ENCATC
The European network on cultural
management and policy

2023 ENCATC Annual Congress
Education and Research Session

CALL FOR ABSTRACTS AND TEACHING DEMONSTRATIONS

NEW Deadline for submission: Monday, 17 July 2023

Dear members and colleagues,

The **2023 ENCATC Congress** will be organised from 11-13 October 2023 as a face-to-face event in Helsinki, Finland. Alongside this major international event, ENCATC will organise the 2023 Education and Research Session on **Thrusday, 12 October 2023.**

You are invited to submit an **abstract** and/or **teaching demonstration proposal**. Proposals from any relevant discipline will be considered, provided that they make an original academic and professional contribution to the study and practice of cultural management and cultural policy.

TOPICS OF INTEREST

Contributions could be related, but not limited to the following tracks:

1. **General track: Artificial Intelligence: impact on cultural policy, management, education and research**

AI is influencing cultural policy in various ways. For instance, AI-powered tools can provide policymakers with insights into the cultural and creative sector's economic impact, helping them make informed decisions about funding and support. Additionally, AI can assist policymakers in identifying and addressing issues related to diversity, equity, and inclusion in the cultural sector. AI is also transforming the management of the cultural and creative sectors. The use of AI and digital technologies has indeed revolutionized the cultural and creative industries (CCI) (Caramiaux, 2020; Murphy, 2019; Pisoni et al., 2021) and their link with other sectors and fields. It has disrupted their value chains (Fuglsang, 2023), triggering new cultural policy and management reflections (Robinson, 2020; Townse, 2020), and offering new educational opportunities and threats that need to be further explored in terms of their ethical and educational approaches (Malik, Tayal & Vij, 2019). AI-powered tools can analyze data on consumer preferences and market trends, helping cultural organizations make informed decisions about programming, marketing, and audience development. Moreover, AI can automate administrative tasks, freeing up time for creative professionals to focus on their craft. The whole cultural and creative sectors are therefore experiencing an unprecedented opportunity for innovation but also on reflection on the potentialities and threats of these technologies. AI is changing the way we learn about and engage with culture. For instance, AI-powered tools can enhance the learning experience by providing personalized recommendations, feedback, and assessment. Additionally, AI can help educators in the field of cultural management and policy design and deliver more effective and engaging

educational programs. Finally, AI is revolutionizing research in the field of cultural management and policy. AI-powered tools can analyze large data sets, identify patterns and trends, and generate insights that can inform research and scholarship. Moreover, AI can enable new forms of interdisciplinary research by facilitating collaboration between cultural researchers and experts in fields such as computer science, engineering, and data analytics. In conclusion, AI is having a profound impact on cultural policy, management, education, and research. As AI continues to evolve, it will undoubtedly play an increasingly critical role in shaping the future of culture and creativity.

The contributions to this track could address, but are not limited to, the following topics:

- Opportunities offered by AI as a tool for innovation and growth in the cultural and creative sector
- How CCIs are experimenting with AI-powered tools and technologies to enhance learning and creativity
- The ethical, legal, and social implications of AI in cultural policy, management, education and research
- Best practices and successful case studies in AI-powered culture, policymaking, education and research

A special issue of the *European Journal of Cultural Management and Policy* on this topic will potentially be organized, welcoming papers presented at this general track of the ENCATC Education and Research Session.

Main references

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Towse, R. (2020). Creative industries. In *Handbook of Cultural Economics, Third Edition* (pp. 137-144). Edward Elgar Publishing.

2. The Ecosystem of Hospitality – Not without Culture and Creativity!

Chairs: Harald Pechlaner, Katholische Universität Eichstätt – Ingolstadt, Germany; Julian Philipp, Katholische Universität Eichstätt – Ingolstadt, Germany; Lucia Marchegiani, Università degli Studi Roma Tre, Italy, and Michela Marchiori, Università degli Studi Roma Tre, Italy.

