

# encatc

celebrating 20 years



20<sup>th</sup> ENCATC Annual Conference “Networked Culture”

## Final Report

London, UK // 12-14 September 2012

**Goldsmiths**  
UNIVERSITY OF LONDON



Under the patronage of  
**UNESCO**



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## Preface



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During four few beautiful days in September last year, just following the very successful 2012 Summer Olympic Games, over 160 academics, researchers, students, arts and culture decision makers, community leaders, cultural operators and artists, from over 39 countries gathered in London for the 20<sup>th</sup> ENCATC Annual Conference, "Networked Culture".

Organised by ENCATC in partnership with Goldsmiths, University of London, under the patronage of UNESCO, and supported by the European Commission, this outstanding international event aimed to reflect on three key themes: Cultural and Creative Industries, Cultural and External Relations, and Networking. In order to look and respond to a changing global environment with innovative thinking and practices, we wanted to create opportunities to listen to expertise from leading experts in their fields, policy developments from EU representatives, real-life experiences from cultural operators, theory from academics and emerging trends from researchers. The conference's ambitious programme included 3 keynote speeches, 3 debates, 5 cultural seminars, 6 parallel research sessions, 7 study visits, 2 teaching methodology sessions, 4 project presentations, and numerous case studies. The wealth of knowledge and expertise offered in this diverse and exciting programme aimed to facilitate reflection and exchange on topics that matter most to those engaged or impacted by arts and cultural management and policy education.

As a network, ENCATC made sure to allow for many formal and informal opportunities for conference participants to network, establish new professional synergies and pave the way for cross cultural projects. And what better occasion for networking and meeting with others from the sector than the celebration of ENCATC's 20<sup>th</sup> Anniversary? This was a joyous occasion to reminisce about ENCATC from its creation in 1992, through its evolution and expansion to become the leading network on arts and cultural management and policy education. ENCATC also invited the US-based, Association of Arts Administration Educators, and Singapore-based ANCER to partake in the conference and foster synergies between the three networks on three continents.

Following in the tradition of previous Annual Conferences, ENCATC was delighted to invite local artists to enlarge their audience and international recognition. It was a great joy to discover a talented jazz quartet and an artwork from a Korean artist studying and living in London.

In addition to events organized for the Annual Conference, ENCATC also organized the 6<sup>th</sup> Young Cultural Policy Researchers Forum and the 9<sup>th</sup> Cultural Policy Research Award. The Forum (11-12 September) gathered over 35 young and talented cultural policy researchers from 23 countries to hone their methodology skills, explore new research approaches, stimulate thinking, meet and network with their peers and established researchers in attendance. To celebrate excellence in cultural policy research, ENCATC, in partnership with the European Cultural Foundation and the Riksbankens Jubileumsfond, organized the CPRA Ceremony on the evening of 12 September in the presence of ENCATC Annual Conference attendees, YCPRF participants, and the international CPRA jury to announce the winner of the 10,000 EUR Award to one young cultural policy researcher for the best innovative project proposal. This group of promising young researchers attending the YCPR Forum and the CPRA Ceremony was also encouraged to submit papers to the 3<sup>rd</sup> Annual ENCATC Research Session to present their research to their peers and experts in the field of arts and cultural management and policy.

In the following pages, we invite you to learn more about the wealth of events and activities that took place during 12-14 September 2012. It contains key recommendations and quotes from the keynote speakers, summaries of the cultural seminars, research events, teaching methodology sessions, project presentations, testimonials from participants, photos and much more. Thank you to everyone who contributed to the reporting and to all of you who participated in this event to make it a great and memorable success!

*Cristina Ortega Nuere*  
ENCATC President

*Giannalia Cogliandro Beyens*  
ENCATC Secretary General

## A word from the local organiser

2012 was a significant year for London and for ENCATC. Our 20<sup>th</sup> Anniversary conference started a day after the closing of the London 2012 Olympics and Paralympics. Goldsmiths had been used as the control centre for the police and fire service for the Olympics. The excitement that took over the city on the occasion of London 2012 was also felt in our conference. We brought together long-standing members of ENCATC, many new members and representatives of the partner networks, AAAE in the USA and ANCER in Singapore, to engage with a number of stimulating speakers, to discover new research contributions and to share teaching and learning practices, experience and projects.

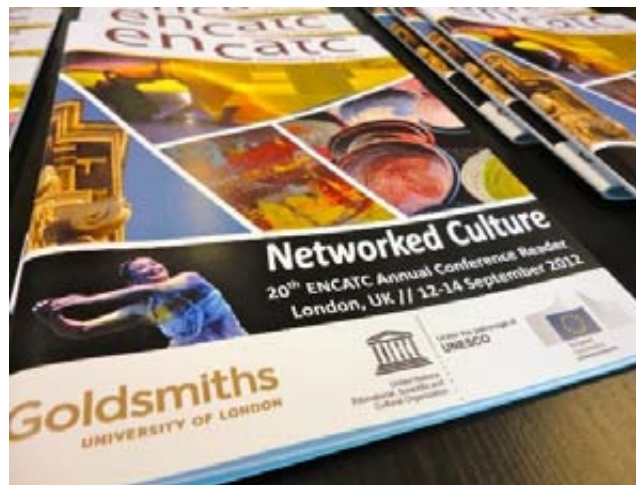
*Networked Culture*, the title of our conference, highlighted the importance of the web of trust connecting the cultural sector in today's changing global environment. As defined by Dr. Karen Stephenson, networks are seamless and an invisible web of entrusted connections. Increasingly, in a world of conflicting demands on scarce resources, cultural professionals need to harness the power of networks to efficiently guide change and innovation. This was clearly demonstrated by the interventions of Graham Sheffield, British Council, on culture in external relations, and Dick Penny, Watershed Media Center, and Sylvain Pasqua on the subject of cultural and creative industries. Each of these speakers reinforced the noticeable trend in the development of international relations and diplomacy through the creative industries.

The theme of networks was developed in practice through a series of study visits undertaken by ENCATC thematic groups to different cultural organisations. These included internationally renowned organisations such as the Tate Modern, Sadler's Wells Theatre and the British Council to locally prestigious entities such as Asia House, Cockpit Arts, Stephen Lawrence Centre and Trinity Laban Conservatoire of Music and Dance. These visits offered each participant the opportunity to forge a trusted link with another conference participant or an organisational host and, thus, a chance to create a new partner in their professional networks. At the same time the thematic groups in their own meetings had a chance to listen to colleagues giving research papers in small informal sessions, learning from their peers.

It is our hope that the participants in our conference enjoyed their experience in London and harnessed its potential to create new and develop their existing networks.

*Gerald Lidstone*

*Director of the Institute for Creative and Cultural Entrepreneurship (ICCE)  
Goldsmiths, University of London*



## Why this conference and themes?



### Why this conference?

Organized by ENCATC in partnership with the Goldsmiths, University of London, this international event brought together over 160 academics, researchers, professionals from the cultural and educational sector, sister organizations and networks, students, policy makers and representatives from international, European, national and local administrations, artists, media, general public interested in this topic from 39 countries. This event was also the occasion for ENCATC to celebrate the 20 years Jubilee (1992-2012) of the network.

ENCATC gathers over **100 members in 39 countries**. It holds the status a **UNESCO Partner NGO** and **UNESCO** was also one of ENCATC's **founding members**. By closely cooperating in the implementation of the ENCATC activities, UNESCO allowed/accompanied the growth and development of ENCATC over the past 20 years.

UNESCO, the European Commission and the whole ENCATC network was strongly involved in the conception, development and delivering phase of this Conference and thus to ensure a high quality delivery and a wider dissemination of the outcome.

The “Networked Culture” Conference was meant to advance the reflection and inspire thinking about the shape of education in two key issues: Creative Industries and Cultural diplomacy as an extension / further development of the international dimension of cultural policies and management. Both themes were strongly supported over the past five years by:

- *UNESCO (34 C; 35 C; and 36 C programmes)*
- *ENCATC (Thematic Areas on “Culture External Relations” an “Cultural industries”, set up in 2007)*

In addition, as ENCATC was celebrating its 20<sup>th</sup> Anniversary, the third conference theme was networking to deepen reflection on the role of networks and the connections that facilitate synergies in the arts and cultural sector.

**In terms of capacity building**, this conference provided opportunities to the participants to build up new thinking and capacities that will strengthen the cultural sector - participants were mainly 1) educators of future cultural managers, 2) policy makers and 3) cultural managers.

The **dissemination tools** developed to disseminate widely the results of the conference (Newsletter, Press releases, blogs, social networks, ENCATC website, conference newsletter, Journal) also allowed to policy makers, educators, researchers, cultural operators and students in the field of cultural management and cultural policy not attending this event in London to forge ahead new skills and competences.

Because both **UNESCO and ENCATC** recognize **the increasing need to strengthen the global debate on emerging trends and challenges** in education based on cutting edge research and evidence, ENCATC decided to organize alongside this outstanding conference three major research events: the 3<sup>rd</sup> Annual ENCATC Research Session, the 6<sup>th</sup> Young Cultural Policy Researchers Forum, and the 9<sup>th</sup> Cultural Policy Research Award (CPRA) Ceremony.

