

# encatc

## CONFERENCE REPORT

# 'Culture Forecast'

Helsinki, Finland / 12-14 October 2011



this goal ENCATC constantly monitors trends and developments that affect the future of arts and culture, support businesses and organizations with strategy development by means of scenario planning, and develop new educational and training curricula, services and business concepts based on these scenarios.

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**Over 300 academics, researchers, students, arts and culture decision makers**, community leaders, cultural operators and artists, **from over 36 countries** participated in the 19th ENCATC Annual Conference "**Forecasting Culture**".

**Co organized by five Finnish Universities** of Applied Sciences (HUMAK, Metropolia, Novia, Mikkeli and Seinäjoki), and with the support of Cupore Foundation for Cultural Policy Research, TAKU Art and Culture Professionals Trade Union and To Culture With Love, it was a privilege for ENCATC to bring together in Helsinki so many interesting people to share their ideas, research, curricula, methods, projects and working realities.

One of the main goals of ENCATC is to contribute to **future thinking**. To achieve

In creating the agenda for the 19th ENCATC Annual Conference, our aim was to offer the possibility to hear from **internationally renowned speakers**, create a programme that addresses a number of crucial themes for anyone working in the cultural management and cultural policy field, while at the same time encouraging a **dynamic and open environment** with every possible opportunity for interacting, and engaging in interesting discussions and debates. There is no doubt that in Helsinki we were stimulated and inspired from the wealth of case studies, seminars, study visits, and activities!

**Thank you** to all of you who participated in this event and made it possible!

*Cristina Ortega Nuere*  
ENCATC President

*Giannalia Cogliandro Beyens*  
ENCATC Secretary General

## Culture Forecast

### Conference title: Culture Forecast

This year's conference title – CultureForecast – seemed to outline the idea that there are several different kinds of weather conditions that are reflecting our field. Cold winds are blowing, rain and thunder, heavy storms and icy winter are to be expected. But also, mild, warm, summer breezes, soft drops of rain and beautiful whiteness and quietness of a landscape, like symbolizing nature's rebirth.

In cultural field we can be overly pessimistic or look at the bright side of life, finding ways to overcome those problems – economic crisis, ideological blurriness, nonchalance of culture – that we are sometimes so well aware of. Miracles don't happen in a night, but they do happen, and actually, you don't need any miracles when you have highly skilled people to do the job. **What we need is communication, interaction, crossing borders and thinking outside the box.**

And that is exactly what this conference was all about. In professional presentations, seminars, round table talks, group works and face-to-face-meetings participants had a change to reflect their own ideas and get new perspectives and resources to work with. Through our agenda on cities as cultural oasis', new audiences and networking in cultural field we had possibilities to **open up new paths for developing our pedagogical tools, practicalities and making brand new openings for future research and policy progress.**

Weather in Helsinki in October can sometimes be challenging. But this year it was sunny, bright and despite a hint of chillness, kind of soft. So was our conference where everyone was really doing his very best to give us all a certainty that there is a future for culture. It's in people. Long as it stays this way, forecasting the culture isn't that difficult at all.

*Text by Pekka Vartiainen*



## Conference Opening



ENCATC President Cristina Ortega



Acting Cultural Director of the City of Helsinki, Veikko Kunnas

### Official Opening

The 19th ENCATC Annual Conference was officially opened by **ENCATC President Cristina Ortega** with a cocktail and buffet reception on the evening of Wednesday 12th of October at the Helsinki City Hall. The **Acting Cultural Director of the City of Helsinki, Veikko Kunnas**, also pronounced a speech where he warmly welcomed the international audience in attendance, alongside **Pekka Vartiainen**, Head of the local Finnish conference organising team.

Participants were treated to a nice light **Nordic buffet dinner** in the beautiful setting of the Helsinki City Hall. As it was not a seated dinner people were able to walk around, talk and network. The spirit was high and a lot of new contacts were made as well as old ones refreshed.