In a time of increasing global challenges and crises, of multiple parallel developments and trends, and of social systems that are as complex as never before, traditional spatial management approaches such as destination management or location management are proving not only to be limited, but also to be ineffective to face the rising negative side effects such as overtourism, non-sustainable developments, unequal power distributions, negligence of stakeholder interests, or local protest movements (Dodds & Butler, 2019). Additionally, global megatrends such as digitalization, globalization, urbanization, demographic chance or climate change, and changing behaviors on the demand side concerning sustainability, authenticity or individuality are forcing cities and regions to recalibrate their strategies and approaches (Philipp & Pechlaner, 2023). From a different perspective, space has become more relevant in the development of cultural and creative initiatives (CCI), as cultural and creative organizations are exploring new approaches that emphasize the participation of different audiences and valorize the territorial dimension (Biondi et al., 2020). Hence, more holistic and integrated management approaches are needed.

The Ecosystem of Hospitality is a recent proposition in this direction and centered around visitors, target groups and stakeholders, with local and regional culture and creativity being of particular importance (Pechlaner et al., 2022; Philipp et al., 2022). Culture and creativity are one aspect among others that constitute identity, which strengthens the coordination of actors and stakeholders as it creates a sense of specific actions (Borin & Juno Delgado, 2018). Within CCIs, cultural heritage holds an intrinsic value and promotes meaningful cultural experiences that enhance the authentic understanding of the local identity and could strengthen social cohesion among different audiences. Furthermore, the culture of hospitality promotes appreciation of personal encounters and considers them as vital for the quality of place and space development (Pechlaner, 2022). If embedded in the Ecosystem of Hospitality, the cultural and creative experiences better express the authentic intrinsic value of the cultural object and are more likely to give rise to transformative processes at the micro level, aimed enhanced resilience, behaviors and values.

Among the above-mentioned megatrends, particular attention is to be paid to how AI-enabled technologies influence value co-creation in the hospitality and tourism industry (Konstantinos et al., 2022). With AI rapidly accelerating in recent months, the claim for a research agenda on how the Ecosystem of Hospitality may be impacted by these technologies – which some scholars have been proposing for the tourism sector for some years now (Tussyadiah, 2020) – becomes more timely than ever.

The contributions to this track could address, but are not limited to, the following topics:

- Culture and creativity in network approaches
- From cultural tourism to a new tourism culture
- Local and regional development processes involving residents and visitors
- The role of culture in sustainable tourism development
- Building a spatial identity through culture and creativity
- Coordinating stakeholders and their actions through a common culture and identity
- Commonality and diversity in culture and identity
- The impact of culture on human encounters, authenticity, and quality of life
- Human encounters in the local and regional space
- Authenticity and individualism in tourism destinations
- Spatial adaptations of the ecosystem logic
- Transformative Ecosystems in CCIs
- Transformative nature of CH

- Regional and urban regeneration processes
- AI-enabled technologies' influence on value co-creation in hospitality and tourism

A special issue of the *European Journal of Cultural Management and Policy* has been launched on this topic, welcoming papers presented at this thematic track of the ENCATC Education and Research Session. The call for the special issue can be checked here.

This track is related to the RIC – Research Interest Cluster "Cultural Leadership in Transition Tourism".

Main references

Biondi, L., Demartini, P., Marchegiani, L., Marchiori, M. & Piber, M. (2020). Understanding orchestrated participatory cultural initiatives: Mapping the dynamics of governance and participation. *Cities*, *96*, 102459.

Borin, E. & Juno Delgado, E. (2018). The value of cultural and regional identity: An exploratory study of the viewpoints of funders and cultural and creative entrepreneurs. *Journal of Cultural Management and Policy, 7*(1), 16-29.

Dodds, R. & Butler, R. (2019). *Overtourism: Issues, Realities, and Solutions*. De Gruyter.

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Pechlaner, H. (2022). From Urban and Rural Spaces to Integrative and Transformative Places – Ecosystems of Hospitality as an Expression of Future-Oriented Living Together. In H. Pechlaner, N. Olbrich, J. Philipp & H. Thees (Eds.), *Towards an Ecosystem of Hospitality – Location:City:Destination* (pp. 10-13). Graffeg.

