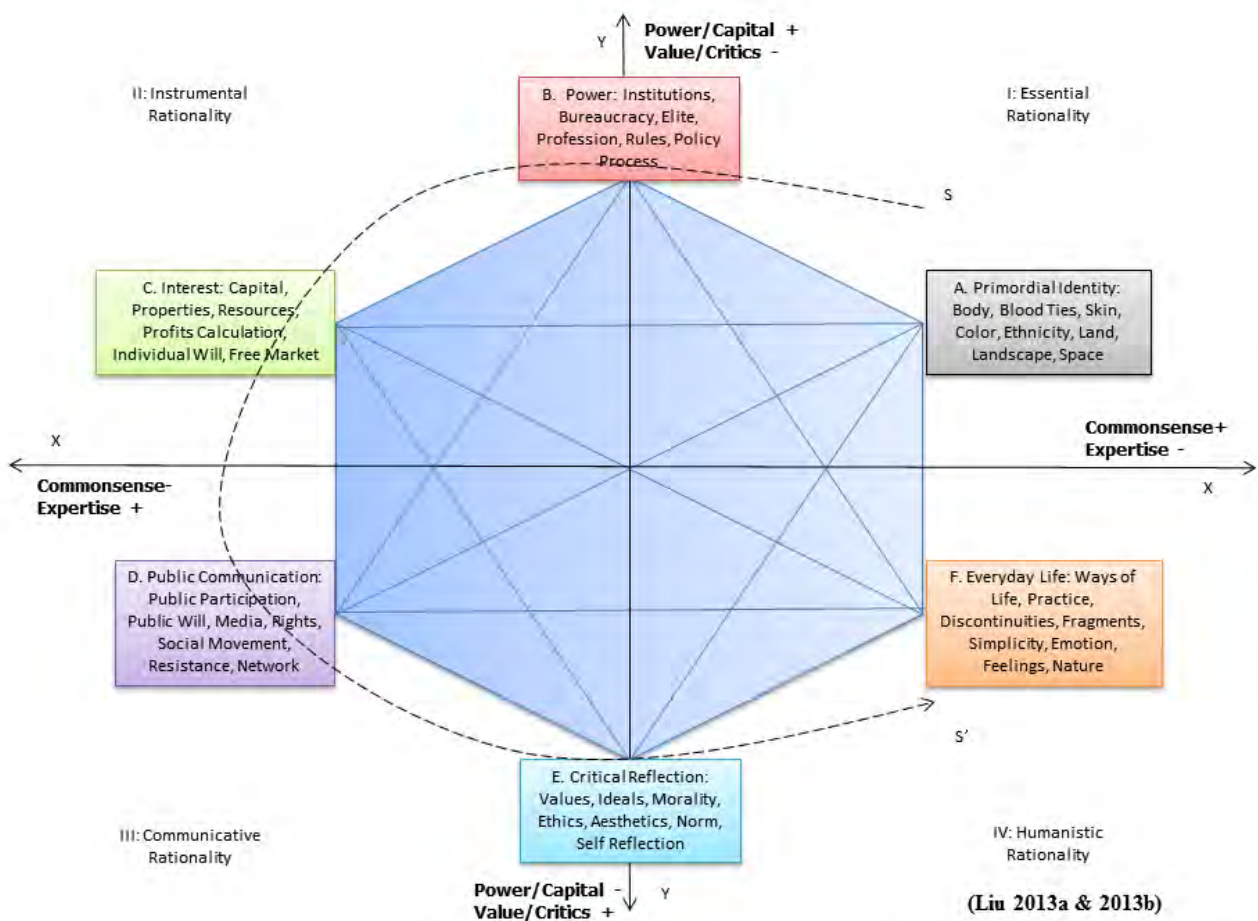


Chart 2: The Logic of Cultural Governance

in cultural governance remain a rhetoric rather than any realistic legislations or policies on culture.

So can aesthetical values, social impacts, political powers and economic benefits ever go in harmony? In the middle of the 2010s, political powers and economic logics still dominate public policy makings in Taiwan. If cultural governance and cultural public sphere means to place culture at the center of governance, what's needed is a "cultural turn" or even "paradigm shift" of governance. Policy makers and citizens in Taiwan need to shift the underlying logic of governance [policy debates] from that of commercial interest, urban development, market competition, and political powers to that of culture—values, aesthetics, artistic and humanistic ideals, and historic assets and memories (Chart 2: Shift of Arrow S to S'). So far, the structure proves too strong to be shattered.

### Useful Links and Publications

Taipei Citizens' Manifesto of Culture, <https://citizensculturalmanifesto.wordpress.com/english/>

Ministry of Culture in Taiwan, <http://english.moc.gov.tw/>

Liu, Jerry C. Y. 2013a. "Sino-African Cultural Relations: Soft Power, Cultural Statecraft and International Cultural Governance". In Stephan Chan (Ed.). *The Morality of China in Africa: The Middle Kingdom and the Dark Continent*. London, Zed Books Ltd.

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Liu, Jerry C. Y. 2014. "ReOrienting Cultural Policy: Cultural Statecraft and Cultural Governance in Taiwan and China". In Lorraine Lim and Hye Kyung Lee (Eds.). *Cultural Policies in East Asia: Dynamics between the State, Arts and Creative Industries*. London, Palgrave-Macmillan.

Liu, Jerry C. Y. et. al. (Eds.) 2015. *The Mapping of Cultural Rights in Taiwan*. Taipei: Chuliu. (In Chinese)

### About the author



Jerry C Y Liu is an Associate Professor of the Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts. He teaches cultural policy studies and cultural theories. Liu is a counselor of the Global Outreach Office and the Ministry of Culture in Taiwan. He has acted as the NTUA representative member of ANCER and ENCATC. Liu is the author and editor of *The Mapping of Cultural Rights in Taiwan* (2015) and *Global Cities, Cultural Governance and Cultural Strategies: Art-Cultural Events, Festivals and Cultural Images* (2013). He is now working on his new book, *ReOrient Cultural Policy and Cultural Governance*.

## ENCATC AWARD WINNER

# Analysing change in cultural policy: The case of Mexico and Argentina. Research summary

Elodie Bordat, Sciences Po Aix-en-Provence, France

Winner of the ENCATC Research Award on Cultural Policy and Management

18 September 2014 in Brno, Czech Republic

How should we explain change in cultural policy in Mexico and Argentina? Through a comparative historical analysis, my thesis shows the emergence, institutionalisation and evolution of the cultural sector's public policy in these two Latin American countries, from 1983 to 2009. It addresses the changes induced by processes of decentralisation, transnationalisation and the rise of the private sector (both profit and non-profit) in Mexican and Argentinean cultural policy. The central hypothesis is that dynamics of change in cultural policy may be understood by taking into account these two countries' socio-economic and political "contexts", and by drawing on four analytical dimensions: actors, cognitive representations, institutional frameworks and public policy instruments. One of my main research goals is to demonstrate that cultural policy is a valuable field to produce and test social science theories on change.

The first-hand empirical material used in this research is composed of 95 semi-structured interviews with cultural managers, civil servants, interest groups, intellectuals. This allowed me to collect the actors' rationalisations of their choices and fill the gaps in the literature produced by organisations. I also drew upon six ethnographic observations in order to witness the implementation of policies attending cultural and events in Mexico City and Buenos Aires and conferences and symposiums organized by the cultural institutions. I also worked with a large number of archives (budget allocations, depictions of events in the

press, public activity reports) which allowed me to analyse, over a long period of time, the cultural policy discourse.

### Culture: a public policy like other?

In 1999, culture was coined as a "form of merchandise like no other" in a UNESCO report. Therefore, would it be fair to say that: "*cultural policy is a policy like no other?*". Cultural policies have particular features. They are younger than other policies such as education or healthcare. From the 1960s onwards, they became institutionalised in western European countries like France, the UK, and Spain, and more recently in developing countries. In most countries, their share of national budgets is much lower than that of other policies like tourism or education. And they are notorious for being the first policies whose budgets are cut down. Despite their specificities, cultural policies can be studied with the same methodological tools as other public policies.

***“Mexico and Argentina share an important number of features. They gave importance to culture in the construction of their nations and national identities at the end of XIX<sup>th</sup> century and beginning of the XX<sup>th</sup> century. They implemented unprecedented incentives to promote and protect their cultural sectors.”***

### Why compare Mexico and Argentina?

It is a well-contrasted comparison. Indeed, Mexican cultural policy is considered a model on the Latin American continent whereas the existence of an Argentinean cultural policy is often denied. The Mexican State implemented public action in this field from the early XX<sup>th</sup> century. In contrast, due to its troubled recent political history, culture in

Argentina was supported then censored, censored then supported, from the 1930s to 1983. That's why my research starts in 1983, the year of the institutionalisation of the Argentinean cultural policy. Cultural policy in Mexico is financed almost exclusively by the State whereas in Argentina, sources of finance are more diverse sources (funds from public, private and non profit sectors).

Both countries also share an important number of features. They gave importance to culture in the construction of their nations and national identities at the end of XIX<sup>th</sup> century and beginning of the XX<sup>th</sup> century. They implemented unprecedented incentives to promote and protect their cultural sectors. (For example, Argentinean cinema production was boosted by quotas on national films applied in cinemas). The belief that cultural policy has to democratise the access to culture is no longer dominant. It has been replaced in the 1990s by the belief that culture is a resource (in terms of currency, employment, growth, etc.). From this moment, cultural budgets were considered as investments instead of sponsorship. As a former Argentinean secretary of Culture said: "Culture and artists have to earn their own lives". The cultural organisations were encouraged to develop partnerships with private actors in order to reduce their dependency on public financing.

## Why compare heritage, cinema and book & reading policies?

I have chosen to explain changes in Mexican and Argentinean cultural policies by using three sectoral policies: heritage, cinema and book & reading policies. Heritage policies illustrate conflicts in the distribution of power between levels of government, as local governments and the private sector aim to increase their power in this economically important sector, often linked to the tourism industry. Cinema policies illustrate the different consequences on cultural policies of the signature of regional free trade agreements, NAFTA and MERCOSUR. And finally book and reading policies illustrate the preponderance of the role of the Executive in cultural policies. Indeed the Executive can veto laws even though they result from mobilisations within the book sector.

## Research conclusions

First, I argue that a cultural policy can be said to be institutionalised if the following three factors can be observed simultaneously:

- 1) An institutional framework with an organisation dedicated to culture, which creates values and shared representations among its members;
- 2) A planning of the public action, showing that there is a consistency of definitions and actions;

Advertising campaign from the Heritage Department in order to fight against the cultural goods traffic in Argentina (2006-2007). Above the buoy in the shape of turtle it says: "Playing with this one, YES", and above the turtle fossil: "Playing with this one, NO".

3) A budgetary increase, to finance the actions and create constituencies who will defend the policy.

Second, I conclude that in both cases, those policies have changed because we can observe:

1) The emergence of new actors (from civil society, the private sector, the Congress and, governors), or shifts in the relationships between actors of the Executive and the Legislative or the national level and the states;

2) The modification of cognitive representations or ideas (the philosophy of action of democratisation of culture has been replaced by the "culture as a resource");

3) The emergence of new institutional frameworks (new laws were adopted and organisations created);

4) The creation, or modification, of policy instruments (such as maps documenting cultural infrastructures (libraries, cinemas etc) on these states' territories).