*Text by Helena von Schoultz*

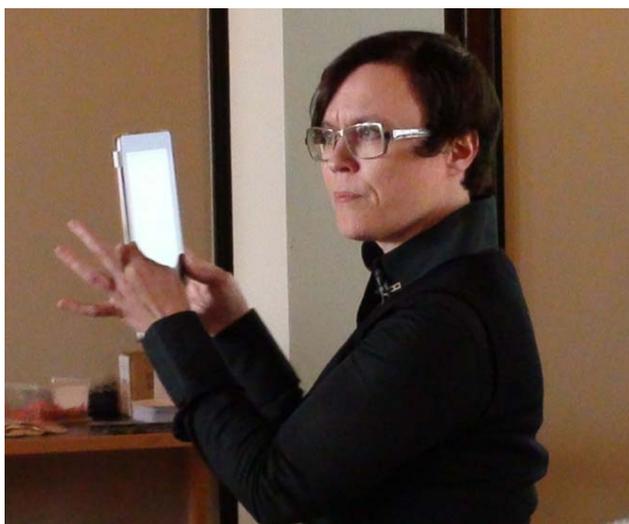


The Official Opening of the ENCATC Annual Conference was also the occasion to celebrate the **2011 Cultural Policy Research Award**. Learn more about this prize in this report.

## KEYNOTE SPEAKER: Saara Taalas

### Creative hybrid economy

#### « From global hype to local participation - Creative economy revisited »

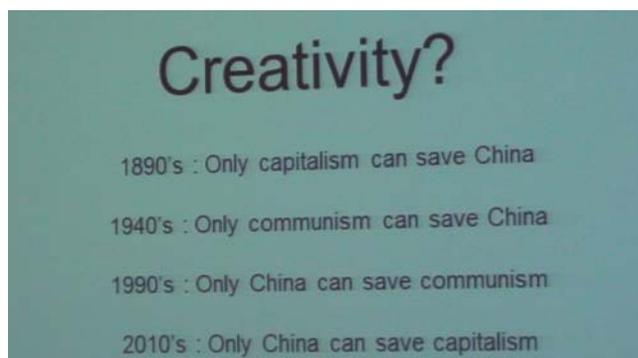


In her keynote speech Saara Taalas visited the recent developments and used practical examples of the enfolding moves in the markets. The newer forms of creative organization seem to be combining three aspects: Future oriented social mission, mass collaboration, and disruptive market behavior. In the time when many organizations are making history, and not always in the positive sense, it is high time to turn eyes to organizing forms concentrating on making futures.

After the continued economic turmoil of the recent years, creative economy has lost its hype as a buzz word. While the hype is gone, the focus is shifting from the seductive world of creative goods to the ways they are accomplished, assembled, circulated, used, and re-used forming local economies. When once creative economy was considered as a source of added value in the markets, what we now see are

hybrid forms of everyday organization that changes economic landscape.

Forms of co-production between form organizations and consumers, innovation networks of many different actor, and organizing activities of fans and followers are changing rules of participation in the markets, proposing shifts in traditional economic wisdom. These shifts together with the turmoil in the wider economy are proposing new opportunities and challenges to citizens, policy makers, businesses, and the society.



PhD Saara L. Taalas is IKEA Professor in Business Studies in School of Business and Design, Linnaeus University, Sweden and Professor of Media Business and Head of Media Futures Network in Turku University, Finland.

## KEYNOTE SPEAKER: Katri Halonen

### Cultural Manager 2020

#### « *How do cultural intermediaries see the future of cultural production?* »



CULTURAL MANAGER 2020 is a cultural research project conducted in Finland. Cultural Manager 2020 project predicts the state of event production in 2020 and aims to recognize future challenges with respect to competence. The highlighted viewpoints consist of both insights of the cultural managers as well as the views of the surrounding professionals. The research process in the project aims at developing the national Bachelor's and Master's degrees in Cultural Management, as it simultaneously defines the skills needed in the future and discusses the competency profiles.

CULTURAL MANAGER 2020 –project is carried out by a group of experts working in cultural management programmes in different universities of applied sciences in Finland. The research project relies on multiple research methods such as questionnaires, interviews, participatory observation, case-studies and workshops. Some information is acquired

by observations made by cultural management students, teachers and actors working in the field of cultural management.