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3. Arts Fundraising and the digital transformation

Chairs: Gerald Lidstone, Goldsmiths, University of London, United Kingdom, and Leticia Labaronne, ZHAW School of Management and Law Center for Arts Management, Switzerland

Fundraising has rapidly professionalized and academized in the last few years. The realm of the arts and cultural sector has not been an exception, even in continental Europe, where arts and cultural organizations still tend to enjoy generous public subsidies. As fundraising gains in strategic importance, fundraising activities become more and more intertwined with other organizational dynamics at the managerial, artistic and ethical level. This track aims to look at fundraising in the arts and culture, with a particular focus on the impact of digital transformation.

In the US and UK online giving in the arts has grown more than other fields of cultural management in the last five years (Turrini et at, 2020). Can the use of digital and social media platforms help "democratize" fundraising for the arts? Does it lead to overall more funds? Recent studies, albeit within a rather European empirical context, underline that crowdfunding constitutes just one more fundraising tool and highlights that it does not yet have a real impact (Borin & Crepin, 2022). Further work in equity crowdfunding has shown that for crowdfunding to be successful it should be based on values such as participation and community engagement (Borin & Fantini, 2023; Borin and Donato, 2022) Does the digital transformation in fundraising helps to better relate to millennial giving patterns and better engage with future audiences? Labaronne (2022) argues that the latter can be also achieved by long-term partnerships with companies that engage in corporate cultural engagement and have a strong digital presence. Further, the use of artificial intelligence (AI) in fundraising may have positive or negative implications. Are there new ethical issues that arise from using AI in fundraising or is it currently at a technical level that is not yet useful for soliciting funds? A further key issue is that fundraising is very culturally specific where techniques and approaches may not transfer across different countries or regions. Can AI or other digital fundraising tools help build philanthropic cultures that do not reinforce western, white patriarchal norms and dialogue?

The following contributions in the form of abstract or teaching demonstration, which deal with the above mentioned topics and overarching questions, but are not limited to, are welcome within this track:

- Research papers and studies that particularly look at the impact and potential of the digital transformation in fundraising for the arts and culture
- Content and curricula in arts management programmes that deal with fundraising for arts and cultural organizations
- Delivery of learning and teaching of fundraising in the arts, strategies and methods that are particularly relevant to these issues at graduate, undergraduate and executive education levels

A special issue of the *European Journal of Cultural Management and Policy* will be potentially organized on this topic, welcoming papers presented at this thematic track of the ENCATC Education and Research Session.

Main references

Borin, E. & Crepin D., 2022. "The use and value of crowdfunding for cultural heritage organisations (L'utilizzo e il valore del crowdfunding per le organizzazioni del patrimonio culturale)". *Il capitale culturale-Studies on the Value of Cultural Heritage*, n. 26, p. 203-230.

Borin, E. & F. Donato 2022, "Equity crowdfunding for cultural heritage: some insights from a French case study", International Journal of Entrepreneurship and Small Business, Vol. 48, Issue 1, pp.10-26.

Borin, E., & Fantini, G. 2023. Participatory Governance as a Success Factor in Equity Crowdfunding Campaigns for Cultural Heritage, Journal of Risk and Financial Management 16, no. 3: 172. https://doi.org/10.3390/jrfm16030172

Labaronne, L. 2022. Corporate cultural engagement. In conversation with Prof. Thomas Girst (Global Head of Cultural Engagement, BMW Group). Cultural Trends, https://doi.org/10.1080/09548963.2022.2156268

Turrini, A., Gallagher, B.k. & Massi M. 2020. **"**The Impact of Digital Transformation on Fundraising in the Arts". In: Massi, M., Vecco, M. , Yi, L. (eds.) Digital Transformation in the Cultural and Creative Industries, Routledge: London

4.   Decolonisation of Cultural Institutions and Curricula on Cultural Management and Policy

Chairs: Maria de Fátima Lambert, Instituto Politécnico do Porto, Portugal, and Brea Heidelberg, Drexel University, United States

