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23rd ENCATC Annual Conference

The Ecology of Culture: *Community Engagement, Co-creation and Cross Fertilization*



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REPORT

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ENCATC, The European network on cultural management and policy

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

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ENCATC
Avenue Maurice 1
B-1050 Brussels
Belgium

+32 (0)2 201 29 12
info@encatc.org
www.encatc.org

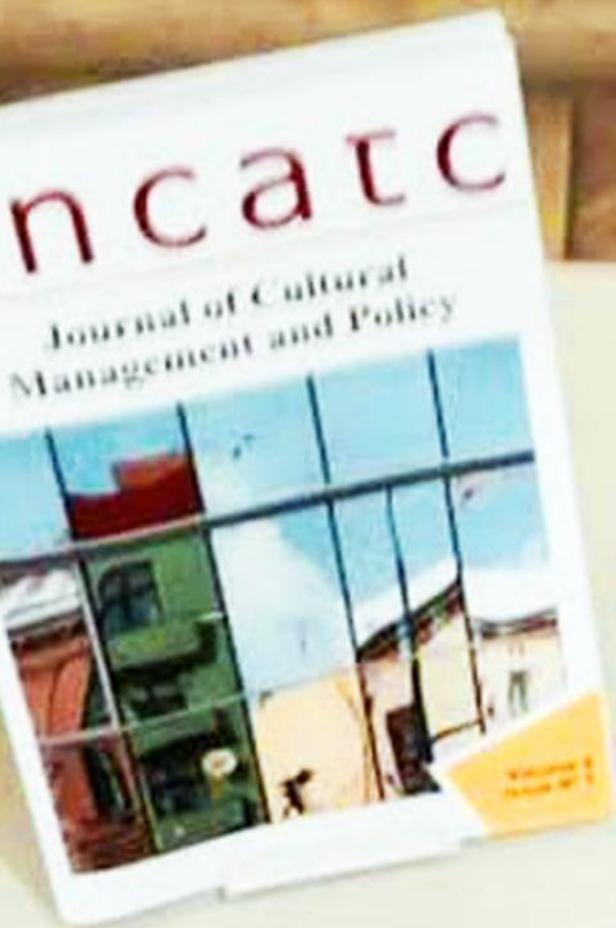
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Cover photo: Outdoor performance in Lecce, Italy. "Sedile" © Simona Kotlar

Table of Contents

	Foreword	<u>5</u>
8th Young Researchers' Forum on Cultural Policy and Cultural Management		<u>9</u>
	Plenary	<u>12</u>
	<i>Welcome and Official Opening</i>	
	<i>Introduction</i>	
	Keynote Speech	<u>15</u>
	<i>The Ecology of Culture</i>	
	<i>Panelists</i>	
	6th Annual ENCATC Research Session	<u>19</u>
	<i>Introduction</i>	
	<i>Research Session</i>	
	Study Visits	<u>22</u>
	<i>Introduction</i>	
	<i>Creative Heritage</i>	
<i>Technology and Heritage: New paradigms for digital knowledge representation</i>		
	<i>Performing Arts Management</i>	
	<i>Youth and Creativity</i>	
	Interviews	<u>31</u>
	<i>Italo Spada, CETMA Virtual Reality Center, Italy</i>	
	<i>Angelo Corallo, INNOVARIS, Italy</i>	
	<i>Lucio Calcagnile, CEDAD, University of Salento, Italy</i>	
	Culture Flash	<u>41</u>
	<i>A Lightning Round of Arts Engagement Case Studies</i>	
	Conference Annexes	<u>47</u>
	<i>Programme</i>	
	<i>Scientific Committee</i>	

About ENCATC	<u>56</u>
About our Partners	<u>58</u>
Photo Gallery	<u>61</u>
List of participants	<u>66</u>



FOREWORD



For three days in beautiful Lecce, Italy ENCATC was joined by 185 participants from 30 countries for its **23rd Annual Conference “The Ecology of Culture: Community Engagement, Co-creation, Cross Fertilization”**. Among the participants were leading academics and researchers, influential experts, experienced educators and trainers, cultural managers, policy makers, artists, and students.

Why did so many people travel from across the globe to participate in our conference? The strong participation numbers this year attest to the relevance of our theme “The Ecology of Culture”. Seeing culture as an ecology, rather than only as an economy, is helpful to stimulate discussion on the multiple values culture creates, rather than focusing only on financial or social ones. To bring us new perspectives and stimulate reflection on the topic, we were honoured to have with us in Lecce our keynote speaker, John Holden, an Associate at the think tank Demos, where he was Head of Culture for 8 years. He is also a visiting Professor at City University, London, and an Honorary Professor at the University of Hong Kong. In early 2015, John Holden published a report, *The Ecology of Culture*. During his research he found that culture is an organism not a mechanism, and that careers, ideas, money, product and content move around between the funded, commercial, and homemade/amateur parts of the overall cultural world in such a way that those funding categories cannot be disentangled.

Holden’s research and expertise on the ecology of culture concept helped us to see our position in relation to culture. *“As with the natural ecosystem, the cultural ecosystem is not separate from us, or related to us, but rather we are embedded in it – it makes us, at the same time as we make it. Culture is always work-in-progress, and always a social process. In addition to that, an ecology is non-hierarchical: all the parts are required to make the whole, and in that sense, all the parts are equal. Treating culture as an ecology brings the qualitative into consideration as much as the quantitative, and treating culture as an ecology is also congruent with cultural value approaches that take into account a wide range of non-monetary values. By applying ecological metaphors such as emergence, interdependence, networks, and convergence to culture, we can gain new understandings about how culture works, and these understandings in turn help with policy formulation and implementation,”* said professor Holden.

The list of ecological metaphors above can be expanded to include growth, evolution, systemic fragility, life cycles, and webs. These can be applied to the world of culture, and they illuminate the way that culture functions.

The cultural ecosystem metaphor was also used to shed light on new forms of cultural production, co-creation, cross-fertilization and community participation in a local context which were sub themes of our conference. Local communities are crucial places where cultural activity is rooted and exposed to different conditions for growth or death. Co-creation in terms of value creation, convergent art, co-production,

cooperative learning, and collective funding is from this perspective very relevant and closely linked to different ways of community participation. Cross-fertilization implies establishing links between culture and economy, culture and society, local and global and technology as well, telling us how these links transform behaviour, fertilize knowledge, allow for creativity, etc. The use of an ecological approach by researchers and policy makers is a way of assessing multidimensional relations of different cultural actors and other sectors.

The notion of ecology and the biological analogies set up a set of questions for us to ask in Lecce such as: what conditions bring a form of culture into being? How is that form of culture then sustained? What threatens its existence? How can it be nurtured to grow to its full potential? These questions, and others like them help artists, administrators and policymakers to better understand both the state of their own specific cultural ecology (for example in a town or region, or across an art form) and what actions they could take to maximise the health of the ecosystem. It also emphasises their limited role – no-one can control an ecology, although they can affect it in benign or destructive ways.

How did we further breakdown new ways of understanding the ecology of culture? One was to think about culture in terms of a creative cycle: new cultural events and forms feeding on the past, making something new, becoming established, and then being re-worked in their turn. A second was about tracing the webs and networks of connection at a local or an art form level – this helps show how robust and productive the cultural ecology is.

In all of its complexities, how can one find his or her place in the ecology of culture? Holden’s work brought him to distinguish four essential roles that have to be undertaken within any cultural ecology. These roles are: Guardians, who look after the culture of the past; Platforms, that provide the places and spaces for the culture of the present; Connectors, who make things happen and bring together other parts of the system; and Nomads – all of us who, as artists or audiences, interact with the other three roles. In each case, these roles can be carried out by funded, commercial or unpaid amateur people or organisations. For instance Disney, the V&A, and volunteer heritage groups act as Guardians; and Connectors range from Local Authority arts officers to commercial film producers. Some organisations carry out multiple roles, but most only one.