In her presentation she will shortly summarize some of the findings of the project by presenting 3 professional profiles of futures cultural managers. These profiles are closely linked to larger changes in societies: in roles of artists, roles on consumers and roles of production work.

Even though most of our future signals were collected in the Finnish society, trends are at least on some level shared within the western Europe. Due to McDonaldization and fast internationalization of consumers, the signals are rarely local and unique. However, we are convinced that these signals will inspire you to observe your surroundings and the field of cultural management in a proactive spirit.



PhD Katri Halonen is acting head of degree program in Cultural management at Metropolia University of Applied Sciences. Halonen has a doctors degree in sociology (Cultural politics) and licenciante degree in musicology both from Jyväskylä University. She is also project manager for a CULTURAL MANAGER 2020 project conducted in Finland by several cultural manager educational training programs.

## KEYNOTE SPEAKER: Lidia Varbanova

### « Cultural Networking: Sustainable Strategies and Innovative Actions »



The first European networks were founded in the early 80s, as means for long-term cooperation together with realization of specific projects. Since then, we witness a growing complexity and constant development of new structures, new forms of cooperation, new working methods. *“Networks are a natural resource of spontaneous innovation...Networking is a synergy that produces a multiplying effects, where information is the currency of self-empowerment and human contacts is the means of distributing it.”*, Mik Flood, Networks in the Cultural Sector, 1998. On a more personal level, networks help us to form our identity and shape our sense of belongingness, to feel balanced and safe in our professional relations, to become more tolerant and to understand “otherness”. They form a new “networking space” as an immense part of our life, together with other spaces, such as: the home space, the work space, the social space, etc.

What is the future of our cultural networks in Europe and beyond? Are they becoming more innovative and sustainable? We certainly face new digital challenges in the way they communicate with our members, promote our activities, initiate new dynamic forms of online collaboration, target new members, advocate, build up a public profile, and encourage professional development in the cultural sector. The ongoing financial constrain for starting up and maintaining a network forces us to look for innovative and entrepreneurial models of networking. What these models could be? How to balance the not-for-profit purpose of a network with the need to seek a self-sustainable long-term strategy while creating an entrepreneurial climate?

Our responsibilities in transferring knowledge to the future generations through networking are immense; therefore succession plans and ongoing learning initiatives should be an important part of networks' strategic development. We need to reflect more efficiently to the global concern for environment and climate change by raising the collaborative voice of artists and cultural professionals in sustainability discussions at all levels. We still need to examine the long-term impact of cultural networks on artistic mobility and transnational cultural exchange within the enlarged Europe. On an operational level, keeping the network services relevant to the members' changing needs while solving the ongoing dilemma to grow and expand or to stay lean and focused, is another important angle of further strategic considerations. Finally, giving back to our networks in a long-run should be a personal responsibility and pride for each one of us.



PhD Lidia Varbanova is Faculty Member of the Management Department at John Molson School of Business and Research Associate at David O'Brien Centre for Sustainable Enterprise, Concordia University, Montreal. Lidia is also the Moderator of the Young Cultural Policy Research Forum Online

# Video Interview with Katri Halonen

What is Culture Manager 2020? How did you formulate your forecasts?



Which competences will be essential for the cultural managers of the future?

Which trends do you foresee in event production in 2020? Which big challenges do you see ahead for the cultural sector?

Watch the video interviews on the ENCATC YouTube Channel !

Will monopolization, marketization and privatisation become an integral part of Finnish cultural life?

# Video Interview with Lidia Varbanova



How can cultural networks balance their non-for-profit objectives with their need for sustainability?

How do you see the future of cultural networks?

Should the cultural sector reach out more to other sectors, for example to the environmental sector?

What is the current state of cultural networks? What are their strengths and weaknesses?



## ENCATC Study Visits in Helsinki

**Six study visits** of cultural institutions in Helsinki were organised for the 19th ENCATC Annual Conference with the support of cultural management students from all five organizing universities as a part of free choice course named “Planning and implementation of an international conference”. The students were given as guidelines to select study visits which had a thematic connection with conference themes: new audiences, culture and cities and networking.