With the idea of **promoting the role of culture to promote sustainable development in cities** (36 C / 04073) on Friday, 14 September, ENCATC also organised seven **study visits** to major flagship cultural institutions **based in London**. This activity enabled delegates to make connections with their own institutions in Europe and internationally. As with previous conferences opens possibilities to develop a range of relationships from research, to student exchange and internships.

Finally, to give international visibility to **artists**, London-based artists were invited to perform or contribute during the Conference.



### Thanks to this outstanding event ENCATC was able to contribute to:

- Shaping **new curricula** in the field of Cultural Diplomacy and Cultural Industries
- Advancing the **reflection and inspire thinking** about the **shape of education** in two key issues: **Creative Industries** and **Cultural Diplomacy** (focusing on strengthening of intercultural dialogue and conflict prevention and peace building)
- Identifying guidelines for best practices and **methodological tools** in training in the selected area of Cultural Diplomacy and Cultural Industries
- **Updating skills and competences** of policy makers, educators, researchers, cultural operators and students in the field of cultural management and cultural policy
- Promoting the **mobility** of researchers, students and academics across countries
- **Producing a series of documents** useful for cultural policy and management field, and its major stakeholders - educators, students, policy makers, local and regional governments, etc.
- **Improving the access to research** and links between trainers and researchers on this specific thematic
- Increasing **awareness of challenges, problems and possible solutions** in the cultural management education field
- **Providing a base for further exploration** of these key issues in cultural management training

### Why these themes?

UNESCO from its foundation in 1946 has always developed a dialogue with its members around humanistic values and the use of diplomatic engagement to **promote peace and intercultural understanding as a contribution to education for sustainable development**. Moreover, in the **36 C programme** UNESCO recognizes once more the importance of promoting activities advocating for the inclusion of culture and intercultural dialogue in development policies to foster culture of peace and non violence (Biennial sectorial priority 2).

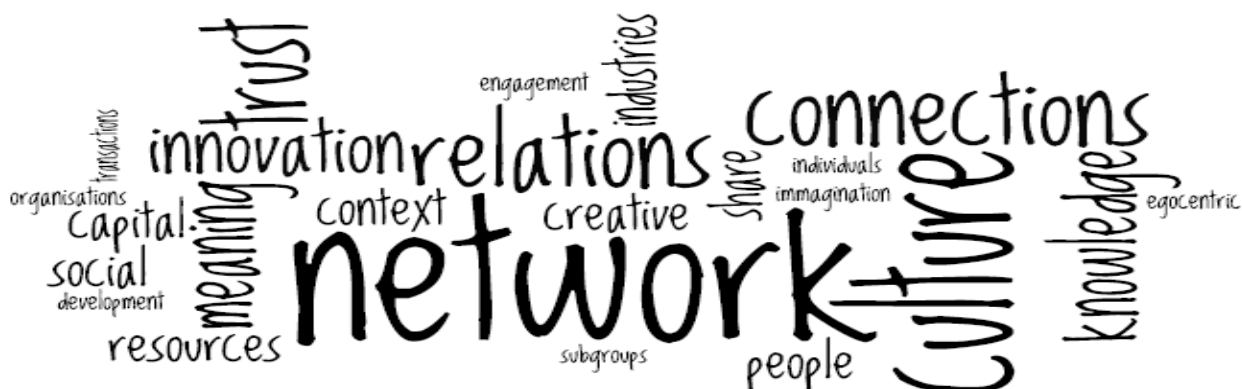
**In terms of education**, these areas relate directly to concerns of staff and students working in cultural management. In the last few years Cultural Professionals, Governments and, in relation to ENCATC, Cultural Management Educators have seen the value in developing a more professional approach to educating competent 'actors' to carry forward policies and projects that would come under the broad heading of Cultural Relations and Diplomacy.

New university programmes and courses are being created to respond to the demands of students and staff to develop skills and competences in this area. Many countries worldwide are re-examining their strategies in Cultural Diplomacy, some are taking their first steps in developing national agencies others have agencies over sixty or more years old.

Moreover, the subject of this conference crosses traditional boundaries of courses and disciplines, linking arts and culture with politics, human geography, sociology and others. It could be argued that the study of cultural management has always done this, but the Realpolitik of diplomacy has more recently begun to understand again the potential of the UNESCO core values and rely more on cultural diplomacy. Key theorists such as Joseph Nye and Aimé Césaire and many more are being studied in parallel with cultural project management to educate a new generation of cultural diplomats, are new competencies needed? New technologies have enabled new collaborative ways of working culturally across borders and much 'diplomacy' is now conducted through social networks, again an area that was addressed in the conference.

In parallel, but also connected, the thematic area *Creative Industries and Cultural Management* led a programme in innovative networks focusing on the development of a strong network of "entrusted connections" to facilitate stronger educational models and the creation of not only knowledge creation but social capital; and secondly the exchange of Next Practice teaching methodologies to embed approaches to employability and entrepreneurship in creative and cultural industries education.

## Renowned keynote speakers share their expertise



Four renowned international experts were invited to speak on the three main themes of the conference: “Networking”, “Cultural and External Relations” and “Culture and Creative Industries” in order to engage audience participants in a reflection on these issues directly impacting the arts and cultural sector. While these themes are distinct, they are also interconnected. Perhaps the strongest underlying message stressed in all three keynote speeches on these themes was the crucial importance of human relationships and the need to nurture communication, trust and mutual understanding. To facilitate debate and discussion, representatives from UNESCO, the European Commission and the European Cultural Foundation chaired each keynote presentation.

### Cultural Networking



On 12 September, the first keynote to share her knowledge and expertise was **Dr. Karen Stephenson**, from the University of Rotterdam whose professional make-up also includes corporate anthropology. As a network of arts and culture educators and academics, researchers, students, artists and policy makers supporting excellence in this field, Dr. Stephenson tailored her presentation

for the ENCATC conference to focus on **Cultural Networking**. Her speech challenged the traditional “egocentric” way we often think about our personal and professional networks. “*An egocentric network is based on your perception, but what really causes change is the larger context,*” she said. She further explained that in reality we live a tsunami of connections we cannot see. Her insight was important for ENCATC stakeholders to understand the roles of individuals, subgroups and the power (and fragility) of human connections that are at the core of all networks.

#### An excerpt from her speech:

*“Almost 80% of all of the knowledge we have in an organization is not written down, is not in a rule, is not in a procedure, is not in a process, but is embedded in human relationships in the form called ‘tacit knowledge’, and we’re not measuring it. So, when people complain that they are not getting recognized for the work that they do and for the accomplishments they make along the way by being a good team player, by being collaborative, they are telling the truth, because that measure is captured in the words ‘social capital’ and is not in a routine form as a form organization measure yet (hopefully it will). But that is the missing link, I believe, in our measurement systems when it comes to networks. [...] Do I just take a look at how people transact with each other? Do I just take a look at how they really connect, at how they ‘tweet’ or send quick little messages? Or am I really trying to come up with a methodology? What I really want to know as a researcher is: Who do they really trust? Who do they go to? Who do they go to for problems to solve, for new ideas, for expert knowledge? I talk all the time, virtually and face-to-face with people that I may not trust at all, but I still have to talk to them because I have to get stuff done. Those are called ‘transactions’. Transactions are disinterested, they*



*come and they go, they evaporate quickly. The thing that stays, that holds people together, the real power that holds people together is what we call 'culture', and the structure of culture is the human network of trust, not the human network of transactions, not the ego-centric network, but the human network of trust. How do you measure that? First you got to understand what makes that trust. To be honest with you, I do not know. But what I do know, as a scientist, is that I can look at the traces and tracks of trust. So that is what we are looking at here. This is a track of trust."*

## Cultural Diplomacy

The second day of the conference followed with keynote speakers on **"Cultural and External Relations"** and **"Cultural and Creative Industries"**. The first to present was **Graham Sheffield**, currently Director Arts for the British Council with a speech entitled "The Diplomacy of Culture: Soft Power or Hard Choices?" As an active player in this field since its creation in 1934, the British Council has seen cultural relations evolve over the past 60 decades and witnessed the best, worst and in between of cultural diplomacy actions and policy. His interesting presentation shed light on the British Council's actions as an example of cultural relations through the arts. He stressed that today's governments understand that cultural relations are no longer something done *to* people, but something done *with* people.

In order to thoughtfully engage with people in cultural activities, actors and stakeholders should look for innovative ways to strengthen inclusion, both in a participatory manner and in an increased sense of belonging, tolerance and trust. Engagement should be about sharing experiences, encouraging creativity and fostering mutual understanding.