Ecologies are dynamic, productive and complex. They have the potential to lead to new taxonomies, connections, visualizations, and a clearer picture of the proper characteristics of a particular cultural field. For these reasons and more, “The Ecology of Culture” made for a rich debate during our time together in Lecce.

A rich programme for an international audience

ENCATC's 23rd Annual Conference began on Wednesday, 21 October with our welcome and official opening. This first plenary session kicked-off this major international event at the breath-taking and historic Teatro Paisiello.

To set the context, we started with an introduction from the University of Salento followed by our keynote presentation on "The Ecology of Culture". Next, our international panel of experts reacted and shared their different perspectives and ideas on the conference's theme for a lively discussion. To conclude the first day, conference participants were invited to a reception with an artistic programme showcasing local talent and culture.

The second day began with part one of the **6th Annual ENCATC Research Session**. With a record number of submissions in 2015 (97), for the first time this annual gathering of leading academics, researchers and practitioners had to be divided into two parts, each made up of multiple parallel sessions dedicated to sharing the latest research trends and developments happening in the fields of cultural policy and cultural management. 60 papers from 25 countries were selected by the Research Session's Scientific Committee to be presented in Lecce. To contribute to advancing the careers of the Research Session presenters, ENCATC also invested in the publication of an e-book *The Ecology of Culture: Community Engagement, Co-creation and Cross Fertilization* (see page 16 for more information).

After a networking lunch, conference attendees participated in one of five parallel seminars and study visits. Co-produced by the University of Salento, each seminar and its corresponding study visit programme had been specially designed to reflect on the conference theme within the frameworks of ENCATC's different Thematic Areas. Renowned academics, researchers, experts, and cultural operators shared case studies, contributed to group discussions, and welcomed participants to discover cultural offers unique to Lecce and the surrounding Puglia region.

That evening, ENCATC hosted a networking dinner held at the Chostro dei Domenicani situated near Lecce's historic centre. The convent dating back to the 15th century is an elegant, refined, and picturesque setting steeped in history and tradition.

Day three of the conference started with the second part of the **6th Annual ENCATC Research Session** where participants heard more presentations on relevant and innovative research conducted in cultural policy and cultural management.

Next in the programme was the **Transfer Knowledge Session** which is a learning platform to present a variety of interesting methodologies, tools, and opportunities aimed at academics, researchers, cultural operators and artists. Our Transfer Knowledge Session experts shared their know-how so participants could

gain first-hand insight on Horizon 2020 research opportunities, get advice on how to write a successful European project, learn how European cultural leadership can influence and drive change within society, and understand different research and development opportunities at the European Cultural Foundation.

ENCATC was honoured to have for the third time, its American sister organisation, the Association of Arts Administration Educators (AAAE) at the conference. Over the years, the ENCATC/AAAE relationship has strengthened through ENCATC's Cross Atlantic Education Exchange (CAEE) programme that aims to reinforce and expand synergies between members of both networks on each side of the Atlantic. AAAE was closely involved in the design of the afternoon plenary session on 23 October entitled "**Culture Flash: A Lightning Round of Arts Engagement Case Studies**" during which academics and researchers from the United States and China shared thought-provoking examples that inspired us for our daily work.

The last plenary session of the conference was the **MED Seminar** focusing on "**Training for cultural managers in the Mediterranean to foster cooperation and development**". The training of cultural managers in the region presents a major challenge for the development of the independent cultural sector in their own countries. There are also urgent needs to support artists and establish strong cultural policies. Through the professionalization of operators, regional and international trade becomes crucial for artistic mobility as well as for the development of civil society. This seminar aimed to identify the needs and keys for successful cultural management training in MED countries as well as question the balance between the needs of public and private sectors with the training being offered.

A wealth of value for our participants

Once more this international event brought together academics, researchers, decision makers, influential experts, practitioners and artists to make significant improvements to worldwide education in the field of cultural management and cultural policy. The ENCATC Annual Conference is the leading international platform dedicated to innovation and creative action in education where renowned academics and researchers share insights with on-the-ground practitioners and collaborate together to rethink education.

This three-day event offered a convivial environment to hear from experts, gain new knowledge, share experiences, enlarge professional networks, and internationalise careers with other participants from coming over 25 countries in Europe and beyond. Attendees were given an opportunity to collaborate, share best practices, and challenge their thinking during interactive Plenary Sessions, and Debates. The seminars and study visits highlighted innovative practices and local unique projects. Moreover, this event in Lecce was a special opportunity for all the participants to find out more about the most cutting-

edge practices in education, network with peers from around the globe, and to actively participate in building the future of education.

ENCATC - An engaged actor in society

Over the years, ENCATC has been committed to minimising its footprint on the Earth and whenever possible choosing ecological solutions. The 2015 conference presented a perfect opportunity for ENCATC to demonstrate its commitment to the sustainability of the planet. ENCATC aimed to help the environment by working with local producers and sponsors in Lecce and the Puglia region. For this conference ENCATC had embraced “Kilometre Zero” - a global concept aimed at reducing as much as possible the distance between the consumer and the supplier.

Looking for environmentally friendly ways to enjoy local culture and heritage, ENCATC was excited to have the sponsorship of Arte Amica. This local start-up designs and develops innovative, reliable, and environmentally friendly tools. The partnership resulted in an application designed especially for the ENCATC Annual Conference.

Our actions to work in this way meant supporting the local economy and contributing to community initiatives that help society.

The conference bags were produced locally too. Working with the prison cooperative “Made in Carcere”, this programme offers a second chance to female prisoners at the Borgo San Nicola prison by providing rehabilitation services and training. Also committed to saving the environment, the motto of “Made in Carcere” is *Remember the 4 "R" Recycle, Reuse, Re-source, Reduce*. The women produce handbags and small accessories using only recycled materials and are supported by the services of a manager who offers training and guidance in production practices through regular meetings.

ENCATC strongly believes the outcomes helped participants to look at culture from a different perspective, and see culture as an ecology and not just as an economy. We are confident our time in Lecce opened up all sorts of new ways of describing and understanding what is going on in our sector.

This major international gathering undoubtedly collected important contributions, opinions and ideas from our distinguished speakers, members and main stakeholders. Moreover, the strong diversity represented among our participants coming from Europe, Asia, the Middle East and North and South America was a key asset for the enhancement of our exchanges as we learned and shared about different points of view on our theme how a cultural system works as a whole, and the situation in other countries and cultural contexts.