Finally I conclude that, in both cases, the main causes of change can be attributed to: decentralisation policies, transnationalisation processes (GATT, NAFTA, MERCOSUR), the rising role of the private sector (profit and non-profit), and Decision makers' leeway.

## Research contributions for academics, cultural managers and practitioners

This research proposes theoretical tools to study processes of institutionalisation as well as analytical tools to measure policy change, for example in countries with institutional instability, for instance, the use of the four dimensions of analysis: actors, cognitive representations, institutional frameworks and public policy instruments. It sheds new light on the Mexican and Argentinean cultural policy, with a special focus on heritage, cinema and book policies. Interviews with Secretaries of Culture and other actors from the cultural sector provide valuable first hand accounts for the policies' planification and implementation throughout the period, triangulated with archives. The research takes into account socio-economic, political, institutional, international contexts and the importance of individual interactions (decision makers leeway, relationships between the President and the secretary of Culture, and between the secretary of culture and the cultural sector). It tests different theories on policy change (strategic, cognitive, neo-institutionalist) and goes beyond the discourse of political actors who insist upon the difference of their actions with regards to their predecessors, and discourses emanating from interest groups who tend to underline the inertia of cultural policy.

This work is not only a valuable contribution for academics, but also for cultural managers and practitioners as it presents a sum of information on cultural policy (budgets, documents, interviews with



**Buenos Aires, la ciudad contada. / The city to be told**  
Hernán Piñera / Flickr CC BY-SA 2.0



multiple actors) which had never been analysed as a whole and which, put together, provide a new outlook on these policies. It not only takes the point of view of civil servants, but also of cultural promoters, artists, editors, film directors, etc. In that regard, it evaluates the cultural public actions and the actions of associations, interest groups, and private sector, and that, during the last thirty years, in order to give a "broad picture" of the Mexican and Argentinean cultural policies. It gives an academic viewpoint and feedbacks on thirty years of cultural policies in two major Latin American Countries that could be valuable for all Arts Managers engaging in Cultural Policies and the appreciation of the cultural sector as an important aspect of society. It shows that culture is not just about money, is also a important question of identity and social cohesion.

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## About the author



Elodie Bordat holds a PhD in political science from Sciences Po. Aix-en-Provence (France) and a Master in Ethnology from the National School of Anthropology and History (Mexico). She published several articles in journals and books about Mexican and Argentinean cultural policies, e.g. the *International Journal of Cultural Policy* or the French journal *Pôle Sud* in a special issue which she edited with Philippe Teillet. She is currently evaluating the cultural policies of five regions in Southern France for a public contract and giving classes in political science.

## ENCATC AWARD FINALIST

# Researching meanings and measures of art, local government and community wellbeing

Emma Blomkamp, University of Auckland, New Zealand, and the University of Melbourne, Australia

Finalist of the ENCATC Research Award on Cultural Policy and Management  
18 September 2014 in Brno, Czech Republic

Local government in Australia and New Zealand has long contributed to the cultural life of communities, particularly by providing services and infrastructure for creative activities. Yet there is little common understanding of the role and functions of cultural policy at the local government level in these countries. Through a historical literature review and four contemporary case studies, my thesis elucidates some of the goals, values, techniques and traditions that are embedded in municipal arts programmes and cultural policies. The research question is: what are the discourses and practices of urban cultural policy in Australian and New Zealand local government? In other words, what is involved in the design and delivery of arts programmes and cultural services by local government in these countries? My subsidiary questions focus on how we might measure the outcomes of urban cultural policy.

This research identified a growing interest in urban cultural policy evaluation. It nonetheless found that, in a complex political environment, local policy workers struggle at times to meaningfully measure and effectively communicate the value(s) and results of creative, social and cultural programmes.

### Generating Data with an Ethnographic Sensibility

My research involved fieldwork in four city councils – three in Australia and one in New Zealand – between August 2010 and November 2012. In order to build knowledge about this sector, including the perspectives of the people who work in it, I developed some empirical case studies.

Rather than being a representative sample, these case studies represent ‘windows’ onto a community of practice. The four sites I studied were those

where policy practitioners opened the curtains and allowed me to look through the window. This ethnographic sensibility is rather rare in existing studies of cultural policy and local government, which tend to focus on documents and elite sources. My focus on ‘street-level bureaucrats’ (Lipsky 1980) provides insights into the practice of urban cultural policy.

I limited my attention to city councils in New Zealand and two states in Australia, where several councils demonstrated the capacity to implement and evaluate outcomes-focused cultural policy. Each case study centres on an arts-related programme led by an urban municipality as part of a broader initiative to achieve positive community outcomes. These four case studies effectively illustrate several distinct forms of urban cultural policy:

- community-based arts
- cultural infrastructure development
- ‘late night cultural activation’ programmes, and
- a public art exhibition.

### An Interpretive Analysis of Urban Cultural Policy

My research builds on and speaks to the work of cultural policy scholar Eleonora Belfiore (2010, 2012) who recognises both the value of the argumentative approach to policy, and the problem of the ‘cult of the measurable’ ([Belfiore and Bennett 2007a, 137](#)). My research brings together three schools of thought in a conceptual framework that allows a critical explanation of my research puzzle, methodology and findings. These schools of thought are: wellbeing as capabilities (Nussbaum 2013), governmentality (Foucault 1994), and interpretive policy analysis (Yanow 2000). This

theoretical framework enabled me to highlight crucial issues of power and knowledge within the field of urban cultural policy.

My interpretive analysis involved moving between primary and secondary sources, to develop typologies of frames for key goals, values and knowledge, traditions and evaluation practices. The six issue frames I describe in my thesis are:

- quality art
- safety
- community strengthening
- the creative city
- creative place-making
- cultural wellbeing

Each frame represents a particular approach to improving community wellbeing – or quality of life – for people in these cities. Community wellbeing is an overarching discourse that stretches across various policy issues and offers a normative foundation for local government's role.

In addition to these frames, I found that urban cultural policy practices were shaped by three traditions of public sector governance: bureaucracy, market, and network. Rather than representing distinct periods of public management regimes, I argue that these traditions form a medley. Its challenges and contradictions were epitomised in recent efforts to monitor and evaluate the broad and intangible outcomes of the case study programmes.

The urban cultural policy workers participating in this research engaged in evaluative practices for two key purposes: legitimation and learning. Certain measurement and evaluation tools were used for each of these purposes. For instance, performance indicators were considered reliable and transparent forms of data for legitimation. In their everyday practice, however, the urban cultural policy workers rarely used such formal modes of calculation and evaluation. Instead, they drew on interpersonal feedback and local knowledge to inform their practice. Some used artist-generated images and narratives, but creative approaches to data generation and communication were not always accepted in the local government environment.

I identified several other challenges for monitoring and evaluating urban cultural policy and considered whether certain outcome measurement frameworks might address these issues. Adopting and adapting frameworks like Results Based Accountability may improve planning, implementation and evaluation processes in local government. However, such frameworks tend to take a linear approach and privilege easily quantifiable data as a source of evidence. They offer no panacea for all the challenges involved in



evaluating a complex and symbolic field like urban cultural policy.

## Conclusion

By taking into account the broad context of political traditions, ideas and structures, my thesis highlights the complexity and contradictions of urban cultural policy. It contributes to international understandings of, and debates on, creative cities, measuring wellbeing for policy, and the shift to community and networked modes of government.

I notably question the perception that numbers represent a transparent, reliable and objective 'way of knowing' policy. My thesis thus builds upon critical approaches to social indicators, performance measurement and public policy. I have responded to Belfiore's (2010) call for an argumentative approach to cultural policy studies. My research demonstrates both the advantages and challenges of such an approach.

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## About the author



**Emma Blomkamp** currently leads social innovation projects in New Zealand. Jointly awarded by the University of Auckland and the University of Melbourne, her PhD won the Robert Chapman Postgraduate Prize for 2013. Emma has taught in universities in Australia, New Zealand, France and Cambodia, and published in journals such as *Evidence & Policy* and the *International Journal of Cultural Policy*.

## ENCATC AWARD FINALIST

# Competition in the Movie Industry: Releasing Dates and Theatre Allocations as Strategic Variables

Luisa Fernanda Gutiérrez Navratil, University of Oviedo, Spain

Finalist of the ENCATC Research Award on Cultural Policy and Management

18 September 2014 in Brno, Czech Republic

The Movie market is a very special sector because despite the heterogeneity of movies all are priced equally. Therefore, there is no price competition and competition in non-price product attributes (i.e. movie release date) is under suspicion. In fact, the Hollywood Major Studios and their affiliated local distribution companies have such a dominant market share in the main international movie markets that their competitive behaviour has come under suspicion in some countries, including Spain. In May 2006 the Spanish Competition Authority (SCA) resolved to fine five Major distributors with 2.4 million euros for having similar conditions in their contracts with exhibitors to show their films. For their temporary rental contracts they set identical or similar conditions in such important aspects as payment systems, pricing, billing, revenue control, film advertising, theatre selection (number of screens), exhibition time and delivery, and return of copies. The SCA attributed this similarity to the absence of competition between distributors when films' release dates are chosen. In particular, the SCA stated that if distributors compete against one another, the possibility of two releases from Major Distributors coinciding on the same day would have led them to negotiate lower rentals with exhibitors to achieve greater distribution in theatres. However, this reduction in rental can hardly occur if the distributors coordinate the alternating and/or separating of their film releases. Accordingly, the ability of exhibitors to provide better services and prices to customers is clearly limited and customers' alternatives are reduced.

Within this context, since prices can be considered fixed, the purpose of my doctoral dissertation was to examine the competitive behaviour and the strategic decisions of distributors regarding two of the most important variables that can be changed in the short run: the choice of the movie release date and the allocation of the number of theatres on the opening and successive weeks.

First of all, in order to assess the importance of the release dates as a strategic variable of competition, we analysed the role of temporal competition within the movie distribution market. Using information on films released in the United States and the four largest European motion pictures markets (United Kingdom, France, Germany and Spain), we measured the competition effect of past, present and future releases of rival films. By estimating a reduced-form model we provides a simple econometric specification designed specifically to measure this effects in a direct way, giving practitioners a simple management tool. Our results show that movie rivals have asymmetric effects on the total box-office revenues of a particular film. In particular, we found that future releases always have a negative larger effect than previous releases. In general, there is a decreasing impact of rival movies when their release dates move further from the release week of the reference film. Particularly, the effect of competing films released simultaneously is always higher than the effect of films released in previous or posterior weeks. We also found there is a differential effects for films aimed at different target audiences, i.e. films with different ratings. Such differing patterns with respect to the impact of previous or future releases suggest that managers should also consider the type of audience in order implement potentially different releasing policies. Our empirical results should provide some guidance to film studios and distributors to improve their release timing decisions, using the release date as a strategic variable to maximize total box office revenues. Since the choice of release date is sensitive to the kind of product, it is recommended that distributors diversify their portfolios of movies.