### An excerpt from his speech:

*"Is it naïve to suppose that, in fifty year's time, we will be conducting world affairs in a much more ordered and civilised way, that by understanding and respecting one another's traditions, that we can*

*achieve a better world harmony? I'd be naïve if I didn't think there was an element of, well, over-optimism in my view. But, set against that, what is the alternative? Unimaginable. I believe that, in the absence or increasing unaffordability of other options (i.e. wars are expensive and the world overall continues in economic decline) politicians will be obliged in the end to look for other diplomatic channels - to cultural relations, the creative industries, the creative economy, for new solutions, rather than pedestrian reruns of the old economic and military strategies, which are what are being served up at present. [...] Different countries, different environments require different approaches, different solutions: from Russia, through Afghanistan, to Brazil, India, the Middle East, Africa, Wider Europe - all these need local knowledge, passionate commitment and a singular global vision, all of which our organisation possesses in spades. I believe that the Arts and Creative Industries are the armies of the future, non-sectarian, non-armed, influential and sustainable catalysts for growth, trust and understanding."*

## Cultural and Creative Industries



For the final of the three conference themes, **Dick Penny**, the Director of Watershed, a creative talent hub working across the **Cultural and Creative Industries** as a catalyst and connector, shared his expertise on this topic. He spoke of arts organizations' role as facilitators to curate ideas, spaces and talent to enable artistic visions and the flourish of creative collaborations. And where is creativity booming today? Everywhere. According to Mr. Penny, the Cultural and Creative Industries should be recognized for its potential and significant contribution to innovation in arts and culture, but also to other sectors such as business, health care, and social work among others. But in order for there to be creativity, there needs to be strong human relationships. He sees his work at Watershed as an

example of how an arts organization can produce inspiring examples of collaboration and creativity all while stressing the importance for caring, playful and curious social spaces foster relationships between people.

#### An excerpt from his speech:

*"Arts organisations face unsettling times. Creativity, culture and art are central to modern society: how we make our livings, take our leisure, enjoy ourselves, express our identities, bind together our communities, explore our history and speculate about the future. Consuming culture is no longer a pastime confined to an elite. Working creatively is no longer the preserve of artists. We live in an economy in which imagination and innovation are increasingly critical, across many walks of life. The centrality of creativity and culture to our experience of life should mean that arts organisations also play a central role in society. But it rarely feels that way. Not only do cultural activities have direct economic impacts through the income generated and the number of people employed in the arts and at heritage sites, they provide multiple inputs into a wider range of creative industries, in the form of content, inspiration, skills and disciplines, intellectual capital and trained staff. Increasingly, cultural activities also provide a point of focus for creative networking and cluster development. The key to understanding the new economic geography of creativity and its positive effects on economic outcomes is what I call the 3T's of economic development: technology, talent, and tolerance. The dawning of the Creative Age has ushered in a newfound respect for liveability and sustainability. The quest for green and clean is powered by the same underlying ethos that drives the Creative Economy. Where the green agenda is driven by the need to conserve natural assets, the Creative Economy is driven by the logic that seeks to fully harness – and no longer waste – human resources and talent. Money matters – but Meaning matters more. The role of the cultural producer is to negotiate this tension and release the talent to push to its limits and beyond."*



To compliment Dick Penny's speech on the theme of **Cultural and Creative Industries**, conference participants were introduced to the European perspective thanks to the expertise of **Sylvain Pasqua** who for the last ten years has been working in the European Commission's Directorate

General for Education and Culture. He presented an interesting European study about the strategies regarding creative and cultural industries adopted by

the European Commission. The study's scope went beyond the traditional cultural industries such as cinema, music and publishing. It also included the media (press, radio and television), the creative sectors (such as fashion, interior and product design), cultural tourism, as well as the traditional arts fields (performing arts, visual arts, and heritage). The study also touched upon the cultural sector's impact on the development of related industries, such as cultural tourism and, perhaps more importantly, ICT industries, and explored the links between culture, creativity and innovation in this respect.

For some years, the DG EAC has been active in the promotion of CCIs. He stressed the importance of recognizing this sector that employs millions of people and whose activity is an initiator for creativity and innovation. In recent years, an increased awareness on the latent potential of CCIs has been developed at the European level, also related to the current need of promoting new sources of growth. Other challenges faced by CCIs are the huge market fragmentations of as a consequence of cultural diversity, the digital shift, globalisation, and difficulty in accessing finance.

A new governance approach should be developed in order to face these issues. A "holistic" approach would go beyond the mere "cultural policy" and lead to the development of a multi-layered strategy able to focus both at the local and the European level. The need for a central leadership must be balanced by the need of inclusiveness and sustainability. The challenge for the European Commission will be to promote the right regulatory environment while mobilising specific tools to facilitate exchanges between Member States.

Finally, Mr. Pasqua provided five "key drivers" to foster the success of CCIs in the future that included addressing the specific skills needed by CCIs, making it easier to access to finance, enlarging the market place by going beyond actual geographic fragmentation, expanding international reach, and reinforcing connections across the different sectors of the CCIs.

## 3<sup>rd</sup> Annual Research Session

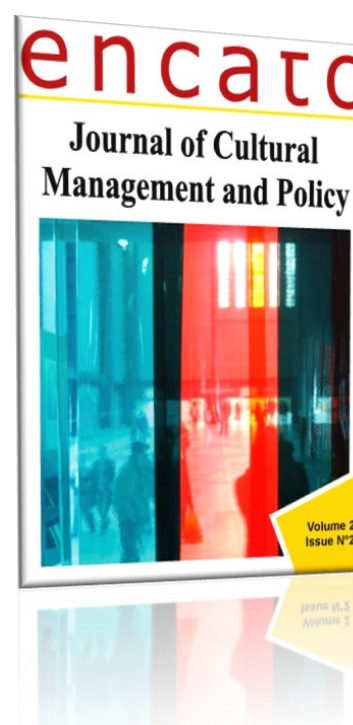


In the 3<sup>rd</sup> [Annual ENCATC Research Session](#), **28 researchers from 20 countries** presented their papers to an international audience in six parallel sessions covering topics on: Culture and Education; Cultural Heritage Management; Culture and Local and Regional Development; Cultural Networking / Cultural and External Relations; Cultural Policy; and Creative and Cultural Industries.

Chosen from over 60 abstract proposals, these confirmed researchers presented to an audience of academics, researchers, professionals and students the latest trends and research done in the field of arts and culture. Chairing each session was a renowned expert in the field who encouraged questioning and discussion to provoke debate and reflection.

The Research Session was also open to a hand full of young/early career researchers attending the Young Cultural Policy Researchers Forum organized in London just prior to the ENCATC Annual Conference. With this activity, ENCATC has proved once more its support for young researchers to present their recent work to a larger audience, gain essential presentation experience and network with established researchers.

All Research Session presenters were invited to submit their final papers to the [ENCATC Journal of Cultural Management and Policy](#) – an annual publication that promotes excellence and new thinking in this broad area encompassing many specialties.





## Celebrating ENCATC's 20th Anniversary



To mark its 20-year celebration, ENCATC held a jubilee reception dinner on the evening of 13 September at the historic Deptford Town Hall Building in South East London. This was a joyous moment for official speeches, but also for founding and longstanding members to share their stories, memories and how they've seen the network evolve and grow over the past 20 years.

During this occasion, ENCATC promoted London-based artists. The evening's convivial atmosphere was complimented by the musical jazz talents of the [Mark d'Inverno Quartet](#) and an impromptu piano recital by founding ENCATC member Osmo Palonen from the Sibelius Academy Continuing Education Centre in Finland. The spirit of the evening was very joyous and boisterous with many moments for networking and informal discussions to make new contacts and refresh existing ones.

With the idea to promote artists and the circulation of their artistic work, as a commemorative gift to mark the occasion, ENCATC Annual Conference participants received a numbered and signed artwork by the Korean artist, [Hee Seung Sung](#), a PhD student studying at Institute for Creative and Cultural Entrepreneurship, Goldsmiths University of London who has been praised for her ability to "reveal the problematic situation of managing one's desires and dreams within the greater society of art." (Art critic, Jocelyn Page).

Also to celebrate this milestone, ENCATC invited founding members to share their warmest memories in a video compilation.



To celebrate ENCATC's 20<sup>th</sup> Anniversary and to create stronger ties, ENCATC's sister organisations AAAE in the United States and ANCER in Singapore were invited to attend the ENCATC Annual Conference in London.

"ENCATC has been a real central story, first at the European level and later on worldwide."

- Osmo Palonen  
Sibelius Academy  
Continuing  
Education Centre (FI)

Board member  
1999-2001/2003-2005



"What I really like are the many thematic areas in our network."

- Hermann Voesgen  
Fachhochschule Potsdam -  
Kulturarbeit (DE)  
Board member 2001-2007



"I was one of the core founders. At that time we were really isolated actually, there were not so many European wide-range training programs, and we thought that was really important to make something together."

- Jean-Pierre Deru  
Fondation Marcel Hicter (BE)  
Board Member 2003-2007



"I was lucky to attend the Annual Conference as an ENCATC intern. Not only did I take part in all the activities, but I also have some new insights for my own research. I had the opportunity to follow Rod Fisher's talk on Cultural Diplomacy. It was inspiring and gave me the missing puzzle for my Master thesis."

- Mayra Lopes, ENCATC Trainee from Brazil and studying at the University of Deusto



"Thank you so much ENCATC for all the joy, happiness, and improvement in my professional life which I owe to you."

- Lidia Varbanova  
John Molson School of Business, Concordia  
University (CA)  
Board Member 1996-2000



"Besides the lectures and the interesting themes, linked to my working field in cultural project management and training, what I most enjoy from the conference is the warm and friendly atmosphere. Meet old colleagues, make new encounters... if you want to challenge your networking skills it's an easy place to start. At the end I always come out with new ideas and a load of visiting cards."