Annick Schramme
ENCATC President

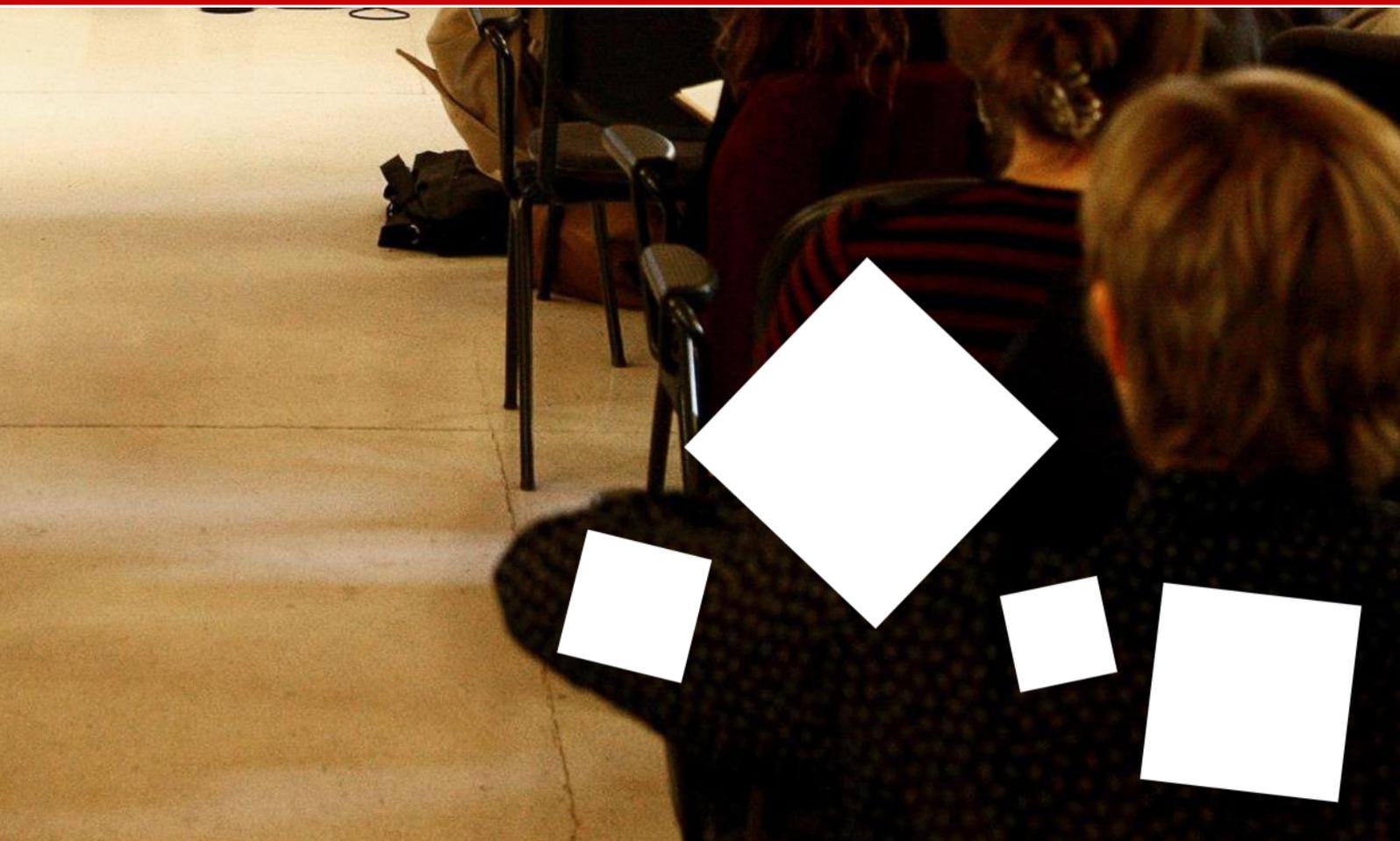


**GiannaLia Cogliandro
Beyens**
ENCATC Secretary General





8TH YOUNG RESEARCHERS' FORUM ON CULTURAL POLICY AND CULTURAL MANAGEMENT



On the morning of Wednesday, 21 October, ENCATC hosted the 8th Young Researchers' Forum on cultural policy and cultural management, organised in partnership with the European Cultural Foundation, which also provided 11 mobility grants thanks to its Step Beyond grant scheme.

Young researchers could thus benefit from a great opportunity to gain a broad knowledge of employment and publishing issues and to exchange with senior experts. For the first time, cultural management issues have also been included.

After the Welcome of Annick Schramme, ENCATC President, a plenary session with five specific lectures has been moderated by Jacques Bonniel, Professor at the University of Lyon 2 in France, and GiannaLia Cogliandro Beyens, ENCATC Secretary-General.



First of all, **Višnja Kisić**, 2013 Cultural Policy Research Award winner, discussed key issues and challenges in researching contested topics, by presenting the methodology and critical issues emerging during her interesting research "Governing dissonant heritage for peace building and reconciliation: promises and realities of cultural tools in SEE" and each of the five case studies; among these, she could also focus on the important role of UNESCO and on its different perception by local actors. She clearly pointed out the need of acquiring a deep knowledge of the context and the importance of case study design, in order to "go beyond a politically correct story" and to reveal also the hidden information behind each actor. She also highlighted the specific role of the researcher, which becomes in a certain way responsible towards the organization through his/her research process and a "reflective outsider". Winning the CPRA allowed her to carry out a two year innovative research project, which would have been "too inter-disciplinary for a university".



Isabelle Schwarz, Head of Advocacy, Research and Development at the European Cultural Foundation, presented the origins and the main activities of this institution in terms of reflection, advocacy, financing and monitoring. ECF is "an important centre of knowledge production and dissemination" aiming at increasing its impacts through cultural actions, its reach beyond the cultural sector and, of course, at influencing policy-making at European, national and local level. She stressed that transnational and interdisciplinary work is more and more important and that ECF would be an inspiring and experimental organization on that point.

Although R&D is a recent activity, it is more and more dynamic and articulated into four functions: reflection and think-tanking about topical themes and programmes of the foundation (for example, for the period 2013-2016 the priority is "culture, communities and democracy"); knowledge base for advocacy, in order to produce evidence for informing policies; R&D grants and pilot projects, which for 2016 are the Indicator Framework for Culture and Democracy, Council of Europe (CoE) and the Cultural and Creative Cities Index; finally, monitoring, evaluation and impact assessment.

ECF supports researchers not only through research grants, included those for prototyping ideas, but also by making available useful instruments like digital platforms and a research library. Furthermore, it supports the Arab Cultural Policy Task Forces.



Marilena Vecco, Assistant Professor at Erasmus University of Rotterdam, described the Marie Skłodowska Curie Actions (MSCA), which represent 30% of Horizon 2020 total budget. The main objective of MSCA is “to strengthen the excellence of European research” by attracting and retaining talents, by developing innovative training schemes, by promoting sustainable careers in the research field, and by strengthening international, interdisciplinary and inter-sectoral cooperation.

Support to every stage of a career, mobility of research from all over the world, participation of the non academic sector, such as industries and SMEs, and promotion of attractive working and employment conditions emerge as the main features of this financial instrument, which is articulated into four main schemes: ITN Innovative Training Networks, IF Individual Fellowship, RISE Research and Innovation Staff Exchange, COFUND. According to MSCA requirements, researchers are divided into two different categories: ESR early stage researchers, who are in the first 4 years of their research careers and have not been awarded a doctoral degree, and Experienced Researcher (ER) who, unlike ESR, must hold a PhD degree or have at least 4 years of full-time equivalent research experience.



Fabio Donato, Professor at the University of Ferrara, presented a lecture about “Start on the right foot: pathways to publishing”. He discussed about the publishing issues for young researchers, focusing on the importance of methodology of the research, the structure of the paper, the focus on the journal, and the ranking, thus providing participants with extremely practical and useful recommendations.

Concerning methodology, he particularly focused on the importance of the research question (what, why, when, where), the field of investigation (discipline, theoretical framework, time frame, geographical area) and the research method (deductive vs inductive, quantitative vs qualitative, focus on literary review, case studies). According to him, also the structure of the paper should be particularly well planned and elaborated. Then, he pointed out how relevant the choice of the Journal is, in fact he suggested that it should happen at the beginning, and not at the end, of the writing phase, in order to better meet the Journal purposes. Another crucial issue turns out to be ranking: if aiming at a research career, it is important to consider the international ranking, the national ranking, the department ranking, if aiming at a professional career, raising awareness, crafting the debate, fostering relationship, as well as to consider which is the impact factor, if scientific or social.