### Study Visit 1: Suvilahti

Suvilahti is the the old energy production area in Helsinki. In the coming years the area will be developed into a cultural centre that will be utilised for cultural activities and businesses supporting these activities. Work, atelier and performance space is being renovated at Suvilahti for use by artists and artist groups, as well as by other cultural operators.

This study visit attracted 15 visitors with an interest in culture and the cities

Source: Suvilahti  
[www.suvilahti.fi](http://www.suvilahti.fi)

### Study Visit 3: YLE - National Public Service Broadcasting Company

YLE is Finland's national public service broadcasting company. It operates four national television channels and six radio channels and services complemented by 25 regional radio programmes. In 2010, YLE TV1 was the most popular television channel in Finland and its daily television viewing was 45%. The company's programmes and content reach almost 95% of Finnish people.

7 visitors attended this study visit.

Source: YLE  
[www.avoinyyle.fi](http://www.avoinyyle.fi)

### Study Visit 5: Helsinki Design District

Helsinki's Design District is located in the centre of Helsinki. It is a vibrant area full of design and antique shops, fashion stores, museums, art galleries, restaurants and showrooms. The district has become a cluster of creative businesses in the heart of the Finnish capital. It plays a large role in boosting Helsinki's reputation as a city of design.

The study visit to the Design District had 20 visitors.

Source: Helsinki Design District  
[www.designdistrict.fi](http://www.designdistrict.fi)

### Study Visit 2: Korjaamo Culture Factory

Situated in the old tram depot, Korjaamo Culture Factory is made up of galleries, a café, bar, club space, theatre, shop, and even the Tram Museum is still here. Since the Vaunuhalli was opened in the summer of 2008, Korjaamo is now one of the largest culture centres in the country.

Korjaamo was introduced very well and all 25 visitors were satisfied. Korjaamo's funding system started a very lively discussion among the visitors.

Source: Korjaamo Culture Factory  
[www.korjaamo.fi](http://www.korjaamo.fi)

### Study Visit 4: The Helsinki Music Centre

The Helsinki Music Centre is a concert venue and meeting point that prides itself on a policy of openness and approachability. The Music Centre is the home for two eminent orchestras, the Helsinki Philharmonic Orchestra and the Finnish Radio Symphony Orchestra, and the one and only music university in Finland, the Sibelius Academy.

The Music Centre was the most popular among conference visitors with 30 visitors.

Source: The Helsinki Music Centre  
[www.musiikkitalo.fi](http://www.musiikkitalo.fi)

### Study Visit 6: Arabus Business Incubator

Arabus Business Incubator is part of the Aalto University's Start-Up Center. The Center is a successful, fast-developing business incubator that provides start-up companies with the essential initial momentum required for success and combines the know-how from the fields of business, technology and art.

This study visit welcomed 5 participants.

Source: Aalto Business Center  
[www.start-upcenter.fi/uutisarkisto](http://www.start-upcenter.fi/uutisarkisto)

Text by Jussi Kareinen

## Research Session

### 2nd ENCATC Research Session

On the third day of the Annual Conference the Research Sessions were carried out. Unlike the first edition of the ENCATC Research Session which took place during the 18th ENCATC Annual Conference in Brussels in 2010, the session was now divided into five parallel thematic sessions.

The main themes were: **Education** (Chair: Cristina Ortega Nuere), **Cultural Policy** (Chair: Lluís Bonet), **Local Development** (Chair: Ritva Mitchell), **Management** (Chair: Fabio Donato) and **Marketing & Entrepreneurship** (Chair: Gerald Lidstone).

Altogether **25 papers** were presented by **mostly young researchers** from the ENCATC member institutions from fourteen different countries. Papers were selected by a scientific committee (Chair: Fabio Donato, members Jaakko Pitkanen and Pekka Vartiainen).

Level and quality of the papers were considered very high. Researchers were encouraged to offer their papers for the ENCATC's forthcoming scientific journal.

Learn more about the ENCATC Research Session and means of participating in next year's Research Session online:



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*Text by Jaakko Pitkanen*

## ENCATC Journal of Cultural Management and Policy

### Launch of the ENCATC Journal of Cultural Management and Policy

**encatc**

**Journal of Cultural Management and Policy**



ENCATC launched the prototype for the first issue of the ENCATC Online Journal of Cultural Management and Policy during the 19th ENCATC Annual Conference.