- Antonia Silvaggi  
MeltingPro (IT) and new ENCATC member in 2012





## 9<sup>th</sup> Cultural Policy Research Award

Christiaan de Beukelaer, 26 years old from Belgium, studying at the University of Leeds (UK), was the winner of the 9<sup>th</sup> [Cultural Policy Research Award](#) 2012 (CPRA). The Award will help him to carry out his research and publish his findings on his winning project proposal: *“Developing Culture and Culturing Development: A critical analysis of the link between cultural industries and sustainable human development in the Global South.”*

The name of the winner was unveiled during the CPRA Ceremony held on the evening 12 September at Goldsmiths, University of London in the framework of the 20<sup>th</sup> ENCATC Annual Conference, “Networked Culture”. This high level Award Ceremony was attended by hundreds of academics, researchers, professionals from the cultural and educational sectors, organizations, students, policy makers, artists and media from more than 35 countries to support excellence in cultural policy research.

Opening the ceremony was ENCATC’s President, Cristina Ortega Nuere, who explained ENCATC’s reasons for engagement in this unique initiative: *“ENCATC is involved in this project because we really believe that this gathering is a mean to attract new talents and to bring together the next generation of promising cultural policy researchers.”* Selected amongst 24 high-quality applications from 12 countries on the wider European continent, Christiaan de Beukelaer convinced the international

jury panel with his innovative research project. *“We found Christiaan de Beukelaer’s research very innovative. We value his capacity of breaking with conventions without overlooking the traditional research elements,”* said the CPRA Jury President, Lluís Bonet (University of Barcelona, Spain).

The winner’s name was announced by Katherine Watson, Director of the [European Cultural Foundation](#) and Mats Rolén, Senior Advisor for the Swedish [Riksbankens Jubileumsfond](#). The Award, worth 10,000 EUR, is financed by the Riksbankens Jubileumsfond and the European Cultural Foundation for the best innovative research proposal in applied, comparative, cross-cultural research in Europe.

Launched by the European Cultural Foundation in 2004 to stimulate cultural policy research in Europe and to enable talented, young (under 35) cultural policy researchers to take a step from evaluative (descriptive) research to comparative applied research that can inform policy making and benefit practitioners active in the field, the CPRA is developed in partnership with ENCATC and reflects ENCATC’s commitment to contribute to a competitive European research field. The CPRA and the Young Cultural Policy Researchers Forum are part of the CPRA Programme Package in support of young cultural policy researchers.





## 6<sup>th</sup> Young Cultural Policy Researchers Forum



Beginning one day before the start of the ENCATC Annual Conference, on 11-12 September 2012, the 6<sup>th</sup> edition of the [Young Cultural Policy Researchers Forum](#) took place in London bringing together talented young researchers from across Europe and beyond to network, forge partnerships and hone their analytical and methodological skills. *"The rich mix of ages, nationalities and fields of study exposed participants to new perspectives, ideas and opportunities that will have a lasting impact on their research endeavors and outlooks long after the Forum ends,"* said Giannalia Cogliandro Beyens, ENCATC's Secretary General.

With a record of 80 applications submitted in 2012, 37 energetic, talented and promising young researchers were invited to attend the Forum in London. Over the course of the Forum, they participated in workshops, listened to top researchers in their field, network, and attended the 3<sup>rd</sup> Annual ENCATC Research Session and the 9<sup>th</sup> Cultural Policy Research Award Ceremony. For

many of the Forum's participants, this was an opportunity to meet with their young colleagues and establish professional links. *"Being a young researcher sometimes can be a very lonely exercise. Participating in platforms like the Young Researchers' Forum gives us the opportunity to realize that there are other young people that have the same concerns, the same worries and the same frustrations. We share the same excitement and dedication about cultural policy research and this event gives us the opportunity to learn from the more experienced CP researchers,"* said Matina Magkou, one of the six CPRA finalists and YCPR Forum participant.

Initiated in 2006 by the European Cultural Foundation and managed since 2008 by ENCATC, this important initiative has proven over the years to be an ideal occasion for young cultural researchers to expand their network and explore new cooperation opportunities.



## Annual Conference Seminars

This year also marked the **5<sup>th</sup> Annual Thematic Area (TA) seminars**. Led by the Thematic Area chairs who are experts in their relative fields, ENCATC organized five cultural seminars. In the following pages you can read more about the **discussions and outcomes of these seminars on:**



**“From the State to the Commercial, New Models of Cultural Relations and Diplomacy”**



**“The Cultural Dimension of the Olympic Games”**



**“Digital interpretative resources for Museums, Galleries and Heritage”**



**“Peer to Peer: Developing creative entrepreneurship through peer networking”**



**“Innovative training approaches and methodologies in performing arts management teaching”**

## From the State to the Commercial, New Models of Cultural Relations and Diplomacy

### Chairs

Gerald Lidstone, ICCE Institute for Creative and Cultural Entrepreneurship, Goldsmiths University of London, United Kingdom

### Speakers

Ramona Mitrica, Director Profusion Publishers, [Profusion International Creative Consultancy](#), Director Romanian Film Festival in London, United Kingdom.

Colin Hicks, Cultural Broker, Accompanateur, Writer, Project Aggregator at [VIZIR\\* Limited](#), United Kingdom.

### Description & Outcomes

Governments around the world invest millions to promote their language and culture to others, but are they always the most effective in reaching their target audience? Are there more effective avenues to accomplish such a task? Could actions taken by the independent/private sector be more effective in cultural relations and diplomacy than those undertaken by government bodies?

Gerald Lidstone, chair of the ENCATC Thematic Area, "[Europe International](#)" and Director of the Institute for Creative and Cultural Entrepreneurship (ICCE) was joined by his colleague, Rod Fisher, Director of International Intelligence on Culture, to lead the seminar entitled "From the State to the Commercial, New Models of Cultural Relations and Diplomacy" to answer such questions. The seminar aimed to explore the role current cultural relations and diplomacy and how it can be employed most effectively. To provide further insight, two experts were invited to share their experiences with state vs. private actions and how they see cultural relations and diplomacy in this context.

The international success of soap operas, football, films and pop music can present interesting opportunities to promote culture to millions of foreigners. From the popular Spanish and Portuguese Telenovelas to the emerging popularity of pop music from South Korea like runaway sensation Park Jae-Sang - better known to his fans as the rapper PSY. His viral video for *Gangnam Style* is the most-viewed Korean pop music video in YouTube's history - over 180 million views. The UK produces 18 percent of the World's recorded music and as such creates influence – in the sense of seeing the country as 'creative' but it also delivers substantial revenues to the state through taxes at all levels of production. And let us not forget the "Nordic wave" of fictional crime stories from the immensely popular Danish TV series, "The Killing" to the internationally bestselling Millennium book series and films from Sweden. The Killing and Borgen have had a far greater impact on the consciousness of ordinary citizens in the UK, and an understanding of

Danish culture, values and society than anything delivered by the Danish Government as formal culture. However it is the government in Denmark that funds the theatres that train the actors and directors so although commercial there is considerable subsidy behind them. These commercial mechanisms become important "intercultural tools" that connect people whether they're aware of this effect or not. The commercial product crosses borders sometimes with greater ease than culture 'identified' with a particular country/culture.

As evidenced by the work of [Simon Anholt](#) often the image of a country is determined internationally by its products – we associate product qualities with their country of manufacture – and this may have a far stronger impact, positive or negative than 'arts' or 'culture'

### *Cultural Diplomacy from a commercial model*

Ramona Mitrica worked for many years as the cultural attaché of the Embassy of Romania to the United Kingdom. In 2008 she decided to move from the state to the commercial sector where she established Profusion International, her own artistic consultancy firm. A few years later, in November 2011 she launched Profusion Books, a private publishing house to promote Romanian crime fiction. She also promotes Romanian film as the Director of the Romanian Film Festival in London. According to her experience, the current models used by governments to promote culture need to be revaluated and should look to innovative and alternative ways of reaching their target audience.

As she saw through her work as a 'formal' diplomat, Ms. Mitrica explained that it's not easy to engage the average citizen to have a desire for Romanian culture. But through her work as an independent publisher, she has seen how Romanian crime novels can successfully transport readers to a land they knew little or nothing about and spark an interest to learn more about the actual places where these fictional tales take place. Not bound by



administrative procedures, the commercial sector can produce cultural products, take risks and benefit from successes when these produces reach international recognition. Finally, she signalled how the success of the private sector to reach international audiences can be a source of tension between the state and independent sector. Rather, both sides should look and see the other's work as a source of inspiration or cooperation – not competition.

Colin Hicks was the second expert invited to share his experience and his move from the state to private sector. Working for the Québec Government Office in London as one of London's top cultural attachés of the past twenty years, Mr. Hicks left his position as a cultural diplomat to become a cultural broker. Drawing on his many years of experience, he's convinced that entrepreneurs, and not the state, are leading cultural diplomacy. He indicated the lack of space for the "new" in the state apparatus and the necessity to look more to individuals. He believes many cultural entrepreneurs find more effective ways to spread a country's culture than what is currently been done by governments. According to Mr. Hicks, there are five notions that entrepreneurs in the cultural sector should be conscious of: what has been/is being done in cultural diplomacy, the necessity to show a cultural product beyond its commercial potential, nation branding, the nature of administration, and the creative asset.