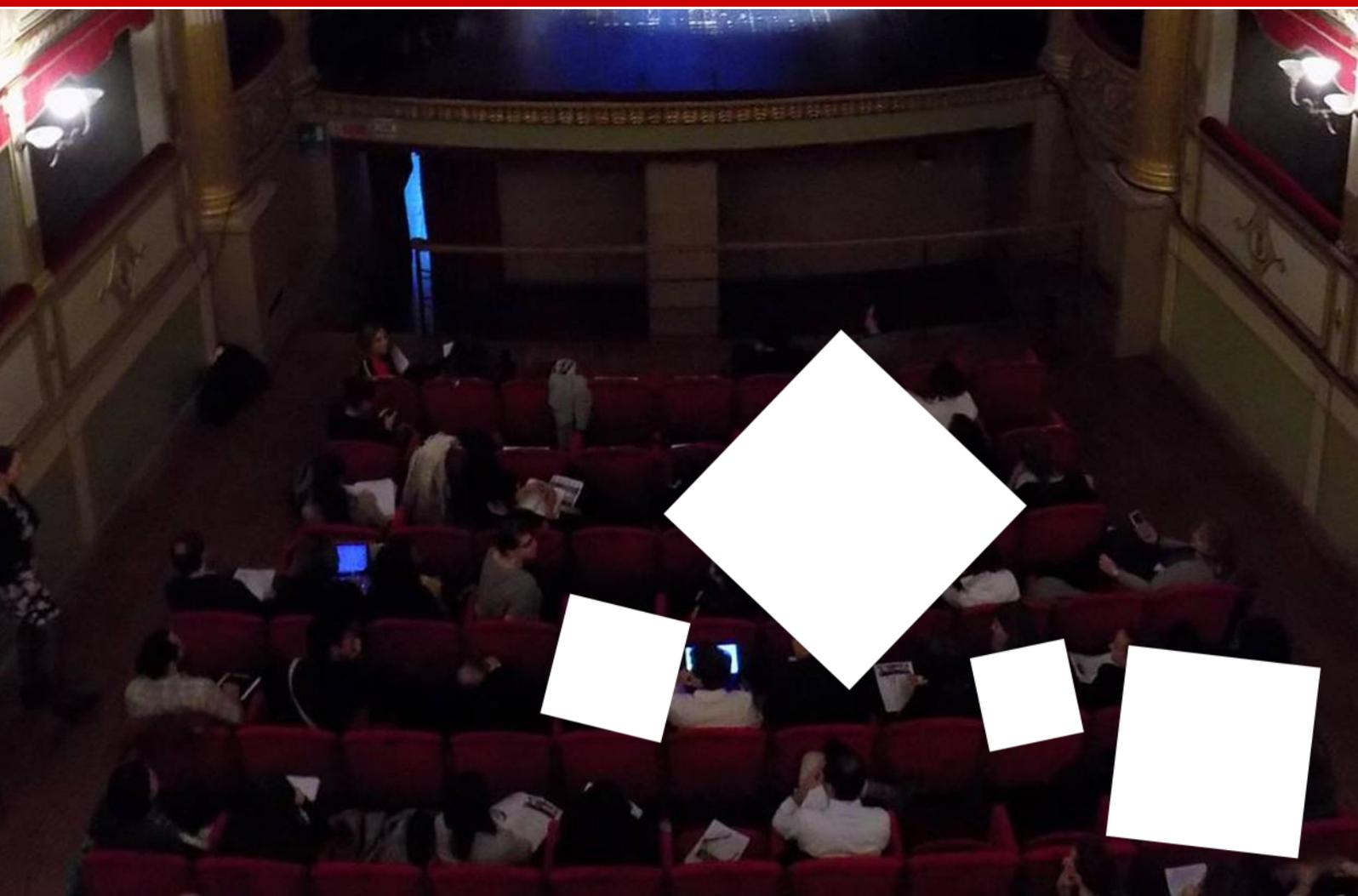
Pawel Stano, Scientific Officer at the Joint Research Centre, European Commission, presented some job opportunities for young researchers in the research field at European level. JRC is constituted by 7 institutes in 5 EU Member States which provide in-house science service of the Commission, but also independent scientific basis for many EU policies. The JRC staff is made up of 3,055 persons (77% involved in research activity, 21% in administration and support, 2% in nuclear decommissioning). Its scientific output is impressive: 1,370 publications in 2014.

Stano is also member of the JCR COIN Composite Indicators Research Group, which provides support to the EC, collaborates with international experts, elaborates methodologies and training. Among the 130 composite indicators used by the EU, 50% are developed with JCR contribution.

He also affirmed that “we’ve to change the framework”: in fact, many questions rise about the difficulty of separating societal impact research and academic research; even if each research should produce concrete effects, international scientific community actually does not appreciate this “societal” research.



PLENARY



Welcome and Official Opening



Annick Schramme, ENCATC President

ENCATC President Annick Schramme expressed her gratitude to the City of Lecce for its hospitality and generosity, to its member the University of Salento for contributing to the organisation and success of the conference, to its member Fondazione Fitzcarraldo for the expertise provided, as well as to the European Cultural Foundation and to all ENCATC members and conference participants. She expressed her sincere thanks to the Creative Europe programme of the European Union for the co-funding ENCATC has received. ENCATC is proud to be part of this strong partnership and is grateful for the European Union's recognition of the network and its decision to support the Annual Conference.



Silvia Costa, Member of the European Parliament, Chair of the Committee on Culture and Education (CULT) video

Silvia Costa highlighted the importance of the ENCATC Annual Conference, which is also recognised at the European level, since it gets into focus on the current cultural policies and their implementations. She stressed how Europe is recognizing the role of culture and how "*the valorisation of cultural heritage is crucial to enhance both personal and intercultural cooperation, not to mention the potential in terms of job creation and developing in a very sustainable way*". Her contribution for the conference lies on the assumption that natural and cultural heritage are very similar, they are facing historical challenges and emergencies and need to be protected and promoted. "*As the time for environment is running out, so it does for cultural heritage*". In order to establish a new cultural civilisation an important action is needed, to which ENCATC can contribute: education to fundamental values and cultural diversity.



Paolo Perrone, Mayor, City of Lecce, Italy

After his welcome speech, the Mayor focused on the implementation of their successful cultural policy, especially in the last years, which allowed Lecce to develop and promote its economy and territories. It also included the candidacy process of Lecce as European Capital of Culture 2019. "*Community participation in the local context and shared decisions have been the compass of our political action*". Such culture-based model has been appreciated and it turns out to be inspiring for other cities.



Domenico Fazio, Vice-Rector, University of Salento, Italy

University of Salento, partner for the conference organization, was honoured to host such an important meeting, gathering the most internationally renowned experts and academics of cultural policy and cultural management sector. In such a challenging phase, new development models become necessary and Europe needs to be innovated. To create a new framework for society, "*new potential drivers are, for sure, citizens participation as well as a better governance based on more transparent institutions*". To this end, the role of education is fundamental, and for that reason the University of Salento decided to adopt a collaborative policy, by promoting internal and external collaboration, interdisciplinarity and the involvement of territorial stakeholders. The process carried out for the organization of this conference exactly reflected this approach.



Ugo Bacchella, President, Fitzcarraldo Foundation, Italy

Why Lecce? That was the question raised by Fondazione Fitzcarraldo's President, ENCATC member, and partner in the organization of the conference. It was a matter of political responsibility, especially for a European network: *"We are here because rebuilding Europe needs the contribution of all territories and all people and all cultures. The resilience that the southern societies of Europe put in practice to resist to the crisis and standardization has weakness, but also lessons to listen to"*.



Francesco Giaccari, Professor, University of Salento, Italy

The academic community of the University of Salento is particularly engaged in archaeology, cultural heritage and cultural management researching and teaching, thus the ENCATC Annual Conference represented a unique opportunity to exchange and share experiences with conference lecturers and participants and to get an overview of last international research trends, especially thanks to the 6th Annual ENCATC Research Session.