The objective of the ENCATC Journal of Cultural Management

and Policy is to stimulate the debate on the

topics of cultural management and cultural policy among scholars, educators, policy makers and cultural managers. The Journal is based on a multidisciplinary perspective and aims to connect theory and practice in the realm of the cultural sector.

This new publication also aims to be a platform for multidisciplinary debate and new perspectives among researchers.

The submitted papers regard different fields: culture and creativity, cultural management, cultural policies, marketing, local development, entrepreneurship, and education applied to the cultural sector.

This international e-journal regroups articles that were presented during ENCATC's Research Session at the Annual Conference.

## ENCATC Future Workshops

### The Future Workshop for Professional Cultural Managers in Europe

In this year's ENCATC Annual Conference, the subject of the conference was Culture Forecast 2020. The future was reflected upon through three different themes: Culture and Cities, New Audiences as well as Networking.

International conferences usually follow fixed and secure conventions with speakers and panels taking turns. It is difficult to find time for discussions, even though the feedbacks of participants show that they appreciate discussions and networking. This was taken on board by ENCATC and the allotted time was evenly distributed between interesting speakers, excursions and discussions.

The conference started with the city theme by

visiting seven locations in Helsinki. Among them were Suvilahti, the Design district and the Helsinki Music Centre. Professor **Saara Taalas** (Linne University, Sweden) gave an inspiring speech about audiences and consumers of the future. A fast forward glance at the potentials of networking was offered by **Lidia Varbanova** (Concordia University, Montreal). Acting Head of Department **Katri Halonen** (Metropolia, AMK) gave an overview of the results gained in the project Visions of Future and talked about the role of future cultural managers in the intersection between art and the economy.

One of ENCATC's main tasks is to develop education in cultural management. This objective was successfully achieved at the Helsinki conference by offering the opportunity to bring together research, education and practical working life.



# ENCATC Future Workshops

## Interacting Cultures in the Future Workshop



**Cooperative learning** was chosen as the pedagogic strategy for the Workshop of Future. Each participant brought along their own expertises and know-how to the group. The participants represented several different cultures, educational backgrounds and professional profiles. In view of this, it was important to create both a trusting and challenging atmosphere for the work. Although all participants are active in the field of cultural management in one way or the other, they were roughly divided into groups according to their roles as researchers, cultural managers, students and educators. The conference themes provided the context for the discussions whereas the participants own role offered the perspective.

As much as **five hours had been reserved for the future workshop**. The workshop was paced by changing the line-up within the groups three times during the day. From these emerged images of the future cultural manager anno 2020, a description of the most important skills and know-how, as well as a reflection on how the future cultural managers should be educated.

## The Future Manager is an Open-minded Interpreter

Conceptually the **profession of cultural manager** is very broad, yet it is sufficiently well established to engage in an international discussion. Within the ENCATC context the future manager was seen as a multi-skilled organiser and facilitator of communities and networks. As summarised by Katri Halonen "***the cultural manager is an open-minded interpreter who guides cooperative processes rather than structures.***" Open-mindedness was imagined as involving respect for diversity as well as openness towards people, cultures and different phenomena. It was said that one way of achieving openness is to be in tune with one's time; one needs to be aware of what is happening in the world.

An important part of the cultural manager's profile is to **act as a mediator**. This is how the role and challenges associated with the task was pictured in a future perspective:

- The role as facilitator is emphasised
- The organiser - to bring people together, to act in networks, to create synergies
- Ability to act in teams together with different people
- To facilitate a stronger role for the audience – supporter of communality
- The cultural manager creates networking opportunities
- The manager also networks with others than cultural managers (i.e. healthcare)

From this emerges a **holistic picture of the manager**, a person acting with one's whole personality, one that does not get stuck on individual tasks but takes **responsibility for the overall processes**. One group described these manager capabilities as an ability to make appropriate use of different perspectives, networks, tools and languages in different managerial or facilitating situations (the languages of art, business, politics, administration, project as well as other sectors). Working with one's whole personality is a good description of many cultural managers who also engage in content production in their own field. In this regard emphasis was placed on **networking** as well as on **being proactive**: the manager needs to be aware of why to establish contacts, what the aim and purpose are. At the same time, openness was emphasised, as random networking may open up new opportunities that one might not have thought of.