Global migration patterns continue to prompt interaction between people from different races throughout the world. While some countries have a longstanding, and often problematic history, of running heterogeneous societies, some homogenous countries are grappling with the impact of increased and sustained migration of multi-racial and multi-ethnic populations for the first time in recent memory. Calls across the world for social and creative justice, more equitable and sustainable cultural practices, and cultural institutions that better reflect the populations they serve have given many within the field cause to pause and examine the managerial, policy, and material implications of continuing to operate in a field built through, upon, and in constant conversation with colonization. Some have chosen to briefly reflect and then return to operating in a system that largely serves them. Others understand the need to create change in this area, but are unsure of what to do or how to get started. This call is for those who have felt compelled to grapple with how cultural organizations and cultural managers can engage in the process of decolonisation and how we might train the next generation of cultural managers to further this work in the future.

The continued need for decolonisation is further problematised by the field's increasing interaction and reliance upon AI (AA, 2021; Zembylas, 2023). If creators and managers of AI have not grappled with the history of colonisation and the need to both dismantle colonised spaces and practices and construct purposefully decolonised ones, then the foundational algorithms and the resulting processes, procedures, and outcomes will further the harm created in the analog world (Noble, 2018).

How far and how fast does AI run when generating narratives that are based upon simulation humankind processes but lacking emotional sense and critical reason? We cannot consider an AI single perspective, closed frame or pattern when searching for human mind simulation. As for humankind diversity, AI should be shaped according to multiple and diverse *modus vivendi*, following cultural heritage and communities' selves.

The aim of this educational and research session is to explore the concept of decolonisation of curricula and cultural institutions, and to examine the ways in which we can ensure that our education system is more inclusive, diverse, and representative of all voices.

Decolonization is a process of dismantling colonial structures, ideologies, and practices that continue to shape our society and perpetuate inequality. In the context of education, decolonisation means critically examining the Eurocentric and imperialist biases that underpin our curricula and teaching practices, and working towards a more equitable and culturally responsive education system. It also means acknowledging the ways in which colonialism has impacted the relationship between the colonised and the coloniser, and how this has shaped the way we view history and culture.

Cultural institutions, such as museums, galleries, and heritage sites, also have a significant role to play in the decolonisation process. They must acknowledge the role they have played in perpetuating colonial narratives and stereotypes, and work to promote a more accurate and inclusive representation of history and culture. This involves not only diversifying their collections but also rethinking the way they present and interpret history and culture.

During this educational and research session, we will discuss the challenges and opportunities of decolonizing curricula and cultural institutions, and explore case studies and best practices from around the world. We will examine how the process of decolonising curricula can be challenging, as it requires educators to unlearn and relearn new ways of teaching, and to challenge the assumptions that underpin their teaching practices. We will also explore the role of cultural

institutions in promoting a more accurate and inclusive representation of history and culture, and the challenges they face in doing so.

Furthermore, we will examine the role of educators, researchers, and cultural practitioners in driving the decolonization agenda, and discuss strategies for creating more inclusive and equitable education and cultural systems. Participants will be encouraged to share their own experiences, insights, and ideas for achieving a more just and equitable society.

The ultimate goal of this research session is to inspire and equip participants with the tools and knowledge to be agents of change in their own contexts, and to contribute to a more just and equitable society. Participants will gain a deeper understanding of the concept of decolonisation, and will be equipped with the tools to critically analyse their own practices and to develop strategies for promoting more inclusive and equitable curricula and cultural systems.

The contributions to this track could address, but are not limited to, the following topics:

- Decolonizing cultural management pedagogy
- Decolonizing cultural management practices (including cultural participation, human resource development, marketing, and executive leadership)
- Decolonizing cultural policy
- Decolonizing immaterial heritage: traditional and oral literature
- Decolonizing through Iconography versus Contemporary Artists' productions
- Decolonizing through literature: teaching foreign language and culture
- Decolonizing History of Aesthetics and Art Theory

This track is related to the RIC – Research Interest Cluster "Decolonisation of Cultural Management and Policy Curricula and Institutions".