According to previous results, the coincidence of film releases may have important negative effects on box-office revenues. As a consequence, distributors might be interested in coordinating their release schedules. Thus, another aim of the Ph.D.

dissertation is to evaluate the presence of anti-competitive practices through the study of the distributors' decisions regarding their film release schedules in the Spanish motion picture market. The empirical evidence shows that Major Distributors have been able to better mitigate temporal competition than other distributors. In fact, the temporal distance that separates the release of any two films increases considerably for pairs of films belonging to the Majors. Moreover, the findings seem to indicate that the Major Distributors set their release schedules jointly behaving similarly as a unique firm. Even though it is legitimate for a single distributor to separate their own releases to avoid cannibalizing its own films revenues, this behaviour is censurable when it is the result of a coordinated strategy by a group of firms. In general, these results provide some indirect evidence on the presence of collusive behaviour in release dates, which was one of the arguments used by the SCA to fine the five Major distributors in Spain. Then, the competition authorities and cultural managers in other countries should be aware of the presence of anti-competitive practices in their film markets too.

As a consequence of these results one would expect Major Distributors to have also an influence on the theatre allocation process. Thus, we moved forward in the study of the theatre allocation as a key strategic decision variable. Considering the structure of the distribution market, we explored whether the different types of distributors have different impacts on theatre allocation - both in opening and subsequent weeks - in terms of distribution intensity. Since Majors' larger market shares are likely to have greater bargaining power and thus may be able to impose their clauses of the exhibition contracts. The terms of contracts are not available to researchers. Thus, we tried to obtain some indirect indicators of these clauses. To do so, we analysed weekly box-office revenue in the United States motion picture market. We found evidence of different commercial strategies between Major Distributors compared to non-Major, which are consistent with the observed differences in market shares between both types of distributors. These results give insights about the bargaining power that Majors have. Majors could be using their market power to force theatre owners to allocate more screens than the optimal from the exhibitors' point of view. It would be interesting to carry out this analysis for the

***“Our results seem to indicate that market power is not evenly distributed in the market either between distributors and exhibitors. Cinemagoers, movie market participants and competition authorities should therefore be aware of the likely appearance of anticompetitive issues in this market .”***

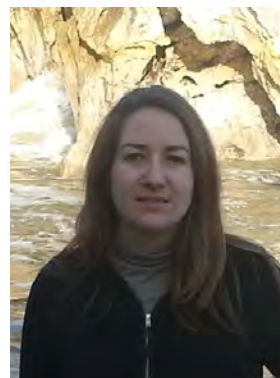
European film markets to check if the situation is the same.

In sum, through the analysis of two key strategic variables of the movie sector - the release date and the allocation of theatres - we contributed to a better understanding of the competition in the motion picture market and provided valuable insights into how Major Distributors are using their market power in this industry. Furthermore, our results seem to indicate that market power is not evenly distributed in the market either between distributors and exhibitors. Cinemagoers, movie market participants and competition authorities (not only in the analysed regions, but also in other countries) should therefore be aware of the likely appearance of anticompetitive issues in this market in the near future that may affect social welfare. Lastly, our findings highlight that, like in many other industries, in the movie industry “it is all about money” too.

Resolution of the Spanish Competition Authority (2006), “Resolución Expediente 588/05, Distribuidores Cine”,

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## RESEARCH SESSION

# Jump! (Into the forest) New service models for cultural tourists

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Presenter at the 5<sup>th</sup> Annual ENCATC Research Session  
18 September 2014 in Brno, Czech Republic

### Introduction

Innovation and crossing the boundaries between culture and business, the private and public sectors, and entertainment and health services have long been at the top of the agenda in various debates amongst representatives of cultural management. Currently, as society and the world economy are in transition, all new ways of thinking and acting are more than welcome.

A good example of where different fields of interest and sectors are crossing over and influencing each other is cultural tourism. The shift from a buyer's to a seller's market and the need to create new innovative and competitive tourism products were in the background when, some decades ago tourism specialists began to discuss the opportunities of the cultural tourism sector could offer to the whole sector. Simultaneously in the field of cultural management, tourism was considered to be one of the key sectors that could

attract new audiences and in doing so legitimizes the existence of the cultural sector.

You could say that there was a social and economic demand for taking these two fields into broader consideration. In the late 1980s, the EU launched funding programs to support the development of cultural tourism and at the same time considerable market research identified a growing interest amongst tourists in culture. The alliance of culture and tourism is a necessity and a "marriage" of convenience for both parties. According to international reports (OECD, 2008), culture and tourism have long-term effects on regional development.

Tourism is a growing global enterprise. Annually, its growth is about 5 %. In recent years in Finland (2007-12), growth in the sector has reached 21 %. Annually, 7.6 million people visit Finland and they bring 2.3 billion euros to the country. There are over 180 000 people working in the sector and



27 000 enterprises. In Lapland over 40 % of enterprises are working in the tourism sector. (Finnish Tourist Board, 2013).

## Towards new cultural services

It was from this starting point that the Humak University of Applied Sciences was asked to develop new cultural services for the tourist industry in Finland. One of the problems in Finland has been the lack of understanding the hidden and open possibilities that nature-based tourism could offer the whole sector. Nature is still seen as a value in and of itself. The division between nature and cultural sights is strongly supported by the authorities, people concerned with the business potential of tourism, and the visitors. People who are visiting cultural places can not easily be associated with those visiting national parks or other outdoor territories. Conversely this means that there is a cultural potential that is not effectively utilized. You could even say that cultural tourism in Finland is still in its infancy.

Finland has 37 national parks and the number of people visiting these parks every year is about 2 million. National Parks cover almost 3 % of Finland's total land area. All of them are managed by a state enterprise that administers more than 12 million hectares of state-owned land and water areas. People who are visiting these parks are usually using services that are offered by special centers that are located in the parks.

Although visitor centers in national parks play a prominent role in promoting sustainable nature tourism and are a significant component in regional competitiveness, their function needs to be reconsidered and re-evaluated. There is a social desire for a new "cultural ecology" in which "boundaries between professions, projects, and agencies fuel sustained engagement", as Pekka Uotila in his research (2012) on cultural ecology and tourism puts it.

## The Project

Although Finland is already globally renowned for its nature ("The land of a thousand lakes", as the phrase goes), it is still necessary for tourism to update its working methods. These methods are closely linked to economic impacts, but ethical and ideological objectives are also at stake. While more

and more people are moving to big cities, their relationship with nature is changing. Nature is being marginalized and seen as something "outside" of everyday life. Both visitors from other countries and domestic tourists have to be motivated to reawaken their relationship with nature.

This kind of ideological reformation was the basis for the "Forest for Us" project. It brought together actors from business, tourism and culture. The Finnish state enterprise "Metsähallitus", which administers state-owned land and water areas, has been a key player in this one-year project (2014). Together with the Humak University of Applied Sciences and the national ELY Centers (Centre for

***"A lot of entrepreneurs still rely on old working methods and traditional products – and on "silent knowledge" that they don't want to share with others. This may be one of the reasons why the economic potential of nature and cultural tourism in Finland is not finally exhausted yet."***

Economic Development, Transport and the Environment), the project explored the ways in which cultural innovations could be used for the benefit of local entrepreneurs and visitors. The aim of the project was to explore and create new service models for small tourist enterprises in Finland. As a focus point, firms that are located in the national hiking areas were used. Altogether there were three firms, or visitor centers, involved. They are located in Lapland and in the southern part of Finland.

To achieve its goals the project is using games, new technology and social media. But beyond these elements, cooperation

between entrepreneurs is the starting point that formed the basis of the project. Although tourism in Finland is a growing sector there is only casual cooperation between entrepreneurs. This means that very many of these small firms and companies are actually offering the same kind of services to visitors at the expense of high investment costs.

Bearing this fact in mind, the "Forest for us" project organized workshops for entrepreneurs about productisation, marketing and selling. The aim of these workshops, or think-tanks, was to bring together people working in the sector and to initiate a discussion on the opportunities that collaboration could bring to the area by answering the questions: How does one produce a service that is meeting the needs of the customer? Which actions are needed to market the product? How can purchases be made as convenient, user-friendly and simple as possible? The workshops based upon this questions want to be an opportunity to create "crowdsourced" solutions and new ideas using the participants' knowledge. The number of attending people ranged from 5 to 20. It seemed that not all



entrepreneurs were ready to share their working methods. Also, the idea of open access or of creating new products upon roots of shared knowledge was not clear to everyone. A lot of entrepreneurs still rely on old working methods and traditional products – and on “silent knowledge” that they don’t want to share with others. This may be one of the reasons why the economic potential of nature and cultural tourism in Finland is not finally exhausted yet.

## The Game

To speed up and activate the players’ motivation, the project had pre-planned an example of a product that could be used in visitor centers. This product was presented to the participants and tested by them. The product was a game and, at the same time, an open competition. The aim of this product was to invite visitors to create and

**forest us** NUOTIOLLA 01  
IDEA CARD

Markku Laakso: Nuotiolla / By the Camp Fire, 2009 (oil on canvas 90 x 130 cm)

**JOIN THE STORY!**

**CHANGE THE SCALE**  
Create your own miniature version of the presented piece of art. What if a stick were a log? Perhaps there’s a waterfall running out from your drinking bottle? What happens when you change the scale?

**BECOME A PART OF THE ART PIECE**  
Picture yourself in the art work! What will change when an old art piece is brought back to life in the present day? Can you enact the art piece with your friends?

**USE YOUR IMAGINATION**  
In what other ways can you interpret the original art piece? Use your imagination and let the nature inspire you!

**TAKE A PICTURE OF YOUR INTERPRETATION AND ENTER THE COMPETITION!**  
Upload your photo to [matasmetas.fi](http://matasmetas.fi).  
The photos which are liked best will win prizes!  
The competition ends 30.9.2014.

## The Idea Card

share their own visions of art connected to the forest.

To participate, the player had to create his/her own photographic interpretation of the given themes of Finnish art, literature or folklore. This interpretation was based on readymade “idea cards” on which there were texts and pictures of famous Finnish works of art connected to the forest. As material for the picture, the player could choose to use certain miniatures, installations or just their own creativity. The idea was to find an interpretation that has its core in the original artwork and that reflects the player’s own approach to nature.

After taking the picture – using a mobile phone or a digital camera – the participant could upload and share it on the project’s webpage or on Facebook.

This is how it works:

1. Choose a card (with a picture or with a story)
2. Join the story by
  - a. changing the scale (create your own miniature version of the work of art. What happens when you change the scale?)
  - b. becoming part of the art (picture yourself in the artwork. What will change when an old work of art is brought back to life in the present day?)
  - c. using your imagination (in what other ways can you interpret the original artwork? Use your imagination and let nature inspire you!)
3. Take a picture of your interpretation and enter the competition. Upload the photo to the project’s webpage (<http://matasmetas.fi>).

The idea card is one example of how to combine creativity with tourism and business. Art and cultural educational traditions are linked to present day conditions in which people want to be in constant contact with each other. Social Media are a powerful tool in this context that should be put to use. Also games are increasingly popular and an attraction to appeal a lot of visitors. Out of this we created our so called “community game” about local identity and history. Similar kinds of products also attract media attention which has an effect on visitor numbers and thus entrepreneurs as well. It’s not enough to make products available for visitors on the spot. They need to be marketed beforehand, creating an expectation and demand. Also recommendation marketing via Social Media has big potential as people are giving a lot of trust to other people’s suggestions. For an entrepreneur it’s a free opportunity to get attention and expand the social profile of the visitor.