Open and far-reaching approaches were also considered as stressful. It was considered important to know one's own cultural and artistic field. In this context the role of artists in the whole production process was also reflected upon. One could see how artists in different fields have become more aware of the "managerial side" and how they have developed their capability to act as their own managers. The participants also looked critically at the manager of the future: **In 2020 cultural management may be something quite different from what we're imagining it to be in future.**

## ENCATC Future Workshops

### The Future of Manager Education

As for studies, life-long learning was brought to the fore. The learning curve is for a cultural manager a **life-long project**. Education obtained in the 1990s is no longer sufficient in the 2020s. It was emphasised that the manager in the 2020s will need a **balanced education**: a balance is needed between practice and theory as well as extensive know-how and profiling.

The **education** should be firmly connected to the activities in its field. **Learning by doing** and projects were seen as important, as long as the quality is monitored to ensure that the education achieves what it's supposed to.

**Networks** were seen as the true places of learning in future, where research, doing and learning can be combined. The teacher's role was increasingly seen as transformed into that of a mentor. Criticism was voiced that many teachers do not sufficiently perceive changes and developments in the field.

**Pedagogical methods** offered were for example peer-to-peer learning, organised network meetings, learning at work and observing trends. One group called for an international learning environment as well as the possibility for joint discussions between students and those who already work in the field.

The participants had a very open attitude towards different pedagogical methods; topics like peer education, networking and projects where teachers act as mentors were reflected upon. One group even chose as its motto: "When educating creative professionals the educational methods one uses should be creative as well!" A surprisingly open exchange of ideas and new learning kindled in the future workshop. "All of us participants thought that this event was rewarding, mind opening and forward looking. Joint discussions offered the possibility to reflect upon one's education, experience and productions, as well as the opportunity to compare practises and professionals in the cultural field from different countries", one member of the workshop summarised.

### To produce Thinking about Future



To produce a workshop with 200 persons was from the organiser's point of view a pedagogically interesting process. Cooperation was successful. There was no general confusion or mass exit, instead the groups were quickly formed and the discussions were lively. The **participants had a visible role**, but without 13 teachers in cultural management and five students nothing would have come out of the workshop on future.

To create a **cooperative learning environment** requires much previous planning, but when the workshop started the organisers and facilitators had to give the stage to its main performers. The method is challenging also for the participants, and for some of them it may have been confusing at first with the collective responsibility of the group without predetermined chairpersons. But a manager needs to be open and ready to learn new things. The challenge for education is to create a new working environment that does not stick to old models but is ready to explore and try out new paths.

**The future cannot be predicted, but it can be influenced.**

*Text by Leena Björkqvist*

## ENCATC Thematic Areas

### ENCATC Thematic Areas

ENCATC's Thematic Areas organised 6 seminars on the themes: « Culture does Good! », « The Ant-Hill », « Cultural Sustainability of a City in Precarious Times », « Building together the Agenda for Performing Arts », « Monitors of Culture: Creativity is Healthy », and « From Cultural Diplomacy to Cultural Cooperation ». These took place on the morning of Friday 14th October in Helsinki.

## Thematic Area Focus

### "Ant-Hill: The ecology of cultural industries and cultural heritage"

#### Chairs:

#### **Lotta Lekvall: Chair of the Thematic Area "Creative Industries & Art Management"**

Project Manager, Director of Nätverkstan (Sweden)

#### **Claire Giraud-Labelle: Chair of the Thematic Area "Understanding Heritage"**

Art historian, Professor (The Université catholique de l'Ouest France)



To achieve the objectives of the EU 2020 strategy, the European Union is asking for a better relationship between culture sectors, education institutions and industries through reinforced cooperative schemes. This ENCATC seminar is a challenging event aimed to create synergies between two sectors seemingly not having anything in common: the cultural industries and the cultural heritage one.