#### *What could the State do to help improve cultural diplomacy?*

In conclusion, seminar participants discussed actions governments could take to improve the impact of cultural diplomacy. Their discussion led to five recommendations. First, *image matters* and governments should be more attentive to their country's image and better manage its 'label'. Second, it's important not to *forget the 'yet to be known' artist!* In other words, artists who have not yet had international success should be recognised for their value to represent the artistic scene currently unfolding in their country. Next, *be sure to burst the institutional bubble*. Governments should be open to look at new audiences and not just rely on their 'usual' networks. The fourth recommendation encourages to *be less resistant to foreign expertise*. Governments should look at best practices and integrate and adapt actions that could boost their efforts. Finally, the seminar recommended to *consider the overlapping of political and cultural spheres*. Be more aware of how political agendas, issues and relations may impact the success of cultural initiatives on an international scale.



## The Cultural Dimension of the Olympic Games

### Chairs

Cristina Ortega Nuere, University of Deusto, Spain

Svetlana Hristova, SWU-South West University 'Neofit Rilski', Bulgaria

### Speaker

Beatriz Garcia, Head of Research at the Institute of Cultural Capital, University of Liverpool, United Kingdom



### Description & Outcomes

Cristina Ortega, chair of the ENCATC Thematic Area “[Monitors of Culture](#)” and Svetlana Hristova, chair of “[Urban Management and Cultural Policy of the City](#)” Dr. Garcia was responsible for evaluating the impact and added value of the London 2012 Olympics and Paralympics. For this seminar she shared her knowledge with seminar participants on the Olympics as a mega event and catalyst of change, and also gave some references to other events, suggesting to learn from each other – as neither of them are perfect nor have the perfect formula.

#### *Hosting the Olympics and exploring cultural narratives*

The 1992 ‘hometown’ Barcelona games inspired Garcia; the city had the courage to put the centre as a stage for the spectacle, telling the story of the city and the contemporary narrative. By this they made the city and the sports equals and the Olympics became a catalyst for urban change. Mexico did something similar in ‘68 they combined showing the history and traditions with contemporary advancedness in e.g. the logo, graphics, banners, uniforms etc. and make it locally distinct, as well as, as show off their culture. However often Olympic

cities conform to branding rules, excluding the local narrative, talent and culture.

London also tried it; they for example organized an intervention in public space by inviting extreme action performers to take over the city – and relying heavily on social media to share and tweet pictures of it around the world, branding their icons and spaces.

The Olympics are a global event and a highly media-based experience, and media is based on exclusive rights, thus being top-down and inflexible. The Olympics also have a historic context being a centenary movement based upon a symbolic narrative. Lastly it includes a localised festival(s) and live experience much more rooted in local communities, which is much more bottom-up, flexible, and inclusive. The challenge is to bring those extremes together in one model. This is still (partly) failing, as the huge event is not yet enough connected to the cultural side, and what it can bring to the people and cities involved. Additionally, research shows the local cultural events are often not matched with the mega event of the Olympics in the minds of people.

Are we in need for an alternative model for the Olympics, one that is able to match the global exclusiveness with local inclusiveness? Because



although the start up is open and inclusive, what happens when the official part starts? All of a sudden it becomes all exclusive and closed for many, mainly local inhabitants. Local communities often feel left out. Use of spaces, streets and symbols is exclusive to those officially involved and behave. Protest or non-commercial use is very much regulated or forbidden. To make a huge event locally distinct or add creativity is as such hardly possible.

London tried to avoid it by creating a logo that could be used for multiple purposes, but also a cultural Olympiad in every of the 13 regions of the UK starting in 2008 and coordinated in London, but organized by locally rooted managers. Next there was a curated London festival, partly filled with the highlights of the events of the regional Olympiad.

#### *Areas of opportunities*

The seminar participants identified four areas of opportunities. The first opportunity is through *social media* which includes local narratives and citizen journalists to highlight the otherwise invisible. Next, it's important to *take risks* because mega events can persuade politicians to take a risk they would otherwise not take, e.g. closing down Piccadilly Circus. The fourth area of opportunity is to *make cultural events part of the media story* by increasing their visibility so others can learn about them. Finally, it's worth it to work cross boundary: show the event, the people and the culture – its history and its future.

#### *Questions and comments from the audience:*

Is branding annoying or profitable? Is the driving force fear to lose the event or real profit? It is annoying as a visitor and the local commercial sector, but it is also a powerful platform in political and commercial sense - a real opportunity to gather a lot of important partners. Should Culture not profit more from this platform/model?

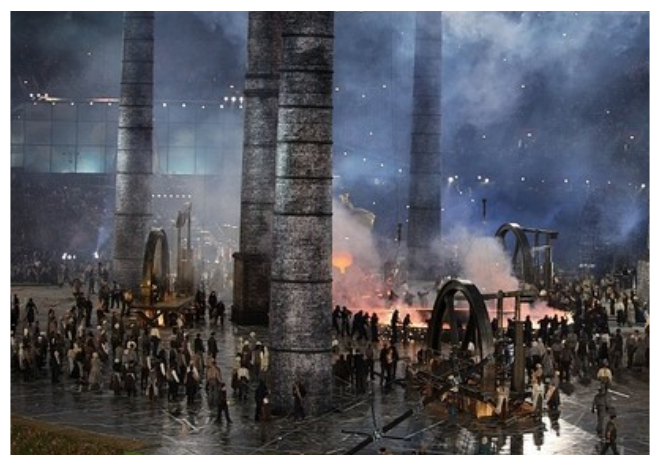
Do you organise one mega event, or for the same amount of money 5 smaller local ones? Or will this mega event stimulate smaller events as follow-ups?

Can culture just assist a mega event such as the Olympics? Or can culture also be the main event? There are currently not many examples, the world expo, which used to be a mega event, is no longer that big and influential, though maybe some film festivals are – at least to some extent, by the global media coverage? However, even in this case, what attracts the attention of global audiences is not the film production itself, but the stars on the red carpet. Therefore the interpretation of the mega events can profit if put in the framework of the mass culture theory.

#### *European Capital of Culture*

Could a mega event model such as the one for the Olympics be an example for the European Capital of Culture (ECoC)? Branding cultural events is a challenge, as culture has a history of doing its own thing, more of less opposite to the idea of this formula. Though, as there is no formula used at the moment, it could help the process needed to make the it a truly global event, and also it can inform on the dos and don'ts when trying to include local communities. There is no similar formula, applicable for the cities, and it would be valuable for them, as a framework to organize the whole process.

A community involving process will often be a catalyst for having different groups and communities talking to each other. So where is the compromise between formula & knowledge and local management & community? Can those events be a catalyst for real, long-term change? Huge media attention and branding brings the attention you need for radical change, the scope is wide and the narrative strong. But should ECoC be perceived as an international event? Or should it have more of a national/local impact? At the moment the media model of ECoC is not strong, so right now it is easily a failed attempt to global success.



London Olympic Games 2012  
Opening Ceremony



## Digital interpretative resources for Museums and Galleries

### Chair

Anne Krebs, Louvre Museum, France

### Speaker

Jane Burton, Tate Modern, United Kingdom



### Description & Outcomes

What do we actually know about the role and use of technological devices as interpretative tools in museums and galleries? Are they building a different image visitors have of these places and the collections they house? By developing such tools what are the main objectives? Will their existence and use improve accessibility and enlarge the audience?

The seminar, led by Anne Krebs from the Louvre Museum and Chair of the ENCATC Thematic Area “[Museums in Europe](#)”, began with a brainstorming among participants to explore how they felt about technology devices in museums. Questions raised in the discussion included: Do technical devices inhibit the imagination? Do they overshadow the collections they are intended to highlight? Are visitors’ movements through the collection controlled by the device? Are these devices meant to be entertaining? Do they isolate visitors from engaging with one another?

To answer some of these questions, Ms. Krebs used the Louvre as an example and how it uses digital interpretative resources in its spaces during her presentation entitled “Multimedia Devices and Their Audiences.” With approximately 60,600 square meters of floor space to display its collections to the public, the Louvre museum uses technology devices to support learning and access. Collaborating with the Centre Pompidou (Paris, France), the Louvre

Atlanta (USA) and the [Louvre-DPN MuseumLab](#) (Tokyo, Japan), they were able to create and experiment tools to encourage intellectual stimulation during the museum visit. But what would be visitors’ reactions to these devices? Would they be accepted? Are there benefits to using them?