In the workshops, attendees were asked to create products that could be used in a similar way as

these picture and story cards. What can be done? Who is it aimed at? Why use this kind of product and for which purpose? How can it be marketed and sold to the customer? By finding solutions and answers together, entrepreneurs can create something beneficial for the future.

## The End-Game

The "Forest for Us" project has not just been a training program for businesses or an online game; it is also a research project. The idea is to explore ways in which new service designs can be implemented or adopted into certain areas where culture and business go hand in hand. What happens when people are facing cultural impacts in unexpected surroundings and unexpected ways? The results will be used to create new models for service design in cultural tourism. Testing will provide information on new technology and how it can be used to develop cultural innovations.

Interviews and workshops with different actors (customers, entrepreneurs), and observations to create material for analysis have been the leading methodological research activities. Additionally an open questionnaire has been created for those who participated in the competition. The number of respondents was 65 of almost 400 visitors, two thirds of them female, most out of the 20-30 age group while the number of respondents over 50 years was also relatively high.

Most of the competitors discovered the service and the game through school projects or by surfing the web. The better part hasn't been in visitors centers or national parks while taking part. When asking how would they rate the functionality of the service, the ease of finding it online and of the uploading function were estimated pretty high. The Participants were also asked some specific questions relating to the idea cards. Most of them thought that performing the task gave the outdoor activity additional value and was increasing a sense of community. All in all, combining art and nature, and sharing one's own version of an artwork on the in this way was seen as meaningful and rewarding. By way of criticism, some found the high number of cards and options made it difficult to decide which of the pictures and texts to choose. The connection between the game and the services of the enterprises and visitor centers was not clear to everyone. But overall the game and the idea of using cards, pictures and social media were seen as "entertaining", "creative", "capturing new ways to look at the nature", "easy to use" or "different and innovative". More than half of the respondents would recommend the service to their friends. Although the project was a success it needed some follow-up work. Taken from this and referring to our conference's theme, you might say that it's not all about money - it's about people making culture alive!

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## About the author



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## RESEARCH SESSION

# Between fundraising, crowdfunding and crowdraising What is in common between fundraising, crowdfunding and ‘crowdrising’?

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18 September 2015 in Brno, Czech Republic

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Since the regaining of the Independence, the Lithuanian state has been confronting an increasingly dramatic challenge because of the lack of funding for the film industries. Moreover, not only quantity but also the quality of the national films decreased. During the Soviet times Lithuanian film was a vassal of the Soviet film industry. Finance and marketing were non-existent in filmmakers' lexis, and the state had a monopolistic responsibility to make movies. The filmmakers' community of the newly independent state needed to learn new qualities such as fundraising skills, coproduction and marketing techniques.

Currently Lithuanian film is experiencing the third phase concerning its funding: it is exploring the possibilities of motivating the public to invest in entertainment via crowd funding and crowd sourcing techniques and creating a way to the 'crowd raising' out of these activities.

We have aimed to examine the existing film financing practices in Lithuania and abroad, and want to offer some recommendations on how to improve the alternative Lithuanian film financing strategy via employing new possibilities, such as crowd funding and other alternative marketing tools.

Our broad objectives were and in the future will be: 1) To examine the theories on creative industries and possibilities for their application: the creative industries theory (R. Florida); concepts of globalization (Z. Bauman); the networking theory (M. Castells); cluster concepts (M. Porter); the crowd funding phenomenon and fun theory (J. Schmidhuber) 2) To analyze the current situation in the film industry Lithuania: scrutinizing the Lithuanian film policy framework; 3) To analyze the statistical data, as well as data on the Lithuanian movie theater visitors and Lithuanian cinema demand; 4) To discuss alternative options for the financing system; 5) To look through the alternative

funding strategies tailored for Lithuanian film industry: influence the foreign models on the Lithuanian market; 6) To propose recommendations for alternative funding strategies to improve in Lithuania, exploring possibilities to apply more creative attitude towards fundraising.

### **The theoretical background: between fun and 'edutainment'**

Among other renowned authors, we have found the writings by Juergen Schmidhuber of particular interest and have been exploring his formal theory of creativity, fun, and intrinsic motivation. He has published more than 200 peer-reviewed scientific papers on topics such as machine learning, mathematically optimal universal AI, artificial curiosity and creativity, artificial recurrent neural networks, adaptive robotics, algorithmic information and complexity theory, digital physics, theory of beauty, and the fine arts. Schmidhuber's findings encouraged us to look at fundraising processes from the unexpected angle (motivating investors). For instance, his work "How the Theory Explains Music" questions why some musical pieces are more interesting or aesthetically rewarding than others. He states that listeners and creators are interested in melodies that are unfamiliar enough to contain unexpected harmonies or beats but familiar enough to allow a quick recognizing of a new regularity or compressibility in the sound stream. This is a novel pattern in which the predictor tries to compress his memory of acoustic and other inputs wherever possible while the action selector tries to find history-influencing actions to improve the growing historic data and thus the performance of the predictor. The interesting or aesthetically rewarding musical subsequences are those with previously unknown, yet learnable regularities because they lead to improvements. This idea makes us look for ways to defeat mundane practices for the sake of original solutions,

including fundraising that might be fun, which is actually working in a similar way.

We also examined the case study of the advertising agency DDB Stockholm. In 2009 it launched "The Fun Theory" campaign, an initiative to get people to change their lazy behaviors. The experiment showed that often humor is the vital component in making a business idea attractive. One of the videos documented the Fun Theory tested on a staircase in a Stockholm subway station that was converted into working piano keys—an attempt to convince commuters to take the stairs instead of the escalator. The idea is intriguing, and the results even more: apparently, it made 66% of the people more likely to use the stairs! For this reason, the videos are highly entertaining, and their Internet sharing has soared, some having accrued over a million hits.

The other essential to our findings has been Raph Koster's thesis that games are all "edutainment", teaching us the skills we might need in real life in a safe, low-stakes environment. A good game, according to him, is "one that teaches everything it has to offer before the player stops playing." Making fundraising a "game" can help attracting more audiences and generating more funds for new movies.

### **Crowdfunding and the Lithuanian film sector**

The existing schemes for film funding in Lithuania are very scarce and bureaucratic. The main sources are the Ministry of Culture and the Lithuanian Film Center that provides funding for film development, production, distribution, promotion, education, and the preservation of film heritage. State funding may not exceed 50% of the production budgets or 75% of a low-budget or experimental budget film. Not more than 20% of the Lithuanian state funding for film production may be used outside the country. Films produced under co-production conditions are given priority in allocating state funding. The submitted projects are evaluated by the Film Council, a collegial advisory institution of the Lithuanian Film Centre.

To overcome these bureaucratic ways, we encourage future spectators to "play" in the games, such as Kickstarter has initiated. In this context we discussed the "Kickstarter" internet platform and the Lithuanian movies' participation as a case study in more detail. According to the statistics in 2012, Kickstarter was in the first place by supporting projects among this kind of platforms. The system here is simple: the initiators and developers of a project upload their description to the platform. In order to make a successful crowdfunding campaign properly preparations are needed in the following aspects:

1. Financial goal. One should think realistic when it comes to money raising. It should be described what the amount of the needed support will be used for.
2. Idea and story. Campaign backers want the product to be amazing, and innovative, so a great story is needed.
3. Being on top. A great project description, capturing video, and plot of the story to make a project stay on top will ensure the best visibility among potential investors.
4. Communication, marketing and PR. There is never too much press coverage. Campaigns should be briefly, straightforward and bravely presented to journalists, bloggers and influencers to bring a project out to the light of global media.
5. Length of campaign. A golden mid- has to be found to raise enough money and not keep the backers waiting and worrying about the products tangibility.
6. Sharing updates. The initiators of a project are responsible to their investors and have to share as many updates as possible, whether related to product features, release dates, shipping and packaging etc. Social communication is essential in building up trust.
7. Patents and trademarks. Patents to prevent the commercial exploits of an invention and the registration of a trademark make a product recognizable all over the world.
8. Rewards. In a plan of how to thank the contributions every detail counts. It should show kindness and gratefulness. For every financial supporter to the project there should be a certain acknowledgement gift depending of the donated sum.

Taking account of these aspects will result in global awareness. A crowdfunding campaign can then shape the target market of future customers. It can end up making a huge impact on a product's development, e.g. new partners or a investments from venture capitalists – a perfect opportunity to implement unconventional creative projects.

According to 2014 "Kickstarter" statistics, film and video projects are in the 6<sup>th</sup> place of successful projects that have received assistance percentage (40, 30 per cent). In our research we have examined the case of the short film "The Queen of England stole my parents". This short Lithuanian movie had applied for a crowdfunding campaign. The plot is based on real facts about the lonely teenager girl Milda and her challenging journey to rescue her parents who were told to emigrate and

abandon the girl. The main heroine of the film is a modern Pippi Longstocking, a lonely girl, who survives the story with a quiet realistic ending: she discovers the closest people surrounding her and learns her lesson. By taking part in the Kickstarter platform, the film was selected to collect 12,000 dollars in a period of 40 days. The necessary 12,000 dollars amount was successfully collected.

Although the crowdfunding phenomenon is only counting its first years of existence in Lithuania, it demonstrates the potential of new forms of financing. Thus, this phenomenon is not only a substantial economic factor, but also a social one.

Rapid technological development with the use of a crowdfunding campaign not only helps filmmakers to achieve their financial goals, but also plays another function, e.g. helps to evaluate the creative process and the potential of the product, create attention, and a fan base to ensure future support for the project. The phenomenon is not perfect yet, because of the financial accountability of the sponsors and analysts fear that their generosity can be quickly exhausted.

### Analysis of Lithuanian filmmakers' opinions on funding opportunities

Qualitative research as a method was chosen to conduct the structured in-depth interviews with a total number of 10 experts of the field. With this technique we wanted to find out which methods of financing are known to Lithuanian film producers, and which ones are inefficient or have never been implemented in their fundraising process. The quantitative research included a questionnaire survey of the business sector in order to identify the criteria, which determine its motivation to support the Lithuanian film projects. This should help to construct further predictions of how the theories applied in the paper can suggest new ways for funding in the Lithuanian film industry.

The interviews showed that Lithuanian film producers' do know and see the opportunities that crowdfunding is opening to them to finance their work and put their ideas into practice. Nonetheless most of them haven't yet tested crowdfunding themselves. The reason for this mainly seems to be the missing practice but most of the producers do intend to try a campaign when there is a project fitting into the conditions. This means, they are aware that not every campaign does work and that success highly depends on the kind of film and the

effort that is invested in the promotion of the campaign. So to the filmmakers, state or regional funding, private support or sponsorship currently still seem to be more promising in comparison to crowdfunding.

### Legal aspects as a challenge

The Internet portal of the Lithuanian Film Centre publishes data on main film institutions and their activities. To receive data comparable to the Lithuanian film frameworks, we checked the cases of crowdfunding in other countries.

The Finnish author Maija Oksanen says in her blog: "Positioned somewhere in the gray areas of economy, crowdfunding is not impossible nor illegal in Finland, but it usually involves handing over a hefty check to a legal adviser who can help a project navigate through the messy jungle of legislation and avoid stepping into the traps of wording's and false expressions that could result in unpleasant dealings with the authorities."