Introduction

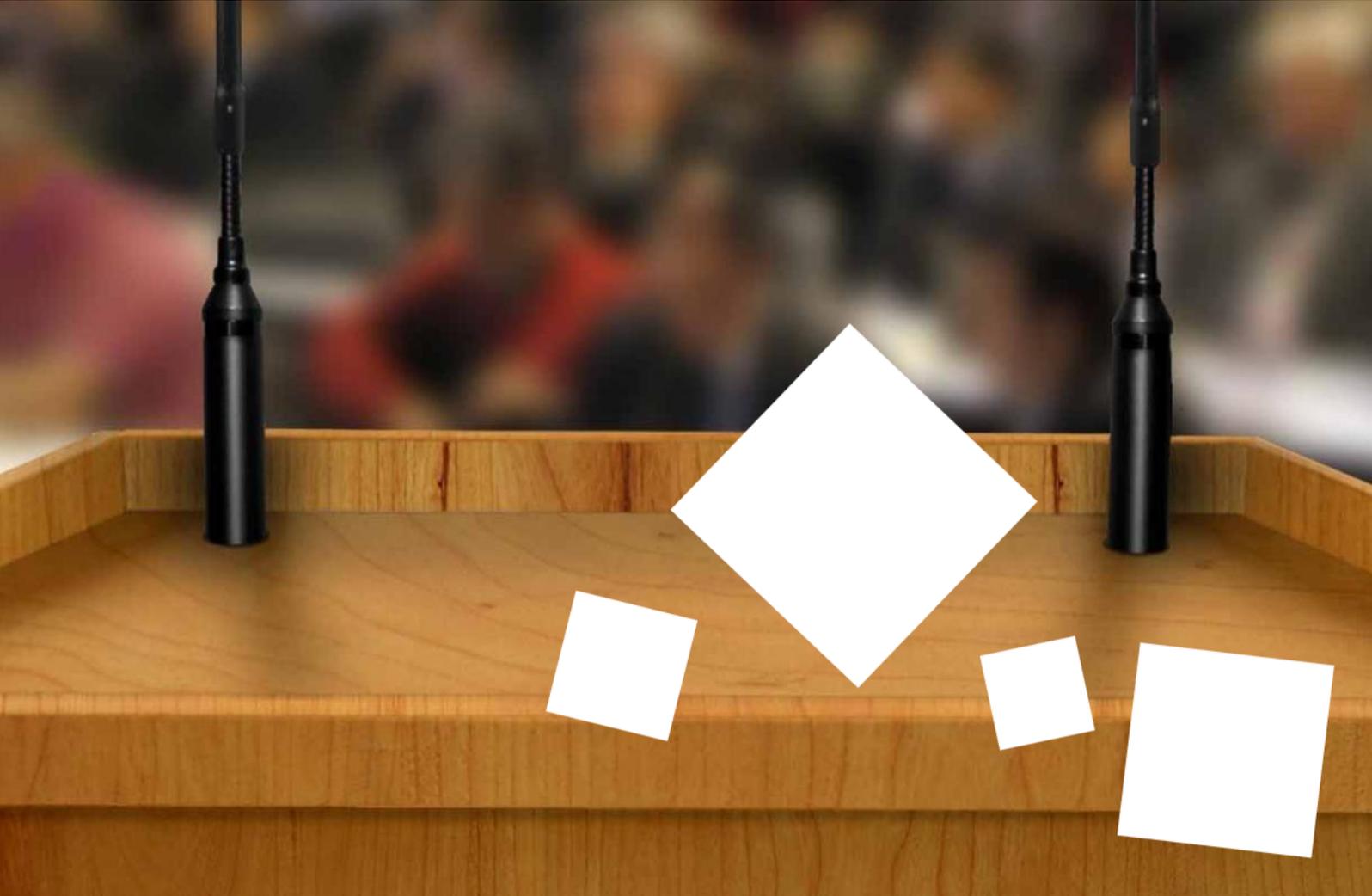


Francesco D'Andria, Professor Emeritus of Classical Archaeology, University of Salento, Italy

Professor D'Andria provided an exciting presentation concerning the history of Lecce, which testifies an important and complex cultural stratification. Not only a Baroque evidence, but *"the result of a long process in which different cultures have come into contact with each other giving rise to both dialogue and conflict"*: Messapians, Romans, Bizantines, Normans, Angevins, Aragonists, Spanish. This peculiarity has well been expressed by a song of Sud Sound System, "Le radici ca' tieni", a nationally acclaimed group from Salento. He also analyzed specific cases and examples of local tangible and intangible cultural heritage, such as the site of Cavallino. Lecce can thus count on an extraordinary richness and variety of cultural resources, which are going to be enhanced and promoted.



KEYNOTE SPEECH



The Ecology of Culture

For three days in beautiful Lecce, Italy ENCATC was joined by 185 participants from 30 countries for its **23rd Annual Conference “The Ecology of Culture: Community Engagement, Co-creation, Cross Fertilization”**. Among the participants were leading academics and researchers, influential experts, experienced educators and trainers, cultural managers, policy makers, artists, and students.

Last year, the AHRC’s Cultural Value Project asked me to carry out research and produce a report about the Ecology of Culture. At the time of the conference, the report had just been published and can be downloaded from here:

<http://www.ahrc.ac.uk/News-and-Events/News/Pages/Report-on-the-ecology-of-culture-launched.aspx>

An ecological approach to culture concentrates on relationship and patterns, so I decided to look at how the various parts of the cultural world are linked together, rather than at how, for example, opera or ar-dram operates. I read a lot of literature and interviewed a wide range of people – thirty nine of them including a fashion stylist, the conductor of an amateur choir, and a film producer, as well as local authority arts officers, and staff from national museums. What I found was that culture is an organism not a mechanism, and that careers, ideas, money, product and content move around between the funded, commercial, and homemade/amateur parts of the overall cultural world in such a way that those funding categories cannot be disentangled. Everybody is working with a mixed economy model, and everyone has multiple aims and motivations for what they do.

But I wanted to get beyond seeing culture in terms of how it is financed, and to describe the fresh viewpoints that an ecological perspective affords. The concept of ecology helps us to see our position in relation to culture. As with the natural ecosystem, the cultural ecosystem is not separate from us, or related to us, but rather we are embedded in it – it makes us, at the same time as we make it. Culture is always work-in-progress, and always a social process. In addition to that, an ecology is non-hierarchical: all the parts are required to make the whole, and in that sense, all the parts are equal. Treating culture as an ecology brings the qualitative into consideration as much as the quantitative, and treating culture as an ecology is also congruent with cultural value approaches that take into account a wide range of non-monetary values.

Many ecological metaphors, such as emergence, growth, evolution, complex interdependencies, systemic fragility, life cycles, and webs can be applied to the world of culture, and they illuminate the way that culture functions. Biological analogies set up a set of questions, such as: what conditions bring a form of culture into being? How is that form of culture then sustained?

What threatens its existence? How can it be nurtured to grow to its full potential? These questions, and others like them, could help artists, administrators and policymakers to understand both the state of their own specific cultural ecology (for example in a town or region, or across an artform) and what actions they could take to maximise the health of the ecosystem. It also emphasises their limited role – no-one can control an ecology, although they can affect it in benign or destructive ways.

The report goes on to propose three new ways of understanding the ecology of culture. One is to think about culture in terms of a creative cycle: new cultural events and forms feeding on the past, making something new, becoming established, and then being re-worked in their turn. The second is about tracing the webs and networks of connection at a local or an artform level – this helps show how robust and productive the cultural ecology is.