To answer these questions and uncover the potential benefits derived from these tools, over the course of six years, the Louvre conducted 17 studies including interviews, observations and questionnaires. They also tracked almost 10,000 visitors with RFID tags to see how they moved while using the devices. What were the results? Researchers found an overall positive reception of the devices that resulted in the global confidence in the museum. Not surprisingly, reactions were different according to age. Younger people (ages 12-30) found the devices to be fun and engaging while older users (50+) appreciated the devices for the learning experience to have more information about the artwork. Visitors felt they had a more intimate relationship with the museum after using the devices, thanks to an “expert” and lively mediation. They felt accompanied into a deeper contextualization and understanding of the collections due to the richness, variety and form of the information delivered. Experience with the devices was also appreciated for learning and memorising the artworks and their location thanks to the art reproductions on the screens. Finally, digital interpretative devices improved looking at the artworks, by learning or deepening the formal and

stylistic codes, thanks to the technological options. But, in a general perspective, multimedia devices do not transform the cultural paradigm according to visitors' profiles and representations: they are mostly appreciated by traditional visitors and useful to them; they do not transform the image and the relationship to museums for visitors who are not familiar with cultural facilities or distant from them.

What can these tools look like? They range from mobile phone applications, audio, video, touch screens, and video games. Each device is used for a specific objective. Ms Krebs categorized them into five groups: visit guidance, analysis and comprehension, creating and expressing one's opinion, gaming, and "on the web." With so many options now available to visitors, some seminar participants expressed concern that these devices could distract visitors and take away from the museum experience. However, the studies conducted at the Louvre found, for example, a positive and significant statistical link between time spent in front of a device and time spent in front of a nearby artwork.

Ms Anne Krebs was joined by Jane Burton from the [Tate Modern](#) production team to explain how it uses digital means to communicate art. She cited examples of engaging visitors in conversation via [Twitter](#) during their visit, [TateShots](#) – a live broadcasting of artist performances, and iPhone apps and games. She said that the use of these digital resources combined with the Tate Modern's marketing strategy contributed to the institution's attraction power.

Museums will have to keep up with visitor expectations. With digital interpretative tools widely available today in many museums and galleries, it will be crucial to stay on top of rapidly changing technology since studies have also shown visitors expect quality technologies to be at their fingertips. Museums should also not be overwhelmed by the number of digital choices available. Faced with so many options, inspired and influenced by examples of their uses, Ms. Burton's final advice to other museums looking to invest in these digital interpretation devices is to find their own path – not imitate. Each museum and gallery has its own unique context and means and there's a device that is just right for the needs of their collection and audience.



Demo at the British Museum using a multi-touch table and mobile devices.



A station to download visit map and audio guide of the visitor's choosing at the "Turner et ses peintres" at the Grand Palais in Paris.

This can be downloaded on to a music player, Bluetooth or USB or mobile device for 3€.

## Peer to peer, developing creative entrepreneurship through peer to peer networking

### Chair and speaker

Siân Prime, Goldsmiths, University of London, United Kingdom



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### Description & Outcomes

Before beginning her presentation, Siân Prime, chair of the ENCATC Thematic Area "[Culture and Creative Industries](#)", showed seminar participants a picture of a road – a long road with sharp turns and steep hills. Participants, when asked what they thought this could represent, they answered "speed", "life" and "hardship". In fact, for Professor Prime's students this is how they see their future – some see it as a difficult, bumpy road, others as exciting, full of unknowns and dips followed by heights and it's her job to make them feel comfortable with this reality, and to map the road and navigate it safely.

Why do so many artists give up on their careers too soon? According to Professor Prime, Director of the MA "Creative and Cultural Entrepreneurship" at Goldsmiths, University of London, many artists with a promising career abandon their dream due to frustration, or "burn out" - not a lack of talent. These feelings of frustration stem primarily from money and isolation. First, it's expensive to be creative. Second, being an artist can be a lonely profession; they must overcome isolation to build a strong network of business contacts and a customer base. Thirdly, it can be difficult to retain confidence. In view of these challenges, how can educators better support and prepare artists to break into the market, sustain their practice and cope with the obstacles that lie ahead? More simply, how can educators work with their students to ensure that the skills and practice developed in education, can make an impact?

To provide an example to seminar participants of how to better support these students, Professor Prime spoke of her many years of experience working at NESTA, an endowment with a mission to stimulate innovation, through helping people and

organisations bring great ideas to life by providing investments and grants and mobilising research, networks and skills. While there, she mapped graduates' progress and noticed the struggles they encountered and their frustrations. Many recent graduates were conflicted between making a reasonable living and producing work that answered to the desires of the commercial market. This idea of commercializing work might equal "selling out" and undermining their artistic vision resulted in decreased motivation, fear, and frustration. The view, of the team at Nesta, was that commercialization did not need to mean dumbing down the creative offer.

With her colleagues at NESTA, Professor Prime developed a training programme to help creatives become more comfortable with commercialization become more aware of their entrepreneurial potential, from that training programme a methodology was developed that has been made available via a Creative Commons licence for anyone to use. In developing the methodology, an action research programme was created, and the Creative Pioneer Programme at Nesta advertised the opportunity across the UK for recent creative graduates to gain support and also input in to the new approach. The Creative Pioneer Programme selected on talent, on their potential to see a commercial strategy for their work, able to contribute to the knowledge/social/creative economies and their ability to work in groups. For this programme to be success Professor Prime and her colleagues had to find the most promising graduates, support them through a training programme that would help guide them to develop a new business model along with mentoring/coaching support. For this to work, the students also had to be open to taking risks, engaging in a new network, accept criticism and operate professionally and honestly. With her colleagues, they had to identify the value in the creative businesses they were looking at, making the intangible tangible and develop a business model with the artist. Principles stressed perceived taboos in the art world: focus on ambition, money as a good measure of success, developing business and people skills. No artist was going to make it if they stayed isolated in their existing networks and refusal to open their work to the commercial market demands.

With this background, Professor Prime invited seminar participants to engage in two very hands-on



exercises. This part of the seminar encouraged participants to consider how to move creative thinking skills in to entrepreneurial thinking, it encouraged educators to consider how they could integrate visual thinking and brainstorming techniques in to their teaching style.

#### *The meaning of money*

When participants walked in the room at the start of the seminar they perhaps, noticed two very long pieces of tape forming a Cartesian plane.

Peer to peer, developing creative entrepreneurship through peer to peer networking Professor Prime explained the y-axis represented “money” and the x-axis “meaning.” “Where do you stand?” she asked the participants. Everyone took their place where they felt comfortable balancing the quality of meaning and the amount of money earned. Participants were asked to explain why they stood where they did. How did it feel? Are we in control of the money and meaning? How easy is it to move around and change the value of meaning and money? This exercise is something that had been developed by Erich Poetschacher, and is used to show the values of the participants (students) as well as reveal any beliefs they may have about the potential to marry creativity and commerce.

#### *Landscape modelling*

The second hands-on exercise required for a long white sheet of paper to be rolled out across several tables. During the first round, participants were invited to write, draw and express what their key issues impacting creative entrepreneurship currently. On the paper emerged: crisis of meaning, power shifts, ethics, corruption, people, technological diversity, advertising, and human resources to name a few.

The exercises’ second round had participants putting post-its of different sizes next to each issue, writing what opportunity, bad or good, could come from each key issue on the table. This enabled participants to move from their personal aspirations (in the first exercise) to seeing themselves in a wider context, not just the Political, Environmental, Sociological, Technical and Legal aspects, but the ecosystem of the creative industries. Through making it a group exercise students/participants are able to gain new perspectives, and after having mapped the external opportunities and potential obstructions participants are able to review their goals and ambition to start to create a realistic plan.



## Innovative training approaches and methodologies in performing arts management teaching

### Chairs

John Harris, Associate Director, Goldsmiths, University of London, London, United Kingdom

### Speakers

Blanka Chladkova, Vice-dean and Head of Theatre Management Department at Theatre Faculty, Janacek Academy of Music and Performing Arts in Brno, Czech Republic

Svetlana Waradzinova, Head of Arts Management Department at Academy of Music and Dramatic Arts, Bratislava, Slovakia

Hana Krejci, Assistant Professor of Theatre Management Department at Theatre Faculty, Janacek Academy of Music and Performing Arts in Brno, Czech Republic



### Description & Outcomes

The seminar on “Innovative Teaching Approaches and Methodologies in Performing Arts Management Teaching” became a framework for ENCATC members and interested stakeholders that are working in the field of the performing arts management education. As the newest of ENCATC’s Thematic Areas, [“Performing Arts Management”](#) (established in 2011) is still quite young and the conference offered a perfect opportunity to organise a second meeting to attract more newcomers.

One of the Thematic Area’s co-chairs, Svetlana Waradzinova, gave a brief background introduction about Thematic Area, its objectives, the first meeting in Helsinki 2011, and the pilot workshop on teaching methodologies that was presented in Brno in 2012 together with Anne Havukainen from Mikkeli University of Applied Sciences in Finland and Sanja Petercic from Singidunum University in Belgrade, Serbia. Next, the floor was opened to the participants to present themselves and express their motivations for joining this ENCATC Thematic Area.

Once the profile of the seminar participants was established, John Harris, specialist in management and corporate training and coaching, led a group

discussion and debate on how to define the focus of future teaching workshops and seminars. The group came up with four key questions to assist them in their recommendations: What is the difference between academies and universities? What is the student’s profile? Can we establish any qualification frameworks? How can we best take advantage of knowledge alliances?

Discussion brought different perspectives and examples of key elements in the educational process. These views tended not so tied to the organisational platform of study programmes (i.e. whether they are part of large universities or whether they are implemented in the academies together with artistic study programmes), but linked to the historical and geographic context of performing management education.