Lexia portal adds to it: "At the moment there is no separate specific law on crowdfunding in Finland, which means that many different laws have to be taken into consideration. Cross-border funding adds its own challenges, when funding is

received from outside Finland. In these cases the legislation of other countries also has to be taken into consideration."

For a better understanding we scrutinized portals such as Mesenaatti.me, the first Finnish crowdfunding platform that is open for everyone. We learnt that the beleaguered Finnish mega-production "Mannerheim" had incurred debts of nearly seven million euros, as revealed by the bankrupt's estate administration. While the production was suspended in 2009 amid financial problems, dozens of creditors are still awaiting money from the production company Liberty Production. As this example shows, the legal knowledge and Copyright issues may hinder successful crowdsourcing campaigns and should be considered beforehand.

### Summary of main conclusions

English writer, director and actor *Jennifer Drewett* summarizes the current situation for film makers that to make "a successful film, whether it be a feature film or otherwise, you have to go through very specific funding channels and major film

***“Rapid technological development with the use of a crowdfunding campaign not only helps filmmakers to achieve their financial goals, but also plays another function, e.g. helps to evaluate the creative process and the potential of the product, create attention, and a fan base to ensure future support for the project.”***

companies in order to get what could potentially be your magnum opus into fruition". *She continues* that a "magnum opus may not be the money generator that they (the state funding institutions and film companies) want to produce so your original idea gets altered, sometimes beyond all recognition, in order to be the crowd pleasing, money making product the company may want." In this context websites like Kickstarter are opportunities to facilitate filmmakers' financial situations and spread their artistic ideas, but they have to be aware that the chances of success aren't high as "you rely on the good will of the public to donate money", Drewett continues. That's why "a film project, in order to get any chance of funding, needs to be interesting and necessary".

For the film industry in Lithuania it can be concluded that

- 1) it is still developing, and the state financial assistance, although still necessary, in the long term, should be replaced by other sources of finance such as the business sector and foreign partners along with alternative sources, including crowd funding.
- 2) Film projects receiving public assistance should be focused on the advancement of criteria for filmmakers' competencies, and include elements of activities providing more motivation and fun.
- 3) The crowd funding technique should be applied more extensively in Lithuania.
- 4) To run successful crowdfunding campaigns, legal expertise is critical along with business skills.
- 5) Producers should master the basics of entrepreneurship and the ability to assess the future revenue based on the customer involvement in fundraising, if they wish the Lithuanian film to be more competitive.

The film "You Can't Escape Lithuania" by the Lithuanian director Romas Zabarauskas was successfully financed via Kickstarter in December 2014. The plot is around a fictionalized version of the director and his life as a gay filmmaker. It shows that film concepts of high political and artistic relevance as well as quality do have good chances to be crowdfunded and that even if they won't change the whole film sector of a country they are able to change at least the situation for individual artists. That's why the answer to the conference question "Is it all about money?" in arts and culture is "Not Only." The most valued and one of the most demanded features of the modern culture manager is storytelling skills.

## Resources

[https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/271008/](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/271008/)

[Creative Industries Economic Estimates - January 2014.pdf](#)

[http://www.esa.ee/cms-data/upload/files/CreativeIndustries\\_EstLatLit.pdf](http://www.esa.ee/cms-data/upload/files/CreativeIndustries_EstLatLit.pdf)

*Emerging Markets and the Digitalization of the Film Industry: An analysis of the 2012 UIS International Survey of Feature Film Statistics.* 2013, p 14. <http://www.uis.unesco.org/culture/Documents/IP14-2013-cinema-survey-analysis-en.pdf>

Lorenzen M., *On the Globalization of the Film Industry.* Copenhagen Business School, 2008.: <http://openarchive.cbs.dk/bitstream/handle/10398/7775/Creative%20Encounters%20Working%20Papers%208.pdf?sequence=1>

<http://www.lkc.lt/wp-content/uploads/2013/02/FF-20131.pdf>

<https://www.kickstarter.com/projects/romaszabarauskas/you-cant-escape-lithuania>

## About the authors



*Irena Alperyte is currently lecturing at the UNESCO Cultural Management and Cultural Policy Chair at Vilnius Academy of Visual Arts, and the Lithuanian Academy of Music and Theatre. She has joined the program of Creative Industries in Mykolas Romeris University, Lithuania, and led cultural projects in the Baltic Region and Germany. She also produces theatre performances for young audiences and is a member of Lithuanian Marketing Association. As such she is especially interested in arts marketing and its role in the whole curriculum of future arts managers. (Photo by Tomas Piliponis)*



*Lina Sakalauskaite is a graduate of Vilnius Academy of Visual Arts and UNESCO Cultural Management and Cultural Policy Chair. She is working as a manager at PLC and the electronic source "KINFO.LT", giving a picture on the cinematic landscape of Lithuania. In the past Lina worked for film companies as assistant producer as well as for film festivals. Back in 2012, upon the completion of her studies at Vilnius College Faculty of Electronics and Informatics, she started her job career with the JSC "DtecNet" as a data analyst. (Photo by Justinas Dadonas)*

## RESEARCH SESSION

# Fostering the Creation of Trans-sectoral Networks: The Potential of Cultural Collaborations in the Region of the Po Delta in Italy

Elena Borin, Department of Economics and Management, University of Ferrara, Italy  
Presenter at the 5<sup>th</sup> Annual ENCATC Research Session  
18 September 2014 in Brno, Czech Republic

My presentation aimed to give an overview of a research about the perception and possibilities of the creation of trans-sectorial networks based on culture on a “meso” (i.e. territorial) level in Italy. The research was qualitative and focused on a specific area in Northern Italy, the region of the Po Delta: this region comprises a territory surrounding the Delta of the most important Italian river, River Po, at the border between two regions (Emilia Romagna and Veneto) and includes three Italian provinces, Ferrara, Rovigo and Ravenna. It was chosen since it is considered an area with a strong potential in terms of creation of trans-sectorial networks based on culture; indeed, it is particularly rich in cultural, naturalistic and tourism attractions (e.g. Ravenna, Ferrara and its Po Delta have been included in UNESCO World Heritage Sites list) and many cultural and creative industries are located there. The nurturing of networks based on collaborations between subjects and stakeholders belonging to different sectors seems essential not only to promote the development of the region but also to bring positive societal renewal and innovation.

The analysis was carried out in two different phases, the first mainly theoretical and the second empirical. The theoretical phase focused on the increasing attention that has been paid in recent years to the importance of networks and networking culture from different viewpoints, among which managerial and governance perspective. Cultural networks are often perceived as effective means to promote strategic

***“The area of the Po Delta the importance of networking not only among cultural institutions but also with external subjects is perceived as potentially driving the socio-economic development of the territory, overcoming the threats posed by the impact of the financial crisis on the cultural organizations involved.”***

collaboration between arts organizations and are frequently associated with tourism development. Littoz-Monet underlines that since 2007 the European Commission has tried to encourage the cultural sector to work in a more trans-sectorial way, promoting the dialogue between cultural networks and stakeholders belonging to other fields. Some authors also hinted to the potential of trans-sectorial networks to successfully deal with the impact of the ongoing economic and financial crisis on the cultural sector: in order to overcome the decrease of public funding and the related threats to cultural institutions, new governance and management models based on the cooperation of multiple partners, multi-stakeholder approaches and bottom-up perspectives should be created, promoting trans-sectorial networking (Bonet and Donato, 2011; Donato, 2013). These models are advocated both at the “micro” and “meso” level, involving in particular partnerships between public and private subjects belonging to different sectors.

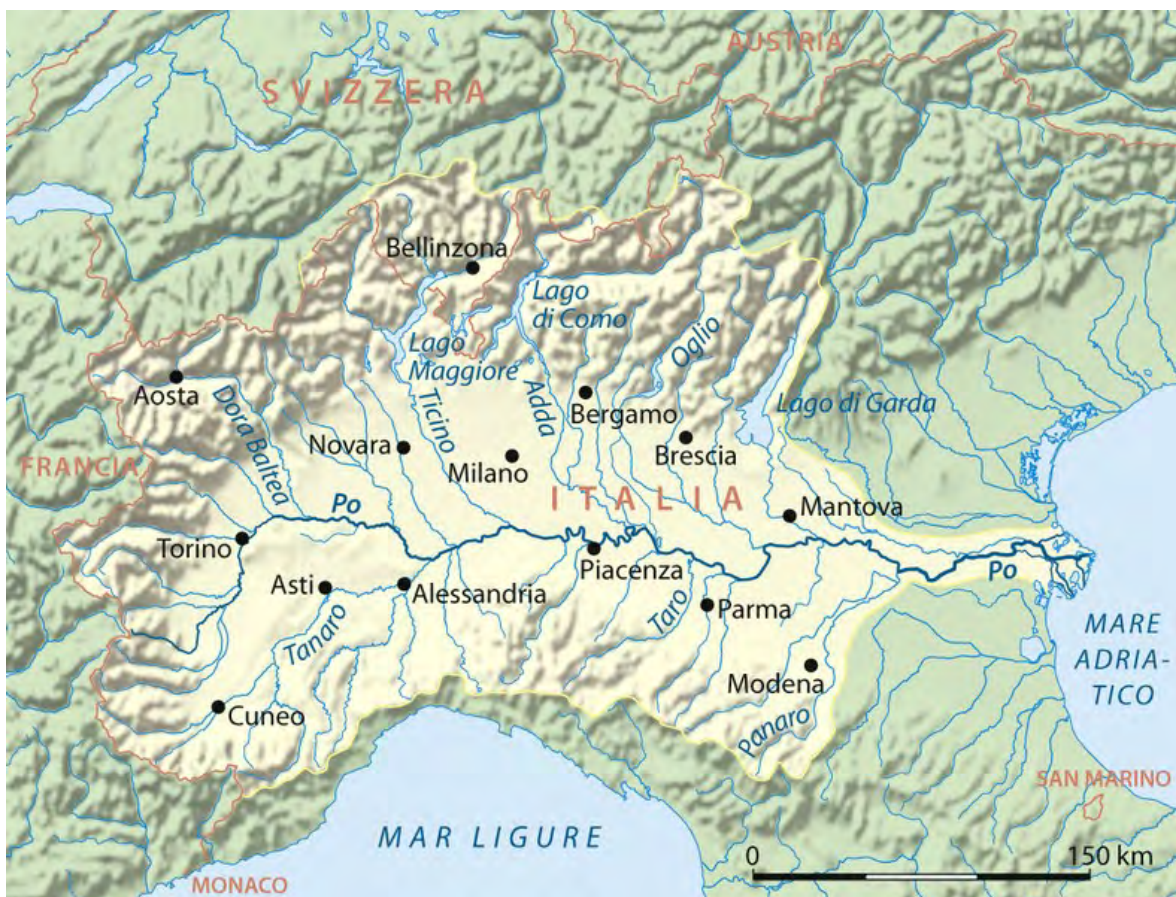
The empirical investigation was structured in two phases, the first one analyzing the state-of-the-art of trans-sectorial networks in the region of the Po Delta, the second based on semi-structured interviews with selected focus groups. From the first phase, it emerged that in the area there are relevant cultural networks mainly in the museum field, but the region is highly inhomogeneous: while in Ravenna and Rovigo there are institutionalized museum networks, with structured governance committees and shared initiatives, the area of Ferrara is still lacking a

formalized network, however being active in promoting joint activities for the museums and other cultural organizations of the area. The museum networks in Ravenna and Rovigo are however not really opened to collaboration with subjects belonging to other sectors (e.g. tourism, IT, etc...) whereas in the case of Ferrara, no institutionalized Museum network was in place but the Cultural Department of the Municipality of Ferrara was progressively developing a relevant role in the promotion of agreements (formal as well as informal) between the various actors of the territory, based on the flagship of culture but bringing together different sectors (private companies operating in different fields, tourism, creative industries, etc...) thus pointing to the development of interesting trans-sectorial perspectives.