Around 20-25 people got together in the workshop "Ant-Hill: The ecology of cultural industries and cultural heritage" arranged by the two Encatc thematic areas "Understanding Cultural Heritage" and

"Cultural industries and Art Management" on Encatc 19th Annual Conference just taken place in Helsinki.

The cultural field is often described as being an ecological system of different processes rather than a mechanic, linear line, and we were curious of exploring what system that needs to be in place for creativity to spur and give possibilities to work as a cultural manager or entrepreneur. The workshop started with a case study from the Swedish West Coast in the 1930s. The incredible story of Bohus Knitting, a voluntary organization growing to an international business. The workshop was an interactive workshop focusing around three questions : What are the parts that needs to be in place to manage and be successful in your work? What in your opinion are the conditions that were in place for Bohus Knitting to succeed? Is the experience from the film relevant for you as a professional or a student in cultural management – and if so in what way? How is voluntary work connected to your work as cultural entrepreneur or manager?

The seminar gave a great chance for exchange of knowledge and ideas. Participants were students and professors and it was of great interest to hear the different ideas and thoughts in the discussions.

## Participating artists and cultural programme

### Malti ensemble

Malti ensemble led us into the working day on Thursday morning with their folk and rhythm music from the Northern part of the world, respecting the Finnish tradition in it. The one-year-old band was created by four students from the cultural field, attending the Seinäjoki University of Applied Sciences.



### Cartes Flux 2011

As part of the conference programme the participants had the chance to get to know the new media art festival Cartes Flux 2011 and see their pre-festival exhibition at the Cable factory. Festival director Päivi Meros presented the festival, and the two installations of the exhibition were Digital Enhancement by Martin Bircher and Ping Pong Rocking Chairs by Pasi Rauhala & Matti Niinimäki.

Cartes Flux 2011 was an international festival of new media art organised October 18th - 23rd 2011 and took place in Helsinki at the Cable factory and in Espoo at Kino Tapiola and Wee-Gee.

### Movie screening: Ambush

Helsinki City Cultural Office gave the conference participants a real treat with the screening of the Finnish movie Ambush (Rukajärven tie) at Bio Rex, Finland's only historically restored cinema. The movie is set in the first days of the Continuation War between Finland and the Soviet Union. The place is Soviet Karelia, where Finnish troops occupied Repola, a village burned by the Russians.

### Niillas Holmberg & Roope Mäenpää

As part of the Nordic evening at the Cable Factory on Thursday evening, the Sami folk-duo Niillas Holmberg and Roope Mäenpää held their first ever concert in the capital. They entertained with a unique style, mixing their cultural and musical backgrounds.

Niillas Holmberg is from Utsjoki, or Ohcejohka in the Sami language, the second most northern village in Finland. At 16-years old he moved to Tampere to study in Tampere's high school for arts where he met Roope Mäenpää, originally from Tampere, who had been studying cello and composing at the conservatory. Since then they've been making music together. You can hear Niillas's way of mixing Sami and American folk music and Roope's multi-instrumentalist skills with classical background in their music.

During the evening they played several songs from their debut album "Manin guottán girjji fárus" (Why do I carry a book with me) which was released in August 2011 as well as a traditional joiku. Before this event they had performed in Finland and Norway, and this concert led to a gig in Iceland in 2012.



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Text by Riikka Wallin

## Cultural Policy Research Award

### 8th Cultural Policy Research Award

The evening of the **Official Opening of the 19th ENCATC Annual Conference** also marked the Award Ceremony for the **Cultural Policy Researcher Award 2011**, an integral part of the ENCATC Annual Conference. Seven high-profile international Jury Members and the six 2011 CPRA finalists all took to the stage at the Helsinki City Hall on the evening of Wednesday 12th October.

Designed to foster academic and applied cultural policy research and to explore issues at stake in contemporary Europe, the CPRAward aims to contribute to new competence building among young scholars in comparative cultural policy research.

The **winner of the CPRAward 2011 is Alexander Brkic**, PhD student at University of Arts in Belgrade. Aleksandar's project proposal is entitled "Cultural Policy Frameworks (Re)constructing National and Supranational Identities: Balkans and European Union".