The third model argues that there are four essential roles that have to be undertaken within any cultural ecology. These roles are:

- Guardians, who look after the culture of the past;
- Platforms, that provide the places and spaces for the culture of the present;
- Connectors, who make things happen and bring together other parts of the system;
- Nomads - all of us who, as artists or audiences, interact with the other three roles.

In each case, these roles can be carried out by funded, commercial or unpaid amateur people or organisations. For instance Disney, the V&A, and volunteer heritage groups act as Guardians; and Connectors range from Local Authority arts officers to commercial film producers. Some organisations carry out multiple roles, but most only one.

The report is really only a first step – an attempt to look at culture from a different perspective, using a different set of words and metaphors. Ecologies are dynamic, productive and complex; treating culture as an ecology and not just as an economy opens up all sorts of new ways of describing and understanding what is going on.



John Holden

Associate at Demos, Visiting Professor at City University, London, United Kingdom and Honorary Professor, University of Hong Kong, China

Panelists

After the keynote speech, four academics and experts from North and South America, Asia and Europe were invited to discuss about this new approach, providing examples of different perspectives and projects. Three main questions were addressed to Alan Salzenstein, Edna Dos Santos Duisenberg, Jerry C Y Liu, and Luciana Lazzeretti:

What does the ecology of culture mean to you, in your context/continent?

What does it add to our discussion on cultural policy?

What does it imply for education in cultural management and cultural policy? How can we integrate this new approach into our curriculum? Can we speak about a paradigm shift?



Alan Salzenstein, President, Association of Arts Administration Educators (AAAE) and Professor, DePaul University of Chicago, USA

First of all, Alan Salzenstein affirmed that, when talking about ecology of culture, these concepts come to his mind: "fluidity, change, instability, but not in a concerning way, in an exciting way". He focused particularly on the aspect of change and influences, by taking the example of organizations and institutions, in which decisions undergo internal and external influences. What is crucial, according to him, is to understand the system of influences and the importance of each component of the ecosystem. This is fundamental especially for policy makers in cultural policies and for cultural managers, which should understand that "they do not work in a vacuum". Education in cultural management and cultural policy can play an important role by increasing awareness about the interconnectedness in an everchanging system and all the related influences.



Edna Dos Santos Duisenberg, Policy Advisor, UNITAR - United Nations Institute for Training and Research

Edna Dos Santos Duisenberg particularly appreciated John Holden's report because of its very pragmatic approach and its references to Ann Markusen works, thus bringing social aspects to the debate. Moreover, taking into consideration dynamism means referring not only to public policies and financing, but also to the private sector and market. She especially appreciated the concept of homemade culture, which is nowadays more and more important, and that of growth. She also pointed out the need of considering not only the side of creativity, but also that of high quality digital technology. According to her, Holden's report provided many useful inputs to advance in cultural policy and cultural management research.



Jerry C Y Liu, President, Taiwan Association of Cultural Policy Studies and Associate Professor, National Taiwan University of the Arts

Jerry C Y Liu highlighted the fact that adopting an ecology of culture approach claims for enlarging our perspective in the evaluation of culture. According to him, and his example of Taiwan, ecology of culture is deeply linked with harmony and unity of humanities and nature. That implies overcoming an administrative, economical and hierarchical logic in favour of a cultural governance approach, considering social agents, artistic and cultural groups, everyday lives, social values, diversity and humanness. He also provided his own interpretation of the network and logics of cultural governance, finally affirming that "*we definitely need a much wider framework for the evaluation and reflection of culture*".



Luciana Lazzeretti, Professor, University of Florence, Italy

Professor and economist Luciana Lazzeretti adopted a quite critical perspective in response to John Holden's presentation. First of all, she underlined that when talking about development, the crucial issue is innovation rather than creativity. John Holden disagreed with this objection, answering that creativity must not become necessarily innovation. Then, she invited the author to better discuss the differences between the economic approach and the ecological one in culture. According to her, another critical aspect in the report is related to methodology, which should also include quantitative analysis, at least *"to convince economists!"* She also suggested that we should adopt a broader perspective to really change a paradigm, by taking into consideration not only ecology within a cultural ecosystem, but going outside it, in physics, chemistry, ICT. In fact she stated that *"Don't you think that the real shift could be use it in science?"*

Panelists agreed on the fact that the ecology of culture approach is not actually a paradigm shift, but rather an evolution, an important and interesting perspective to develop further analysis in the field.

The debate with participants focused particularly on the issues of the evaluation of culture, whether it is possible to elaborate an alternative way to measure culture, since economic approach can not evaluate culture in all its aspects and values. The notion of sustainability was discussed as well, which should be no more considered in economic terms in culture.

By adopting the ecology of culture approach, many crucial issues, questions and implications are emerging with regards to cultural sector and governance, and need to be investigated.





6TH ANNUAL ENCATC RESEARCH SESSION



Introduction

After the keynote speech of John Holden on the ecology of culture, the main topic of the conference was analyzed from different perspectives and disciplines. As a matter of fact, both the 6th Annual ENCATC Research

Session and the five study visits have been two interesting and enriching ways of getting into the cultural ecosystem and appreciating its dynamics and interconnections.

Research Session

During the 6th Annual ENCATC Research Session, which received a record number of submissions (97), 60 papers selected by the Research Session's Scientific Committee were presented by young and senior researchers and leading academics coming from 25 countries in Europe and beyond.

To accommodate the large number of papers, nine parallel sessions were organised and divided over the course of two days of the conference programme. Moderated by experts, each session was an opportunity not only for authors to present their work, but also to take questions and receive feedback from their peers and audience. For participants who were cultural practitioners, managers, entrepreneurs, artists, and policy makers, it was a way to bridge dialogue and exchange between the academic/research area and what is happening in the sector.

Falling in line with the 23rd ENCATC Annual Conference's theme, many of the papers covered areas within community engagement, co-creation, and cross fertilization. However, looking to expand and bring new perspectives and developments to the forefront of debate and the exchange of knowledge, papers were also presented within the larger framework of cultural management and policy including participatory governance of culture, digitisation, audience development, cultural and creative entrepreneurship, training, and education.

All these innovative analysis were related to a variety of contexts such as museums, public bodies, foundations, theatres, cities, cultural and social processes and products. The diversity of the topics presented in Lecce

demonstrated an interesting overview of research trends and findings happening in cultural policy and cultural management in Europe and around the globe.

ENCATC's dedication to sharing, exchanging, and reflecting on these topics proved once more the network's aim to anticipate the future and better understand the past by promoting access to cutting-edge research in the fields of cultural management and cultural policy. To further deepen this commitment, for the first time ENCATC decided to invest in the production of a specific e-book of the papers presented at the 6th Annual ENCATC Research Session: "The Ecology of Culture: Community Engagement, Co-creation and Cross Fertilization". The publication is a major contribution to the research community and the wide field of cultural management and policy by gathering the latest research being done. Also dedicated to the career advancement of academics and researchers, ENCATC offered an important publishing opportunity to this diverse and talented group represented in Lecce.