After this first analysis, the second phase of the empirical research explored the perceived potential of trans-sectorial networks by means of semi-structured group interviews with "key players" of the area, i.e. those subjects who have the potential of actually promoting the implementation of trans-sectorial networks. The interviews were carried out following the administrative division of the area, grouping the interviewees in the three main provinces (Ferrara, Ravenna and Rovigo). The key players belonged to three main categories: decision makers, i.e. politicians in charge of

developing the cultural policies of the area; cultural managers, in particular those in charge of cultural networks; representatives of other stakeholders, more specifically representatives of the associations and institutions operating in the area. The interviews aimed to answer the following three research questions: 1. What is the potential and what are the main advantages of the creation of a network having culture as main framework but implying the participation of different subjects in the area of the Po Delta? 2. What are the main difficulties in creating and implementing such a trans-sectorial network? 3. What are the practical steps to implement this network in the area?

As for the first question, the results highlighted that there is general awareness of the advantages and the potential of a trans-sectorial network, especially in terms of its positive impact on the socio-economic development of the area, of its potential in bringing innovation, financial sustainability and creating positive synergies between subjects operating in different fields that won't normally interact with each other. As for the second question, it emerged that the perceived difficulties are mainly related to the bureaucracy and to the difficulties of dialogue between public and private subjects that usually have different goals and priorities, as well as a different mentality that frequently lead to misunderstandings and a general mistrust between the different parties. As a



**Map of the Po Valley**

"Po bacino idrografico" by NordNordWest - Own work using:GTOPO-30 Elevation Data by USGS. Licensed under CC BY-SA 3.0



consequence, the action to take for enabling the implementation of trans-sectorial networks are mainly related to bureaucracy streamlining, and to the promotion of initiatives that could create links between different subjects, overcoming the mistrusts between them, rediscovery a common cultural identity and developing a “networking mindset” among the potential participants.

From an overall analysis, we could observe that in the area of the Po Delta the importance of networking not only among cultural institutions but also with external subjects is perceived as potentially driving the socio-economic development of the territory, overcoming the threats posed by the impact of the financial crisis on the cultural organizations involved. The key players of the area substantially agree on the action to be taken in order to establish it, starting from the rediscovery of the importance of the common cultural identity and of their shared goals; this could potentially increase the trust among the members of the network and avoid implementing networks created to overcome the “money problems” due to the decrease of public funds to culture. However, the process of creation of trans-sectorial network is still at the beginning, and the many difficulties in its implementation are sometimes impeding its establishment in the short run.

The results obtained by the research are possible to be mirrored to similar situations in other regions in Europe and the world. Promoting effective cooperation with partners from different sectors is a challenging task for cultural managers and professionals; as emerged during the research, rediscovering common cultural identity and finding common goals could be the key for implementing real partnerships that could make culture as the driver for innovation and local socio-economic development.

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## About the Author



Elena Borin is Ph.D. Candidate in Economics at the University of Ferrara with a project investigating public-private partnerships in the cultural sector in Europe. She holds a MA in Languages and Communication Sciences and a Specialization Diploma in Economics and Management of Museums and Cultural Services. She worked for cultural institutions both in Italy and abroad, and for a researcher project studying the potential synergies between cultural tourism and integrated transport systems. She has been visiting researcher at ICHEC Management School (Brussels-Belgium) and at the University of Burgundy (Dijon-France).

## OPEN SPACE

### Transfer of Knowledge, Information and Methodology

## **culture360.asef.org: Facilitating Asia-Europe Cultural Co-operation**

Anupama Sekhar, Acting/Deputy Director-Culture, Asia-Europe Foundation (ASEF)

Presenter at the Open Space

19 September 2014 in Brno, Czech Republic

Without doubt, we live in an age of oversharing, much aided by the onslaught of technology. Yet still, information gaps exist. For instance, relevant, up-to-date and publicly accessible online information on arts and culture and their professional management can still prove hard to find for some regions and countries. It is to address this knowledge gap that *culture360.asef.org* was launched in 2008 as an online portal on arts and culture focusing on Asia and Europe.

*culture360.asef.org* presents aggregated and commissioned content related to 51 countries in the two continents and covers, among others: arts news, opportunities and resources for artists, and country-specific directories and resources. The website is meant to be a 'one-stop shop' for individual artists & cultural professionals, for arts organisations of all sizes as well as for policymakers and government agencies (especially those focusing on international co-operation).

The development of *culture360.asef.org* should necessarily be viewed within the broader context of the changing cultural co-operation landscape in which we find ourselves. Over the last decade or two, there has been a clear shift from traditional cultural diplomacy towards greater cultural co-operation. This shift also tends from self-presentation towards mutual cultural practice, as Steve Green of the European Union National Institutes for Culture (EUNIC) articulated in his 2009 paper "New Directions" presented at the conference "La acción cultural exterior: definición de nuevas estrategias" (December 2009, Madrid).

The emergence of mutual cultural practice has seen new actors enter the fray, including cultural networks and foundations. There is also growing interest in multilateral engagements, not merely bilateral exchanges.

In this dynamic landscape, funding is not always the only pressing issue. Access to quality information is also critical. Information gaps, no doubt, directly affect our cultural knowledge about other regions and countries, but they also impact the quality of cultural relations.

It is just such a gap that *culture360.asef.org* fills as a credible, frequently updated arts portal. For instance, cultural professionals can easily access information on all the funds available to them as travel/production grants etc. through the *Mobility Funding Guides* on culture360 instead of having to scour hundreds of online and offline information sources. Arts organisations looking for partners are able to use the *Directory of Organisations* and the *How to Partner* tool to help them in their search. Policymakers often find their country profiles to be useful resources about on-going cultural co-operation initiatives. In these and other ways, the portal not only widens information access, but facilitates cultural engagement as well.

***“Over the last decade or two, there has been a clear shift from traditional cultural diplomacy towards greater cultural co-operation. This shift also tends from self-presentation towards mutual cultural practice.”***

As the Discussion Paper for the international conference on *Culture in EU External Relations* (April 2014, Brussels) proposed: dedicated online information portals can facilitate cultural relations with other regions which are often "hampered by insufficient information on both sides as regards

Screen shot of the culture360.org website

their respective cultural systems, policy frameworks etc.” *culture360.asef.org* is specifically cited in the above-mentioned paper as a successful mechanism that has stimulated cultural co-operation between Asia and Europe and which can further serve as a model for a similar portal connecting Europe and Africa.

Interestingly, the idea of creating such a comprehensive, multi-disciplinary Asia-Europe portal came from Asian and European Ministers of Culture in 2003, who recognised the existence of a vast existing information black hole. This need was further endorsed by cultural practitioners in a wide ranging survey commissioned by the Asia-Europe Foundation (ASEF). Work on portal commenced in 2003 and it was launched in 2008. *culture360.asef.org* was initiated and continues to be managed by ASEF, which is a publicly funded not-for-profit intergovernmental organisation and the only institution of the intergovernmental dialogue process, the Asia-Europe Meeting (ASEM). It is managed with the support of cultural and technical experts as well as a pool of experienced writers in both continents.

(<http://culture360/asef.org>)

### About the author



*Anupama Sekhar is currently the Acting/Deputy Director of the Culture Department at the Asia-Europe Foundation (ASEF) and is actively engaged in facilitating cultural exchange and collaboration among artists and arts organisations in 53 countries in Asia and Europe. As Acting Director of the Culture Department, Anupama is in charge of the department’s day-to-day operations as well as its overall programme portfolio, which comprises of [artistic collaborations](#), [support to networks](#), [policy dialogues](#) and [information platforms](#). She holds degrees in English Literature and International Studies. She is also a trained dancer in the Indian classical style of Bharatnatyam.*

# CONFERENCE ANNEXES



# 22<sup>ND</sup> ENCATC ANNUAL CONFERENCE PROGRAMME

## Day 1: Wednesday, 17 September 2014

**Venue:**

Orlí Street Theatre / Music and Dramatic Laboratory JAMU  
Orlí Street 19, 602 00 Brno

15:00 – 17:00 **GENERAL ASSEMBLY (For ENCATC members only)**

18:00 – 19:00 **Official Opening of the 22<sup>nd</sup> ENCATC Annual Conference**

Introduced by **GiannaLia Cogliandro Beyens**, Secretary General, ENCATC

**Annick Schramme**, President, ENCATC

**Bc. Roman Onderka, MBA**, the Mayor of Brno, Czech Republic

**Ivo Medek**, Rector, Janáček Academy of Music and Performing Arts, Czech Republic

**Anupama Sekhar**, Acting/Deputy Director-Culture, Asia-Europe Foundation (ASEF)

**Alan Salzenstein**, President, Association of Arts Administration Educators

**Blanka Chládková**, Assistant Professor, Janáček Academy of Music and Performing Arts, Czech Republic

19:00 – 21:00 **Reception and Artistic Programme**

Venue: The House of Arts, Malinovského nám. 2, 602 00 Brno

## Day 2: Thursday, 18 September 2014

**Venue:**

Orlí Street Theatre / Music and Dramatic Laboratory JAMU  
Orlí Street 19, 602 00 Brno

09:00 – 10:15 **PLENARY SESSION I**

***Social, aesthetic and economic aspects of arts management in the public and private sector. Discovering new territories and markets, neighbouring countries and immediate neighbourhoods. How to represent internationally and how to engage the community. Is it just about money?***

Plenary Session introduced by **Blanka Chládková**, Assistant Professor, Janáček Academy of Music and Performing Arts, Czech Republic

**Keynote:**

**David Mareček**, General Director, Czech Philharmonic in Prague, Czech Republic

**Debate with experts chaired by**

**Karla Wursterová**, Executive Director, International Visegrad Fund, Slovakia

**Panellists:**

**Aleksandar Brkić**, Lecturer/Researcher and Co-coordinator of ANCER, LASALLE College of the Arts, Singapore

**Richard Maloney**, Professor, Boston University, United States

*Discussion with the audience*

10:30 – 11:45

## PLENARY SESSION II

***Social, aesthetic and economic aspects of arts management in the public and private sector. How to anticipate, shape and react to the changes within the environment that influence creative, artistic and production activities. Is it just about money?***

Plenary Session introduced by **Manuèle Debrinay-Rizos**, Director of International Relations, Ecole Nationale Supérieure des Arts et Techniques du Théâtre, France

### Keynote:

**Alan Salzenstein**, President, Association of Arts Administration Educators and Professor, DePaul University in Chicago, United States