#### *Praxis, practitioners and pedagogy*

Several US models cited in the seminar discussion heavily implicate practice into their programmes thanks to educators from the United States attending the ENCATC Annual Conference. Students of theatre management at DePaul University are employees of the theatre during their studies and as

such have a precisely defined job description. They are fully involved in the production, creation, and management of the theatre. Students of the MA study programme at Carnegie Mellon University participate in internships in professional theatre institutions while their lecturers are responsible for connecting theoretical education with praxis.

On the other hand, a representative from INTERSTUDIO Innovative Programs in Culture explained how students are taught by teachers who are either former or present professionals of performing arts management. The lectures are sometimes based more on storytelling than on methodology and case studies. This example also stirred debate on to what extent should a practitioner be a pedagogue and furthered discussion on the duality between theoretically oriented educators and practitioners geared to cultural management.

A participant from Iceland reported on the creation of a new bachelor's degree program, which should be strongly focused on project management and the praxis based education with a minimum of lectures on one hand and maximum of on-line resources on the other hand.

An example from Poland shifted the group's attention to the study programme's focus. In some countries study programmes are mostly concentrated on cultural studies (philosophy of culture etc.) and not on cultural management. This "focus" can impact the balance or existence of mixing practice and theory and brings again into question what is needed to educate future performing arts managers.

#### *Student attitudes and influence*

The group also discussed student attitudes and how they can influence teaching, workshop performance and internships. The concept of teaching is greatly

influenced by student attitudes. For example, in Poland students expect more passive involvement and it can be challenging when they are in a workshop that requires active engagement. In the end, students often accept this way of participation and they start to be more active and self-directing during the education process. A student's attitude is also very important and a factor for success during an internship. For example, students have encountered such challenges such as the host institution having trouble to define context of the trainee's tasks which can be a destabilizing experience (of course, we have to take in account the environment of the institution providing the internship: location, culture ambience and the market development). The discussion flowed to focus on how internship organisations are structured, involve trainees, and what should be the role of the lecturer when mentoring or supervising their students during the internship.

#### *Conclusion*

The seminar's discussion and enriching examples from the participants offered different teaching methodologies in different countries and opened new perspectives. The seminar concluded by raising more questions in addition to the guiding questions identified at the beginning of the seminar: How to better assess a student's internship experience with the host institution (hard skills and soft skills)? How can this assessment be used by a teacher or a mentor when teaching? The "Performing Arts Management" Thematic Area will continue to work to elaborate on these questions and more as they organise future meetings, seminars and workshops.



Thomas Hawk  
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## Study Visits

Inviting conference participants to acquire first-hand experience and speak with London-based cultural managers and operators, ENCATC organised seven study visits to some of the city's flagship cultural centers and players that included: the British Council, the Asia House, the Tate Modern, the Stephen Lawrence Centre, Cockpit Arts, Trinity Laban Conservatoire of Music and Dance, and Sadler's Wells Theatre.

These organizations were chosen for their renowned reputation as a key cultural player and to compliment the conference's theoretical knowledge and examples presented in the framework of the three themes or the themes of the Thematic Area seminars. This was an opportunity to open a dialogue about real practices, methodologies, policies and initiatives being implemented in UK's cultural field. Furthermore, the study visits were an occasion to network with UK cultural operators, open new perspectives and foster intercultural dialogue and mutual understanding between cultural stakeholders from over 39 countries.



**The British Council** creates international opportunities for the people of the UK and other countries and builds trust between them worldwide. The British Council is on the ground in six continents and over 100

countries bringing international opportunity to life, every day. Each year it works with millions of people, connecting them with the United Kingdom, sharing their cultures and the UK's most attractive assets: English, the Arts, Education and British ways of living and organising society.



**Asia House**, the leading pan-Asian organisation in the UK, exists to build dynamic links with Asia, important now more than ever. By providing unique insights into culture, policy, business and education, Asia

House promotes informed understanding and the mutual exchange of ideas, building stronger relationships between the diverse communities of Europe and Asia.



**Tate Modern** houses the UK's collection of modern and contemporary art from 1900 to the present day and hosts special exhibitions and events. The Tate Modern forms part of the Tate group (together with

Tate Britain, Tate Liverpool, Tate St Ives and Tate Online). It is the most-visited modern art gallery in the world, with around 4.7 million visitors per year.



**Stephen Lawrence Centre** was built in memory of the aspiring architect student murdered by a racist gang. The Centre was designed by architect David Adjaye and the annual Stephen Lawrence Prize, was

established by the Royal Institute of British Architects in Lawrence's memory. Since then, thousands of young people from all over the United Kingdom have attended programmes ranging from evening music courses to long-running basic skills training.



**Cockpit Arts** is an award winning social enterprise and the UK's only creative-business incubator for designer-makers. Since they first started in 1986 they have helped thousands of talented craftspeople to grow their businesses, many of whom have gone on to achieve national and international success.



**Trinity Laban Conservatoire of Music and Dance** is the UK's only conservatoire of music and contemporary dance. Leaders in music and contemporary dance education, they also provide exciting opportunities for the public to

encounter dance and music, and access arts health programmes. The unequalled expertise and experience of their staff and their world-class facilities are housed in landmark buildings.



**Sadler's Wells Theatre** is the UK's leading dance house, uniquely dedicated to bringing the very best international and UK dance to London audiences. They are committed to producing, commissioning and

presenting works of the highest standards, crossing the boundaries between different art forms. From contemporary dance to tango, hip hop to flamenco, tap to kathak, choreographers are reinventing dance and undertaking bold collaborations with visual artists and musicians. Sadler's Wells is playing a leading role in making this happen through the commissioning of new work. In the past five years we have commissioned and co-produced almost 70 productions.

## Teaching Methodology

As a network of educators, the conference's Teaching Methodology Session proposed new ways to use video in the classroom and to provide students with entrepreneurial tools to 'map their future' and develop an understanding of the value of an entrepreneurial approach to research, work and careers. Led by ENCATC members from the University of Barcelona and Goldsmiths, University of London, both parallel sessions offered practical examples that educators and trainers could immediately integrate in their daily teaching methods.

### Videos as a teaching tool



Technology is advancing so rapidly that it can seem hard to keep up, let alone this rapid pace can be intimidating to those unfamiliar with the latest technologies. The overwhelming popularity of video sites like YouTube attests to society's preference for visual information. How can cultural management and cultural policy educators take advantage to best use this attractive tool in their classrooms?

In today's interconnected world, academics and professionals from different cultural fields and countries can and should benefit from one another's experience, practices and knowledge in order to use and adapt the best technological practices for their educational needs. This implies that different teaching tools (taken from both the theoretical and practical field) should be mixed together to stimulate innovative thinking through case studies, research visits, stimulation games, and videos.

As a cultural management professor who has long been using videos as a teaching tool, ENATC

member Lluís Bonet from the University of Barcelona shared his experience and useful practices. The first objective of the video teaching methodology is to immediately stimulate discussion and increase complexity during the debate at hand. This can be done by a professor showing a video during the lecture or by having students integrate video into their presentations.

The next step is to actively involve students in the selection and evaluation of useful videos in order to create a shared database. In this phase, it is important to use and trust the students' knowledge about technology, online video best practices, and their previous experience with sites like YouTube and Vimeo..

In the final step, with examples from both teachers and students and with a developed video database, students can be engaged in the production of their own videos. Not only does this provide them with a new skill set of preparing, producing, filming and editing content it also invites them to the discussion on the management of arts and culture.

### Examples of video teaching tools

*"Cultural Box is a virtual video library specialized in management and cultural policies devised by the Cultural Policy and Management Program of the University of Barcelona. Its aim is to make a large catalogue of online videos available to the professionals in culture. Thanks to the search engine and an exhaustive selection process, it becomes easier to locate all kinds of reflections, experiences and good practices of institutional advertisement in support of culture. Each file contains a summary of the video, technical information, a link to the Connect CP curriculum vitae of those professionals who take part in it, as well as a direct link to the original portal for the complete visualization of the video. Our idea consists in sharing this resource freely among all professionals, students or experts interested in the matter."*

Visit [Cultural Box](#) (available in English, French, Spanish and Catalan).

See professor Bonet's [blog and teaching video collection](#) here (available in Spanish only).





### Synapse Workshop

Annual Conference participants were treated to a unique presentation and workshop experience with [Synapse](#). Developed by Goldsmiths, University of London's Institute for Creative and Cultural Entrepreneurship (ICCE), this programme is a teaching tool aimed to develop the skills that best prepare students before entering their industry. Through Synapse's explorative and practical workshops students develop an entrepreneurial toolbox of skills that will complement the creative and academic development, and enhance the potential for future employability. This is not the same as the tools for enterprise 'start up' but a means for students to think about their future and the impact they would like to make.

ICCE launched the Synapse workshop programme in May 2010. To date, Synapse has delivered over 225 hours of workshops to over 1,000 students from departments across Goldsmiths including Theatre & Performance, Media & Communications, History, Psychology, Sociology, Visual Cultures, Design and Computing. ICCE makes the assumption that all disciplines are creative and that the workshops are appropriate for all Goldsmiths students, regardless of discipline or pathway.