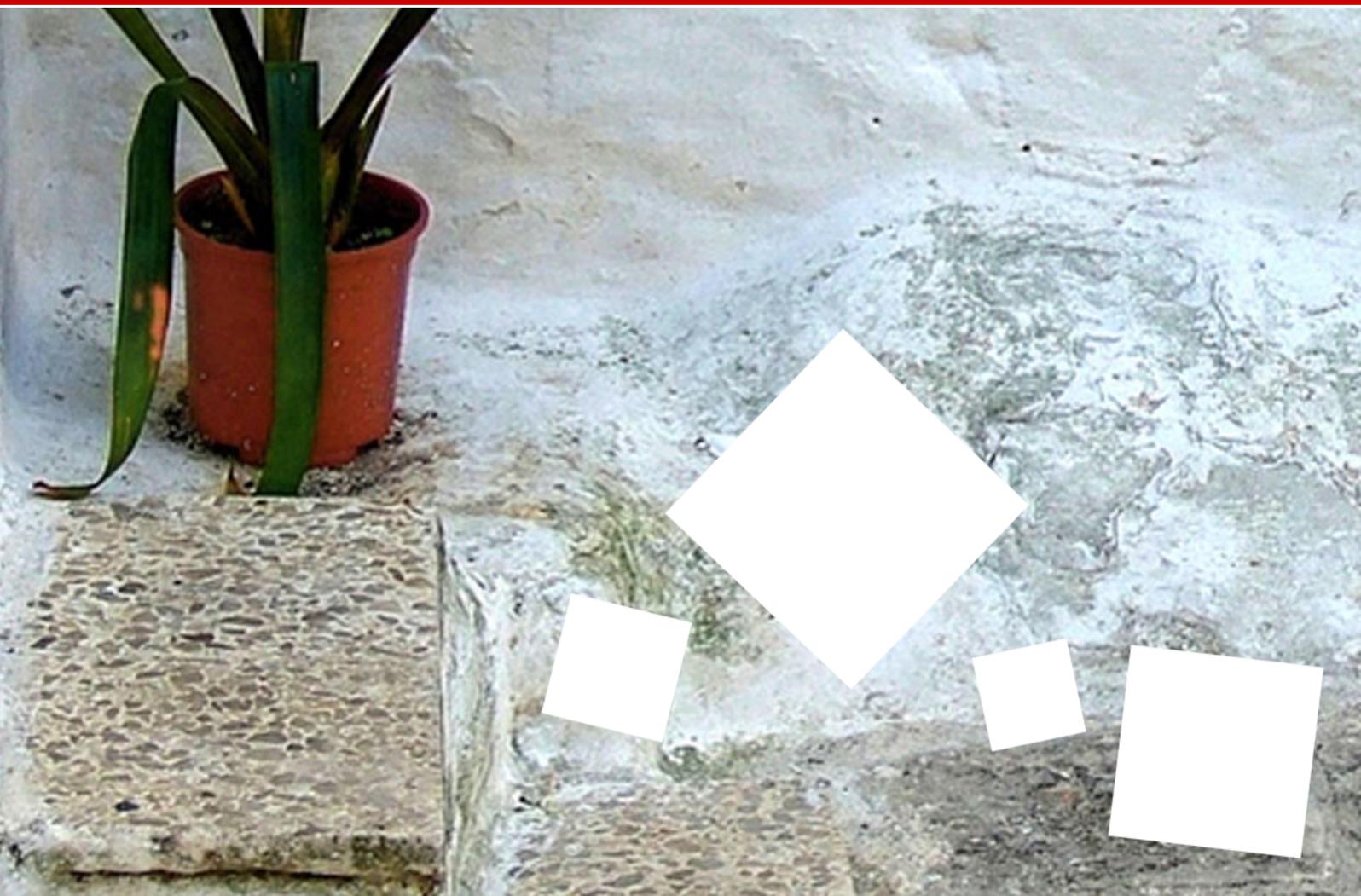
The 2015 Annual Research Session in Lecce built on the success of the previous Research Sessions organised in Brno (2014), Antwerp (2013), London (2012), Helsinki (2011), and Brussels (2010). Since its creation in 2010, over 150 authors have presented their work coming from across Europe but also from Australia, Brazil, China, Colombia, Japan, Singapore, Turkey, and the United States.

Download the e-book related to the Research Session: www.encatc.org/en/publications/books/





STUDY VISITS



Introduction

On the afternoon of Thursday, 22 October, participants could choose among 5 parallel seminars and study visits aimed at stimulating reflection on the different topics related to the main conference theme. Meeting and exchanging with local cultural operators also allowed to learn directly from their experiences and challenges.

- **Creative heritage**

This study visit and seminar focused on the co-creation and community engagement in the preservation and valorization of cultural heritage, through a local case study of management of an archaeology site in Salento.

- **Technology & Heritage: new paradigms for digital knowledge representation**

The interconnection of culture between different sectors is able to generate new process and values: this study visit focused on technological applications and implications for cultural heritage.

- **Youth – Creativity – Entrepreneurship**

This seminar and study visit presented and discussed best practices of regional and local policies and processes which have been promoting creativity and culture-based entrepreneurship among youth.

- **Performing Arts Management**

The regional policy of the last eight year, Teatro Pubblico Pugliese and other local case studies were analyzed as having a key role in the promotion and revitalization of performing arts sector.

- **Foreign, Migrant and Other**

Through a study visit focused on the cultural diversity of the city of Lecce, this seminar was an opportunity to discuss about international cultural relations related issues.



Creative Heritage

Claire Giraud-Labelte, ENCATC Ambassador and long-time member opened the seminar to an audience of 26 academics, researchers and heritage professionals from Belgium, Canada, China, Finland, France, Italy, Lithuania, the Netherlands, Serbia and the United States. She presented the objectives which included: presenting and promoting local practices relating to the conceptual framework of the Annual Conference theme on the ecology of culture; experiencing cross fertilization with experts from different disciplinary backgrounds; taking into account current events in the field of cultural heritage and museums; and finally promoting the exchange of knowledge and networking for future joint projects.

To provide a local case study, participants learned about Kalos Park, The Archeodromo of Salento, presented by its President and Director, Alessandro Quarta. It is a sort of open-air museum where, experimentally, was rebuilt to illustrate the life of man from prehistoric times to the present day. The name comes from Kalòs griko and means beautiful, especially in a panoramic way. The Archeodromo is in fact situated on the "Serra of Galugnano", a slight undulation of the ground, considered an offshoot of the Salento Murge ... about 110 meters above sea level.

This area, some 3000 years ago, was among the largest of Salento: today are preserved stretches of the ancient walls and roads. The site, moreover, was also frequented in Roman times and known as the "Li Sierri Tiberius, Octavius and Constantine." The archaeological reconstructions are "scientific", based on the research excavation data, conducted by the University of Salento, in the various sites in the area: Cavallino, Oria, San Vito dei Normanni, Vast, Lecce, Otranto, Santa Maria di Leuca.

The Archeodromo today is a reference model in the field of scientific research in Italy and Europe. Visitors come to take guided tours, participate in workshops, experience experimental archeology, guided by trained professionals.

L'Archeodromo is also the backdrop of impressive historical and cultural events. Training programmes are designed for schools and educational events have brought together actors, musicians and dancers that once again present the daily life of man from prehistoric times to the Middle Ages.

This case study was followed by a presentation on "What's New for Cultural Heritage?" by Claire Giraud-Labelte. To set the stage she provided a brief history of International and European cultural heritage policy milestones from 1972 – 2005 such as the UNESCO Conventions of 1972, 2001, 2005 as well as the most recent Hangzhou Declaration of 2013 which recognizes the value of Cultural Heritage as a driver for sustainable development. At the European level, she highlighted

important Conventions and Charters from the Council of Europe such as the Convention for the Protection of the Architectural Heritage of Europe (1985), the European Convention on the Protection of the Archaeological Heritage, revised (1992), the European Landscape Convention (2000), and the Faro Convention (2005). It was important to take a moment to briefly review what has happened at the European level as many participants were from outside of Europe.

She continued her presentation with the latest major EU developments impacting cultural heritage today. It is a fact that cultural heritage is not always perceived enough as a structural element and a unique resource in our society. Yet, there has been a trend developing since 2007 with the adoption of the European Agenda for Culture, the European Heritage Alliance 3.3 – a policy grouping composed of 29 European or international networks active in the field of cultural heritage, including ENCATC, the Cultural Heritage Counts for Europe project (2013-2015), the New Narrative for Europe (2013) and the European Commission Communication adopted in 2014. Her presentation also provided examples of new perspectives for cultural heritage from the Council of Europe, the Namur Declaration, and the European Cultural Heritage year 2018.