### Debate with experts chaired by

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

### Panellists:

**Carla Figueira**, Lecturer and Researcher, Goldsmiths University of London, United Kingdom

**Emiko Kakiuchi**, Professor, National Graduate Institute for Policy Studies, Japan

*Discussion with the audience*

11:45 – 13:00

Networking Lunch

13:00 – 14:15

## PLENARY SESSION III

***Social, aesthetic and economic aspects of arts management in public and private sector. Linking arts, research, education and professional sphere/arts industries. Is it just about money?***

Plenary Session introduced by **Lotta Lekvall**, Director, Nätverkstan, Sweden

### Keynote:

**Jerry C Y Liu**, Associate Professor, Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts, Taiwan

### Debate with experts chaired by:

**Lotta Lekvall**, Director, Nätverkstan, Sweden

### Panellists:

**Marcin Poprawski**, Coordinator of Research Projects, ROK AMU Culture Observatory, Adam Mickiewicz University, Poland

**Ellen Loots**, Researcher, University of Antwerp, Belgium

*Discussion with the audience*

14:15 – 14:30

Coffee Break

14:30 – 16:00

## ENCATC Research Award on Cultural Policy and Management Finalists' Presentations

Chair:

**Annick Schramme**, Professor, University of Antwerp/Antwerp Management School, Belgium

### Finalists:

**Elodie Bordat**, Researcher, Sciences Po Aix-en-Provence, France

*The Dynamics of Changes in Public Policy. A Comparative Historical Analysis of Mexican and Argentine Cultural Policies.*

**Emma Blomkamp**, Researcher, University of Auckland, New Zealand, and the University of Melbourne, Australia

*Meaning and Measures of Urban Cultural Policy: Art, Local Government and Community Wellbeing.*

**Luisa Fernanda Gutiérrez Navratil**, Researcher, University of Oviedo, Spain

*Competition in the Movie Industry: Releasing Dates and Theatre Allocations as Strategic Variables.*

- 16:00 – 16:30 **Presentation by the winner of the 10<sup>th</sup> Cultural Policy Research Award 2013 “Post-CPRA reflections - unfolding the research process”**  
**Višnja Kisic**, Researcher, Centre for Museology and Heritology, University of Belgrade, Serbia
- 
- 16:40 – 18:50 **5<sup>th</sup> Annual ENCATC Research Session (four sessions in parallel)**  
Audience Development ■ Cultural Policy ■ Management - Marketing - Tourism ■ Intangible (Heritage - Museums - Libraries - Institutional memory)
- 
- 19:10 – 19:30 **ENCATC Research Award on Cultural Policy and Management Ceremony**
- 
- 19:30 Meeting Point: Participants are invited to walk together to the networking dinner (walk around the castle, city centre, etc.)
- 
- 20:00 – 22:00 Networking Dinner at the Augustinian Abbey of St. Thomas in Old Brno.  
Venue: U královny Elišky, Mendlovo náměstí 1b, 603 00 Brno

## Day 3: Friday, 19 September 2014

### Venues:

Janacek Academy of Music and Performing Arts Theatre Faculty, Mozartova 1, 662 15 Brno  
Janacek Academy of Music and Performing Arts Theatre Faculty

- 08:30 – 10:30 **Study Visits in Brno (six visits in parallel)**  
Villa Tugendhat ■ Brno Observatory and Planetarium ■ SONO Center ■ Centre for Experimental Theatre ■ Moravian Gallery ■ Industra Multicultural Centre
- 
- 11:00 – 13:00 **7<sup>th</sup> Annual Cultural Seminars of the ENCATC Thematic Areas (in parallel)**
- 
- SEMINAR 1 “Urban Management and Cultural Policy of City” Thematic Area: Training at the urban cultural project level: Training needs and future perspectives**  
Chair:  
**Lluís Bonet**, Professor, University of Barcelona, Spain  
Panellists:  
**Anupama Sekhar**, Acting/Deputy Director-Culture, Asia-Europe Foundation (ASEF)  
**Franco Bianchini**, Professor, Leeds Metropolitan University, United Kingdom  
**Jindřich Krippner**, **Štěpán Kubišta**, **Andrej Harmečko**, and **Jan Vesely**, members of the Central European Culture Education Institute, CECEdu
- 
- SEMINAR 2 “Understanding Heritage” and “Museums in Europe” Thematic Areas: Does Cultural Heritage Count for Europe?**  
Chair:  
**Claire Giraud-Labelte**, Art Historian and Researcher, France  
Panellists:  
**Joanna Sanetra-Szeliga**, Cultural Manager and Researcher, International Cultural Centre, Poland  
**David Vuillaume**, Director, Swiss Museums Association and NEMO
- 
- SEMINAR 3 “Creative and Cultural Industries” and “Monitors of Culture” Thematic Areas: Measurement is increasingly demanded by our public and private funders. How do we find indicators that fully reflect our cultural Value?**  
Chair:  
**Siân Prime**, Lecturer, Goldsmiths University of London, United Kingdom  
Panellists:  
**Sun Man Tseng**, Professor, Hong Kong Institute of Education, China  
**Zora Jaurová**, Consultant for Creative Industry, Neulogy, a.s., Slovakia

**SEMINAR 3 Creative and Cultural Industries” and “Monitors of Culture” Thematic Areas:**

**Measurement is increasingly demanded by our public and private funders. How do we find indicators that fully reflect our cultural Value?**

Chair:

**Siân Prime**, Lecturer, Goldsmiths University of London, United Kingdom

Panellists:

**Sun Man Tseng**, Professor, Hong Kong Institute of Education, China

**Zora Jaurová**, Consultant for Creative Industry, Neulogy, a.s., Slovakia

**SEMINAR 4 “Performing Arts Management” and “Arts and Health” Thematic Areas: Mind the impact, mind the balance: Is it just about money?**

Chair:

**Svetlana Waradzinova**, Professor, Academy of Performing Arts in Bratislava, Slovakia

Panellists:

**Zoe Zontou**, Lecturer, Liverpool Hope University, United Kingdom

**Zdeňka Kujová**, Project Manager, Creative Centre Brno, Czech Republic

**SEMINAR 5 “Europe International” Thematic Area:**

**Fostering intra-European cultural engagement: Is it just about the money?**

Introduction and Joint Chairs:

**Gerald Lidstone**, Professor, Goldsmiths University of London, United Kingdom

**Carla Figueira**, Lecturer, Goldsmiths University of London, United Kingdom

13:00 – 15:00 Networking Lunch

15:00 – 16:30 **Open Space – Transfer of Knowledge, Information and Methodology**

Chair:

**Maria Bäck**, Senior lecturer, Arcada University of Applied Sciences, Finland

Presentations:

*V4 - Entrepreneurial Summer School for Creative professionals Neulogy.*

**Zora Jaurová**, Consultant for Creative Industry, Neulogy, a.s., Slovakia

*KVALUES Project: A bridge between Lifelong Learning and new job opportunities.*

**Antonia Liguori**, EU Project Manager, Istituto Luigi Sturzo, Italy

*culture360.org - An arts and culture portal that has recently been recognised by the EU Preparatory Action on Culture in External Relations as an information model worth replicating in the Europe-Africa context.*

**Anupama Sekhar**, Acting/Deputy Director-Culture, Asia-Europe Foundation (ASEF)

*European Cultural Leadership*

**Lotta Lekvall**, Director, Nätverkstan, Sweden

*Horizon 2020: Exchange on the new programme and its opportunities for universities*

**Fabio Donato**, Professor, University of Ferrara, Italy

*ENCATC Publications (Scholars, Journal and Book series)*

**GiannaLia Cogliandro Beyens**, Secretary General, ENCATC

16:30 – 17:30 **Conclusion of the Conference**

Short artistic programme by students from the Faculty of Music

P. Taffanel - Fantasy on the opera "Der Freischütz" for flute and piano, F. Martin - Ballade,

Piano accompaniment spec. MgA. Radim Pančocha

17:30 **Closing glass of wine**



## SCIENTIFIC COMMITTEE

The 2014 Scientific Committee of the 22<sup>nd</sup> ENCATC Annual Conference “New Challenges for the Arts and Culture: Is it just about money?” was composed of academics, researchers, cultural operators and educators who are leading experts in arts and cultural management.

Eleven members representing nice countries made up the Scientific Committee. They were appointed to define the structure and themes of the conference, select speakers and facilitators, elaborate the cultural programme and define the

study visits. Some of its members were also involved in the review of abstracts and papers submitted to the 5<sup>th</sup> Annual ENCATC Research Session.

### Chair of the Scientific Committee

**Annick Schramme**

ENCATC President

University of Antwerp (Belgium)

### Members of the Scientific Committee

**Maria Bäck**

ENCATC Treasurer

Arcada University of Applied Sciences (Finland)

**Blanka Chládková**

ENCATC Board Member

Janáček Academy of Music and Performing Arts in Brno (Czech Republic)

**GiannaLia Cogliandro Beyens**

ENCATC Secretary General

**Manuèle Debrinay-Rizos**

ENCATC Vice President

Ecole Nationale Supérieure des Arts et Techniques du Théâtre (France)

**Fabio Donato**

ENCATC Board Member

University of Ferrara (Italy)

**Carla Figueira**

ENCATC Board Member

Goldsmiths, University of London (United Kingdom)

**Hana Krejčí**

Janáček Academy of Music and Performing Arts in Brno (Czech Republic)

**Richard Maloney**

International Correspondent ENCATC Board Member

Boston University (USA)

**Cristina Ortega Nuere**

ENCATC Scientific Taskforce Member

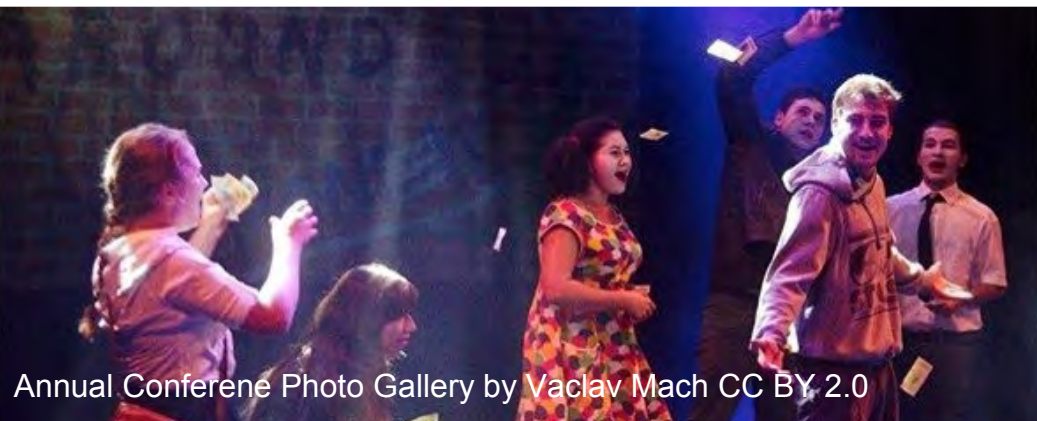
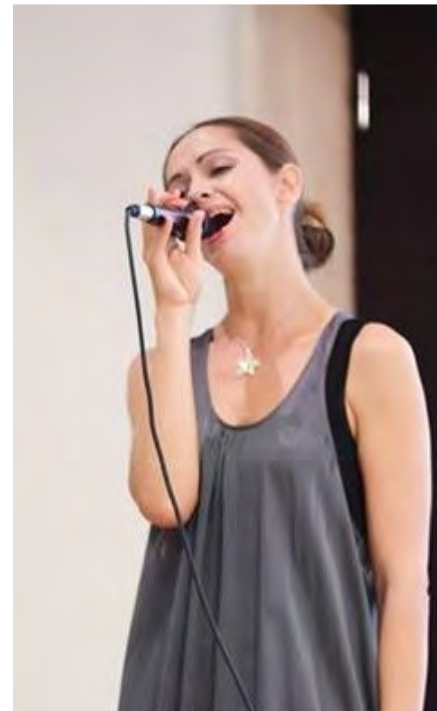
University of Deusto (Spain)