One of the Synapse facilitators, Sian Prime, Director of the MA in Creative and Cultural Entrepreneurship at ICCE, enthusiastically led the group to participate in some exercises that arts and cultural management educators could use with their students. She also provided participants with ways to help students "map their future" and develop an understanding of

the value of an entrepreneurial approach to research, teaching and work. There are three main workshops developed for Synapse:

#### *Should I stay or should I go?*

[Fantasy to reality. How to engage people in your vision]. Offering participants tools to map their preferred future, consider how they could generate income, what is their creative offer and to be able to consider some steps towards the impact they want to make.

#### *Evidencing your future*

Offering participants the tools to articulate the features and benefits of their work, and to express the effect that they want to have, on who, and to develop the steps that will lead them there.

#### *What's it worth? Depends who's asking.*

*Offering participants the tools to help them find the people that are most likely to support their work, how to better influence people to work with them and to understand how to find out the worth of their work.*

The experience left participants not only with tools and ideas that they could immediately use and adapt in their classrooms, but it was also an opportunity for them to reflect on developing a creative and entrepreneurial mindset.



## Project Presentations



Steven Worster. CC BY-ND 2.0

ENCATC also wanted to give the floor to our members and stakeholders to share their projects, publications and research trends in the field of cultural policy and cultural management.

### CREA.M (*Creative Blended Mentoring for Cultural Managers*)

As the project leader Barbara Tieri, from the Istituto Luigi Sturzo in Italy, presented the CREA.M project. This project, supported by the European Commission's Lifelong Learning Programme, began in December 2011 with the aim to develop and test a mentoring kit deployed into learning outcomes to foster creativity and entrepreneurial skills, based on the mapping of competences needed in the cultural sector. Targeting cultural professionals and especially those with precarious job situations, the project foresees a pilot testing phase for the creative blended mentoring kit which is designed to be in person and complemented by an online platform for mentors and mentees. The project will run until November 2013 with a final conference organized in Belgium alongside the 21<sup>st</sup> ENCATC Annual Conference.

Learn more about the [CREA.M project](#)

### The Dutch Art Index

Marielle Hendriks, Head of Projects at the Boekman Foundation, study centre for arts, culture and related policy, presented the Foundation's new project, *The State of Culture*. She explained the ideas, challenges and difficulties in developing this ambitious project to become a national independent platform for discussions about arts and culture, figures, and trend studies. The platform also strives to be a place to look towards the future and foster thinking that will impact culture in the long-term. The platform has two components: a national arts index and a publication series called "*The State of Culture*". Over time the ambition of the project's two founding partners, the Boekman Foundation and the

Social and Cultural Planning Office, is to expand the cover to a European State of Culture.

Learn more about the [Dutch Art Index](#) project.

### Strategic Management in the Arts

Dr. Lidia Varbanova from presented her latest publication, *Strategic Management in the Arts*. This publication looks at the unique characteristics of organisations in the arts and culture sector and shows readers how to tailor a strategic plan to help these diverse organizations meet their objectives. She explained how strategic management is an essential element that drives an organisation's success, yet many cultural organizations have yet to apply strategic thinking and entrepreneurial actions within the management function. In her work, she has reviewed the existing theories and models of strategic management and then related these specifically to cultural organisations.

Learn more about this [publication](#).

### Confucius Institute

Annie Guo from the Goldsmiths Confucius Institute for Dance and Performance presented this latest member of the Confucius Institutions, of which there are currently over 300 in the world. Having the approval from the Office of Chinese Language Council International (Hanban), the Goldsmiths Confucius Institute was founded in collaboration with the Beijing Dance Academy. It will provide classes spanning both Chinese education as well as short courses for both professional and amateur performance enthusiasts, covering Chinese classics, Chinese traditional folk dance, contemporary dance, health and fitness dance and much more. The Institute also offers series of courses in the arts around Chinese culture like martial arts, opera and musical instruments.

Learn more about the activities and courses offered by the [Confucius Institute](#).

## Scientific Committee

The Scientific Committee 2012 of the 20<sup>th</sup> ENCATC Annual Conference “Networked Culture” was a provisional scientific committee who defined the conference’s structure and themes, selected speakers and facilitators, and defined the cultural programme and study visits. Some of its members were also involved in the review of abstracts and papers submitted to the 3<sup>rd</sup> Annual ENCATC Research Session.

### CHAIR OF THE SCIENTIFIC COMMITTEE

**Cristina Ortega Nuere, President**

Institute of Leisure Studies, University of Deusto, Spain

### MEMBERS OF THE SCIENTIFIC COMMITTEE

**Blanka Chládková**

Janacek Academy of Music and Performing Arts in Brno, Czech Republic

**Giannalia Cogliandro Beyens**

ENCATC Secretary General

**Fabio Donato**

University of Ferrara, Italy

**Manuèle Debrinay-Rizos**

Ensatt- Ecole Nationale Supérieure des Arts et Techniques du Théâtre, France

**Carla Figueira**

Goldsmiths, University of London, United Kingdom

**Gerald Lidstone**

Goldsmiths, University of London, United Kingdom

**Siân Prime**

Goldsmiths, University of London, United Kingdom

**Jaakko Pitkänen**

Mikkeli University of Applied Sciences, Finland

**Annick Schramme**

University of Antwerp, Belgium

## About the organisers

# encatc

**ENCATC** is the leading European network on Arts & Cultural Management and Policy education. Founded in 1992, it is a membership non-profit organisation gathering over 100 Higher Educational Institutions and cultural organisations in 39 countries. It holds the status of an official UNESCO partner NGO and of observer to the Steering Committee for Culture of the Council of Europe.

ENCATC is a long lasting platform for academics, researchers, students, cultural operators, artists, and policy makers as well as the wider public. It was founded to exchange ideas, to structure and deliver accurate information and facilitate transnational and transectorial partnerships.

Through eight Thematic Areas, a wide range of activities, events and projects, ENCATC contributes to the professionalization and sustainability of the cultural sector. Together with the Thematic Areas, ENCATC also stimulate innovative thinking by researching trends and developments that affect the future of arts and culture, by supporting businesses and organisations with strategy development by means of scenario planning, and by developing new curricula, services and business concepts based on these scenarios. The eight ENCATC Thematic Areas focus on: Creative & Cultural Industries, CCI - Heritage - Cultural Indicators - Museums and Audience Policies - Culture External Relations & Cultural Diplomacy § Urban Management and Cultural Policy - Arts & Health - Performing Arts Management.

Our main activities include *developing and influencing policies* by engaging in advocacy actions by providing expertise, meeting with institutions and giving public speeches; *networking* by providing educators, researchers, students, artists, cultural operators and policy makers with a number of opportunities to meet, initiate long lasting partnerships and projects, exchange experiences, curricula, methodologies, pedagogy and practices; *building capacities* with offers to our members opportunities to enhance and strengthen their knowledge, skills, competencies and abilities through a wide range of activities and projects; *strengthening the European research area* by promoting access, publish and widely disseminate research in arts and cultural management and policy; and *building knowledge societies* by transforming information into knowledge by creating, collecting and disseminating information inside and outside the network through a number of tools and products.

# Goldsmiths

UNIVERSITY OF LONDON

Internationally renowned for their creative and innovative approach to teaching and research, at **Goldsmiths** they offer undergraduate, postgraduate, teacher training and return-to-study opportunities in subjects covering the arts and humanities, social sciences, cultural studies, computing, and entrepreneurial business and management. They're in the world's top 100, and the UK's top 20, universities for the arts and humanities, and are ranked ninth in the UK for world-leading 4\* research (Research Assessment Exercise 2008). Their academic excellence is illustrated in their membership of the 1994 Group, which brings together a select number of research-focused universities. They have been part of the University of London for over 100 years. Our unique academic approach comes from the interaction of 15 academic departments, together with a number of smaller centres and units. Many of our former students have become leaders and innovators in their chosen fields. They include Antony Gormley, Mary Quant, Damien Hirst, James Blake, Sam Taylor-Wood, Graham Coxon and Malcolm McLaren.

### Institute for Creative and Cultural Entrepreneurship (ICCE)

**ICCE** delivers enterprise, cultural management and policy education to the creative and cultural sectors, and supports research in to new approaches to business, financial models and management in the Creative Economy. It delivers a range of academic programmes and presents activities and events to promote an environment in which creative and cultural entrepreneurship can flourish. Our approach is to integrate entrepreneurship within the development of creative practices, and to take a creative approach to the development of new businesses and the infrastructure that supports them. For arts and cultural organisations we encourage students to critically analyse current management and policy practice at both micro and macro levels and recognise their potential to create new models and practice for both. ICCE takes the view that Entrepreneurship is the creation of value, this value could be social, aesthetic or financial, and that when entrepreneurial activity is strong the three strands are interwoven.



This outstanding international conference was organised by ENCATC in close cooperation with Goldsmiths, University of London.

This event was held under UNESCO's patronage and done with the support of the European Commission, Culture Programme.



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 organization in over **40 countries**. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy in higher education and to create platforms of **discussion and exchange at the European and international level**.



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