The **research** will use comparative analysis and the "integrated" policy research approach to explore cultural policy tools that were used for the purpose of (re)constructing new national identities in three former Yugoslav states (Serbia, Croatia, Macedonia), and compare them with the cultural policy tools of EU in support of supranational identity of the union, focusing on France, Netherlands and Germany, with the aim of revealing cultural frameworks that support the construction of both type of identities national and supranational, and exploring similarities and differences between them.



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## Mark Schuster Prize

### Mark Schuster Prize

During the same ceremony on the evening of Wednesday 12th October, **the first Mark Schuster Prize** was awarded to **Thomas Perrin (France)** from PACTE-Grenoble University and IUEE-Barcelona, one of the 6 CPRA finalists.

The Mark Schuster Prize is a new prize which aims to recognise the best recently published paper on comparative cultural policies presented by a young researcher.

The amount of the 2011 prize is 1000 EUR, contributed by Prof. Lluís Bonet (University of Barcelona) and Mark Schuster's family.



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## Young Cultural Policy Researchers Forum

### 8th Young Cultural Policy Researchers' Forum

Aimed at providing young/early career cultural policy researchers with the opportunity to meet fellow researchers, share their experiences and analyse topical research issues regarding content and methodology, the YCPR Forum brought together in Helsinki, on the 11-12 October 2011, researchers, students, academics and cultural policy experts in the cultural field drawn from a wide range of countries in Europe and beyond.

One of the **workshops** with young researchers during the Forum in Helsinki was on how cultural policies are relevant to real life, addressing topics such as: creative cities, creativity in everyday life, support for the creative economy, the place and role of small cities in cultural policy formulation, cultural empowerment and revitalization through the arts. We discussed the following questions:

Here are some of the findings and conclusions as a result of the vivid one hour discussion:

1. It is important that cultural policy research is visible on local level. How do we use local media to make our work disseminated: both through conventional and non-conventional on-line media (social networks, web 2.0 tools, etc.) is important. Policy research is useful when it has an applicable element/s.

2. The level of policy formulation, development and application is different in different countries. It is important to realize at which "cycle of policy development" a country is before judging is a policy document, article or research useful or not.

3. Having a legal framework does not mean having a well elaborated cultural policy. This is only one part of the overall policy-development.

4. Civil society organizations have an important role to play for all lobbying and advocacy efforts to apply a participatory approach to policy making. Cultural actors have to be active contributors to the overall policy-making process at local and national level. Experts and professionals in culture need to elaborate good ideas in a consulting mode, which can further help shaping, changing and improving cultural policy.

5. Policy-making is a complex process, and not a simple one. It needs setting up "strategies for research" and universities, research institutions and other knowledge-based bodies are the one to work on this process, together with all local stakeholders.



## Young Cultural Policy Researchers Forum

6. Communities and audiences need to also be involved in policy-making through surveys to set up policy objectives in an open collaborative manner. It is important to elaborate a local cultural policy in a flexible way-to be able to incorporate future goals and not to be rigid.

7. Culture and arts has to be part of policy formulation and development in other fields: e.g. education, social sphere, environment, health care etc.

8. Researchers have to contribute to the strategic visions at local level, helping for maximizing the utilization of the local resources, and at the same time-examining local needs. Much more field studies and surveys among local communities should be done to understand where their future expectations are in terms of development of arts and culture in a specific city or region.

9. The "rebranding of a city" is a popular concept nowadays: and culture and arts has an important role to play in this process. Many cities and regions of cities look at how to use arts and artistic activities to revitalize abandoned areas, refresh the city life, and motivate citizens to work, live and create there.

10. Cultural policies of a city should reflect also the need of young artists to create and disseminate their works of art online. Online technologies certainly change the way we create, and government support for artistic projects at all levels should consider these digital changes. We need more research on how policies and new technologies are connected (or not) on a city-level.

11. Young researchers often face difficulty in finding the right "language" with policy-makers who have been in the field for many years and use concepts and tools not that relevant to the changing realities.

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

*Text by Lidia Varbanova, Moderator of the Young Cultural Policy Researchers Forum online.*









More information about the 19th ENCATC Annual Conference, "Culture Forecast" is available on the ENCATC website: [www.encatc.org](http://www.encatc.org).

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