**Marcin Poprawski**

ENCATC Vice President

Adam Mickiewicz University in Poznan (Poland)

# PHOTO GALLERY



Annual Conferene Photo Gallery by Vaclav Mach CC BY 2.0







## LIST OF PARTICIPANTS

	LAST NAME	FIRST NAME	INSTITUTION	JOB TITLE	COUNTRY
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32.	Jaurova	Zora	Neulogy a.s.	Consultant for Creative Industries	Slovakia
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35.	Kakiuchi	Emiko	National Graduate Institute for Policy Studies	Professor	Japan
36.	Kangas	Anita	University of Jyväskylä	Professor	Finland
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44.	Koudelova	Tereza	JAMU Brno	Organizational Team	Czech Republic

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49.	Lekvall	Lotta	Nätverkstan	Director	Sweden
50.	Lidstone	Gerald	Goldsmiths, University of London	Director	UK
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61.	Mihaljinac	Nina	Universtiy of arts belgrade	Fellow Researcher, PhD candidate	Serbia
62.	Naimark	Maria	Interstudio	Projects	Russia
63.	Nazrieva	Nasima	Open Society Foundation	Arts and Culture Program Coordinator	Tajikistan
64.	Onderka	Roman	City of Brno	Mayor	Czech Republic
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66.	Petricic	Sanja	Faculty for media and communication	Professor	Serbia
67.	Petrou	Angeliki	National Graduate Institute for Policy Studies	Ph.D Candidate	Japan
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75.	Salazar	Lawrence Charles	National Commission for Culture and Arts	Project Development Officer	Philippines
76.	Salzenstein	Alan	Association of Arts Administration	President	USA
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78.	Sasaki	Mio	National Graduate Institute for Policy Studies	Student	Japan
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82.	Šojdrová	Michaela	Committee on Culture and Education at the European Parliament	Vice-chair	Czech Republic
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92.	Vartiainen	Pekka	Humak University of Applied Sciences	Principal lecturer	Finland

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97.	Vuillaume	David	Swiss Museum Association	Director	Switzerland
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100.	Žáková	Eva	Czech Ministry of Culture		Czech Republic
101.	Zierold	Martin	Karlshochschule	Professor	Germany
102.	Zontou	Zoe	Liverpool Hope University	Lecturer in Drama	UK



# ABOUT ENCATC AND OUR PARTNERS



# ABOUT ENCATC

## Who we are

ENCATC is the leading European network on Cultural Management and Cultural Policy Education. It is an independent membership organization 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. It holds the status of an official UNESCO partner NGO and of observer to the Council of Europe's Steering Committee for Culture. In August 2014, ENCATC had the honor to be one of 22 networks selected in the framework of the European Commission's Creative Europe – Support to Networks scheme.

## Our mission

*“To stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology.”*

## Our focus

As a cross-disciplinary network, ENCATC has eight Thematic Areas that stimulate innovative thinking by researching trends and developments that affect the future of arts and culture, by supporting businesses and organizations with strategy development by means of scenario planning, and by developing new curricula, services and business concepts based on these scenarios.

- Heritage
- Arts & Health
- Cultural Indicators
- Urban Management
- Cultural & Creative Industries
- Performing Arts Management
- Museums & Audience Policies
- Culture External Relations & Diplomacy

## What we do

Our activities are structured around **5 strands**:

### Advocacy

We develop and influence policies by engaging in advocacy actions through partnerships, advice, policy recommendations, consultations, meetings and public speeches.

### Networking

Through a major Annual Conference, thematic forums, projects, activities and events, we enable academics, researchers, professionals, students, artists and policy makers to operate transnationally, find new audiences, share ideas, projects, methodologies, experiences and research.

### Building capacities

We offer our members and non members a wide range of opportunities to enhance and strengthen their knowledge, skills and competencies.

### Research

To anticipate the future and better understand the past, we promote access to cutting-edge research in the fields of cultural management and cultural policy.

### Communication

We transform information into knowledge by collecting, analyzing, and disseminating information inside and outside the network through a number of communication tools.

## Who should join ENCATC?

ENCATC draws members from all parts of the world and from diverse areas of interests and disciplines in the field of arts and culture.

Membership is available on a full, associate and supporting basis for affiliate organizations such as educational and training institutions, foundations, cultural organizations, regional and local governments and any institution interested in cultural management and policy education.

## About the local organiser:

### Janáček Academy of Music and Performing Arts (JAMU)



The Janáček Academy of Music and Performing Arts (JAMU) is one of two academies of music and the dramatic arts in the Czech Republic. It is named after Leoš Janáček, one of the most distinguished

composers in modern European music, who was its spiritual father.

JAMU was founded in 1947, when the many years of effort connected in the beginning with the personality of Leoš Janáček finally bore fruit. But the promising activities of the 1960s were suppressed during the years of Communist "normalization" in the 1970s and 1980s, and it was only after 1989 that JAMU could once again move forward along a well-conceived path open to the latest developments in the performing arts.

Independent Music and Theatre Faculties were re-established, a number of professors who had been unable to teach were brought back, young teachers were admitted to the staff, new fields of study were introduced and foreign contacts were initiated, and the institution soon gained wide recognition for its pioneering initiatives and impressive achievements.

Honorary doctorates were awarded to the pianist Rudolf Firkušný (a native of Brno), the poet Ludvík Kundera, the playwright Václav Havel and the poet and actor Jiří Suchý. The promising developments initiated in the early 1990s have continued into the new millennium, and at present JAMU has more than 500 students at its two faculties.

Each year JAMU also organises the International Festival of the Theatre Schools SETKANI/ ENCOUNTER putting on a main programme of theatre productions created by 12 to 15 participating schools from Europe and beyond. The festival is also a platform for meeting of theatre schools, teachers and students together with eminent personages of the professional theatre world.

For more information:  
<http://english.jamu.cz/>  
<http://www.encounter.cz/>

## About our supporter:

### Creative Europe Programme of the European Union



Co-funded by the  
Creative Europe Programme  
of the European Union

The European Commission's new 2014-2020 programme provides support for European networks to help the cultural and creative sectors to operate transnationally and to strengthen their competitiveness. Funding is channelled through multiannual Framework Partnership Agreements signed between the coordination entities of the selected networks and the Education, audiovisual and culture executive agency (EACEA).

Creative Europe is the European Commission's framework programme for support to the culture and media sectors. Following on from the previous Culture Programme and MEDIA programmes, Creative Europe, with a budget of €1.46 billion (9% higher than its predecessors), will support: Culture sector initiatives, such as those promoting cross-border cooperation, platforms, networking, and literary translation; Audiovisual sector initiatives, such as those promoting the development, distribution, or access to audiovisual works; A cross-sectoral strand, including a Guarantee Facility and transnational policy cooperation. Furthermore, the programme consists of two sub-programmes; the Culture sub-programme to promote the culture sector, and the MEDIA sub-programme to support the audiovisual sector. Results are published on the Creative Europe Dissemination Platform.

For more information:

[http://ec.europa.eu/programmes/creative-europe/index\\_en.htm](http://ec.europa.eu/programmes/creative-europe/index_en.htm)

## About our supporter:

### Asia-Europe Foundation Creative Networks



This Annual Conference is supported by the programme ASEF Creative Networks of the Asia Europe Foundation (ASEF) as it was selected for support from over 50 proposals submitted through a competitive call in 2013.

The Annual Conference is the main activity implemented by ENCATC in 2014 in the framework of the “Networks as learning experience” project aimed at creating a long lasting platform for cultural networks across Asia and Europe acting in the field of cultural management and cultural policy education.

ASEF Creative Networks supports collaborative projects that favour the building of cultural/artistic networks in Asia and Europe. Through this programme Asia-Europe Foundation seeks to strengthen its role as a connector between cultural networks in Asian and Europe since the past 15 years. ASEF intends to develop ASEF Creative Networks as a long-term programme to promote sustainable connections among the cultural communities of Asia and Europe, and by notably by supporting collaborative projects and activities.

The Asia-Europe Foundation promotes greater mutual understanding between Asia and Europe through intellectual, cultural and people-to-people exchanges. Through ASEF, civil society concerns are included as a vital component of deliberations of the ASEM. ASEF was established in February 1997 by the participating governments of ASEM and has since implemented over 600 projects, engaging over 17,000 direct participants as well as reaching out to a much wider audience in Asia and Europe.

For more information:  
[www.asef.org](http://www.asef.org)

## About the media partner:

### Arts Management Network



Since 2000, the Arts Management Network is an international network for arts and business. The website and newsletter are popular among professionals in the arts and the creative sector. With its global perspective, the network is a valuable resource for academics, students, researchers, regional and national authorities, business people and journalists. AMN has various collections for articles and features on books, courses, conferences and web resources.

For more information:  
[www.artsmanagement.net](http://www.artsmanagement.net)

## About the mobility grants:

### European Cultural Foundation



Through its travel grant scheme “Step Beyond” the European Cultural Foundation supports the mobility of young/early career cultural policy researchers to attend the ENCATC Annual Conference. This is an occasion for young/early career researchers to meet fellow researchers from Europe and beyond, ask questions, and learn about the latest trends and developments in the field of cultural management and cultural policy research.

The European Cultural Foundation (ECF) was set up in Geneva in 1954. Its founding figures included the Swiss philosopher Denis de Rougemont, the architect of the European Community Robert Schuman, and HRH Prince Bernhard of the Netherlands, under whose presidency ECF moved to Amsterdam in 1960.

They all believed passionately in culture as a vital ingredient for Europe’s post-war rebuilding and healing.

HRH Princess Laurentien of the Netherlands is currently the President of ECF and Extraordinary Member of the Board.

Over the past four years, ECF set out to uncover new Narratives for Europe at a moment when the prevailing narratives seemed to have lost their resonance. Informed by research and reflection, this effort led to our new thematic focus for 2013-2016 Culture, Creative Communities and Democracy.

Its work continues to initiate and support cultural exchange and creative expression across wider Europe, to share knowledge across the cultural sector, and to campaign for the arts at all levels of political decision-making.

By identifying, connecting, nourishing and illuminating a network of local cultural change-makers, we foster the growth of new visions of Europe that are the result of bottom-up action and creativity.

For more information:  
[www.culturalfoundation.eu](http://www.culturalfoundation.eu)

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ENCATC is co-funded by the Creative Europe programme of the European Union.