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5. Digitization and AI in the cultural and creative sectors in Latin America: connections and peculiarities

Chair: Jaime Alberto Ruiz-Gutiérrez, University of Los Andes, Colombia

The understanding of the context in which culture and creativity develop is an essential element leading to proper cultural management and policy development. Being cultural management a topic traditionally led by developed economies, its application to Latin American countries requires a further step of adaptation to the socioeconomic peculiarities and cultural characteristics of this context (Benavente & Grazzi, 2017; Borin and Rossato, 2020; Borin, Maietti and Rossato, 2020; Vega-Muñoz, Bustamante-Pavez, & Salazar-Sepúlveda, 2019). In the current scenario of increasing digitization and the use of AI and other technological tools and technologies, the reflection on cultural management, policy, and education in Latin America demands a further step, related to how these innovations can be properly applied to CCIs in these countries (Rueda Ortiz, 2022; Vinogradova, E., & Wagner, 2021) and how they are developing in comparison with the broader context of application of AI and digitization to culture and creativity in the world.

To stimulate this debate and advance knowledge on this topic, this track welcomes contributions related, but not limited, to the following research questions:

- What are the peculiarities of cultural management and policy related to digitization and use of AI in Latin America?
- To what extent does the use of digital tools and AI in cultural heritage management strengthen or hinder the identity of communities in Latin American countries?
- What are some best practices for the interaction of the local and international dimensions of cultural policy and management based on digitization or using AI?
- What are relevant case studies of AI and digital tools applied to cultural management educational and training programs in Latin America?
- How are AI and digitization impacting cultural heritage management, policy, teaching, and research in Latin America?
- In which of the creative and cultural industries in Latin America do digitalization processes have the greatest presence?
- To what extent does the use of new technologies and artificial intelligence (AI) contribute to the loss of local distinctiveness and the standardization of management practices in creative and cultural organizations?

This track is related to the RIC – Research Interest Cluster "Management of cultural organizations and (heritage-based) economic development in Latin America".

Main references

Benavente, J.M. & Grazzi, M. (2017). Public Policies for Creativity and Innovation: Promoting the Orange Economy in Latin America and the Caribbean, Available online: https://publications.iadb.org/en/public-policies-creativity-and-innovation-promoting-orange-economy-latin-america-and-caribbean (accessed: 20 April, 2023)

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6. **Technological acceleration and AI impact on skills and competences in the cultural sector**

Chair: Herman Bashiron Mendolicchio, University of Barcelona, Spain

In the unstoppable development of technological progress, the emergence of artificial intelligence already occupies a preeminent position. Its application in different fields of human activity will certainly produce far-reaching changes at all levels: economic, social, and cultural, among others. The educational and cultural sector are called to identify, analyze, and reflect deeply on the challenges that these advances entail, both on the benefits, on the opportunities and on the risks (Santaella, 2021). A specific focus of this session will be placed on the impact that technological acceleration and AI will have on the skills and competences needed in the cultural sector –in cultural heritage, and in different cultural and creative industries– and consequently on the creation of new occupational profiles, new learning processes and new ways of working, researching, and creating (OECD, 2022).

This track aims to explore the role of culture and education in this paradigm change and international reflection, through theoretical contributions, case studies, best-practices and other empirical research approaches.

The contributions to this track could address, but are not limited to, to the following topics:

- What are the specific challenges that AI will have on skills and competences in the cultural heritage sector?
- How will Artificial Intelligence impact upskilling and reskilling of the cultural sector?
- What new occupational profiles will emerge in the cultural sector due to AI?
- How is the education and training sector addressing these challenges in the field of skills and competences?
- What are the responsibilities of the cultural sector in dealing with this technological acceleration?

Main references

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Münster, K. et al. (2021, August, 28 - September, 1) Teaching Digital Cultural Heritage and Digital Humanities the Current State and Prospects. Learning through Virtual Tools: Visit a Place in the Pandemic Era. Paper presented at the 28th CIPA Symposium "Great Learning & Digital Emotion", Beijing.

OECD (2022), "Cultural and creative jobs and skills: who, what, where, and why it matters", in *The Culture Fix: Creative People, Places and Industries*, OECD Publishing, Paris. Available at: https://doi.org/10.1787/1357bbe7-en

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TYPES OF SUBMISSIONS

1. ABSTRACT (1 page, max 500 words). The completed online form must include:

- Title
- Author(s) details (names, affiliations, e-mails of all authors)
- 3-5 key words
- Aim, context and objectives of the research
- Theoretical framework informing the research
- Methodological approach
- Summary of the main or expected results and conclusions
- Main references (not included in the word count)

Please use the online Abstract form to make your submission.

Please consider that presentations will be no longer than **20 min**. Further information will be provided in due course.

2. TEACHING DEMONSTRATION: Teaching demonstrations are intended to provide innovative teaching methods, exchange of curricula, and e-learning interactive tools for the improvement of conventional teaching, as well as project methodology for student-oriented learning, and pedagogical tools to be applied within cultural management and policy. Innovative presentation formats – e.g. case studies, videos, interviews with experts and leading thinkers in the field, artistic works, etc. - are strongly encouraged. Educational and training materials developed in the framework of EU projects are particularly welcome. All proposals for teaching demonstration (max **300 words**) must include:

- Title
- Author(s) details (names, affiliations, e-mails of all authors)
- Topic of the teaching demonstration
- Main content of the teaching demonstration (incl. learning objectives)
- Format of the teaching demonstration
- The new and innovative angle of the teaching method
- Applicability of the teaching method to different course contexts and educational levels

Please use the [online teaching demonstration form](#) to make your submission.

Please consider that teaching demonstrations will be no longer than **20min**. Further information will be provided in due course.

ASSESSMENT OF ABSTRACTS

All abstracts will be assessed by at least two members of the Scientific Committee, based on the following **selection criteria**:

- Consistency of the objectives, approach and argumentation structure
- Methodological rigor
- Theoretical framework and use of the appropriate literature
- Relevance to the field of Cultural Management and Policy, and connection to the main theme of the Congress
- Contribution to knowledge
- Soundness of the conclusions

ASSESSMENT OF TEACHING DEMONSTRATIONS

All teaching demonstrations will be assessed by at least two members of the Scientific Committee, based on the following **selection criteria**:

- Consistency of the objectives, approach and argumentation structure
- Relevance to the field of Cultural Management and Policy
- Connection to the main theme of the Congress
- Contribution to knowledge
- Innovative characted of the proposal

FURTHER GUIDELINES

The proposals for abstracts and teaching demonstrations can be submitted in English. All **oral presentations** of accepted papers and teaching demonstrations must be delivered in **English**.

Please consider that approved works can only be presented if an author or a co-author is registered to the Congress' main programme.

Each author may submit **one proposal only as the main author**. There is no limitation for the participation as a co-author.

IMPORTANT DATES

- **Monday, 17 July 2023:** NEW Deadline for abstracts and teachings demonstration proposals.
- **Monday, 17-25 July 2023:** Authors are communicated the selection.
- **Monday, 31 July 2023:** Deadline for participation confirmation.
- **Monday, 4 September 2023:** Final papers are due (5,000-7,000 words, only for abstract sessions; further guidelines will be provided in due course).

SUBMISSIONS AND CONTACT POINT

All proposals should be completed through their respective online forms. Any questions regarding the Education and Research Session of the ENCATC Annual Congress should be e-mailed to Ms Isabel Verdet (**i.verdet@encatc.org**).

PUBLICATION OPPORTUNITIES

Papers presented at the Education and Research Session may also be considered for publication in the ***European Journal of Cultural Management and Policy***, now published in full Open Access (OA) by leading publisher Frontiers.. The Journal works independently from the Education and Research Session, which means that panelists are invited to re-submit their papers for the Journal, but their papers will only be consider for the Journal upon resubmission – i.e. full papers submitted for the e-book of proceedings will not be automatically considered for the Journal. It must be noted that only papers in English could be considered for publication in the Journal.