2015 marked an important milestone as it was the anniversary for many key conventions and charters: 40 years since the Amsterdam Charter, 30 years since the Grenada Convention, 15 years since the Florence Convention, and 10 years since the Faro Convention. 2015 was also an important year with the adoption of the Namur Declaration at the Conference of Heritage Ministers held in April of that year. In September 2015 members of the European Parliament recognized heritage's vital role in Europe and the opportunities it represents for Europe's economy and development. A resolution was adopted calling for the implementation of an integrated approach towards European cultural heritage. 2018 will be the European Cultural Year.

This was also a perfect setting to present the Cultural Heritage Counts for Europe project and its main findings as ENCATC was one of the project partners and Claire Giraud-Labelte was a member of the project's Scientific Committee. The project results presentation complimented the seminar's aims providing a holistic approach for heritage, and compelling evidence of its value and its impact on Europe's economy, culture, society and the environment.

With the case studies and examples, the discussion opened to the participants to take the floor to express their reactions, raise questions, and propose what will be next in moving towards a European strategy for cultural heritage.

The seminar was followed by two study visits. The first was to the archaeology Rudiae site in Salento, not far from Lecce, for a guided tour by Francesco D'Andria, Professor Emeritus at the University of Salento and Grazia Semeraro, Professor at the University of Salento. The second was to the Diffused Museums of Cavallino with another guided visit by Professor Semeraro.



Technology and Heritage: New paradigms for digital knowledge representation

Purpose

Visiting the Cittadella della Ricerca in Brindisi and two of its most important research centres in the field of engineering, CEDAD and CETMA, was an extremely valuable opportunity to better understand how technology can contribute to the improvement of cultural heritage conservation and valorisation.

Meeting with

CEDAD:

Lucio Calcagnile, Professor, University of Salento and Director, CEDAD, Italy

Gianluca Quarta, Professor, University of Salento, Italy

CETMA:

Luigi Barone, General Manager, CETMA, Italy

Italo Spada, Virtual, Augmented Reality & Multimedia Area Manager, CETMA, Italy

Sara Invitto, Assistant Professor, University of Salento, Italy

Alex Palin, Business Developer, Izi.TRAVEL, Netherlands

Discussion with GiannaLia Cogliandro Beyens, Secretary General, ENCATC

Summary

Cittadella della Ricerca hosts two outstanding research institutes, carrying out important innovation projects in the cultural sector.

CEDAD - Centre for dating and diagnostics is made up of three laboratories which apply nuclear, chemical and optical techniques for the study of materials and is also equipped with a Tandatron type particle accelerator, that participants could visit. Here, researchers could date materials as old as 50,000 years. Among the most

important research concerning culture, we could mention the ones concerning the remains of important artists as Caravaggio or the relics of saints, the Riace Bronzes, the treasure of Maxentius, the Capitoline Wolf.

Then the visit continued at CETMA - Engineering, Design and Materials technologies centre, which is a research and technology organization made up of public institutions and private companies. VMA - Virtual, Augmented and Multimedia Area, one of the most advanced virtual theater in Europe, and CVRC - Virtual reality centre elaborate extremely innovative solutions for cultural heritage sites and museums, in order to improve public enjoyment, to recreate ancient settings, etc. They provide software development, design spaces, virtual reconstruction and also assistance to institutions in the search of investment funds. Such services require of course a variety of competences and thus a multidisciplinary team. Participants could also experience 3D demo related to the Basilica of St. Catherine of Alexandria Galatina, the Egyptian tomb of Nefertari, the Basilica of St. Francis of Assisi and the Crypt of Vast.

After that, Sara Invitto proposed an interesting presentation on "User and cognitive neuroscience implications", through which she explained how the brain reacts to stimulus in virtual and augmented reality experiences, also in cultural heritage.

Finally, participants could get acquainted with a technological application such IZI travel, a free and open storytelling platform. Alex Palin presented the key features of this innovative device and the case of "Geneva: going beyond museums walls and creating synergy in the city". Through this application, main cultural institutions, museums, churches and tours of the city mutually invite visitors with cross-references, thus creating an important and strong synergy by sharing their own contents and resources. "Invest in content, not in technology" has been his suggestion.



Performing Arts Management

This seminar and study visit highlighted opportunities implemented by the Puglia Region during the last eight years and the effects regenerated by the activation and revitalization of the performing arts sector. Moreover, it was a moment to explore performing arts management, paradoxes, managerial decisions, and cultural accessibility in the fields of music and festivals.

Upon arriving at the Teatro Comunale di Novoli, participants of this seminar were welcomed by Gianmaria Greco, the Mayor of the Municipality of Novoli. The seminar kicked off with the presentation of two cases highlighting local cultural institutions that have had an impact on the Puglia Region in southern Italy.

First, Roberta La Guardia took the floor. She is the Manager at the Teatro Pubblico Pugliese (TPP), a public organism for the promotion of live shows and audience development which is recognized by the Ministry of Cultural Activities and Heritage as a Multidisciplinary Network. TPP's mission is the promotion of live show with in the Puglia Region from a wide range of performing arts disciplines: drama, innovative theatre, contemporary dance, children theatre, and festivals for families. It also promotes special events, round-tables and meetings. At the time of the conference it counted among its members 47 municipalities, 3 provinces and the Puglia Regional Administration. As one of Italy's main theatre circuits, its members put on about 700 shows each year attracting more than 160,000 spectators. Since 2005, TPP has activated programmatic projects and special community activities in order to expand the theatre, dance and music sectors in Puglia. Ms. La Guardia provided examples of projects that have helped to strengthen cooperation, ensure sustainability, and increase visibility and awareness:

- Teatri Abitati, a network of 13 contemporary theatre residencies in Puglia;
- Puglia Sound, the first Italian project for the development and promotion of music in Puglia;
- Puglia Green Hour, an initiative to value cultural and natural heritage with eco sustainable programming that shows the potential of the landscape.

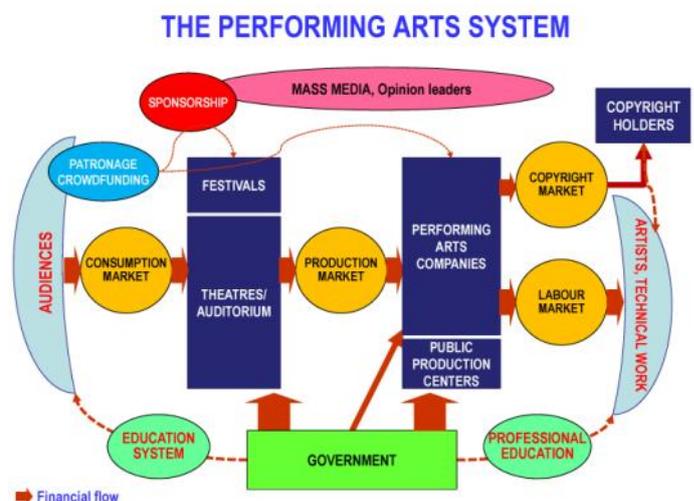
Her intervention was followed by Tonio De Nitto, Director of the Factory Campagna Transadriatica. Since 2009 the Factory Campagna Transadriatica has mainly carried out activities for the production of shows and theatrical performances. The company also participates in the realization of international cooperation projects, organizes exhibitions, conducts theater workshops, and is active in social projects for inmates. The company's "IO CI PROVO" is a not just a course or workshop, but a way of life. The project was born in 2005 in the prison of Taranto and is formed by actors who are serving time in the Lecce prison system.

The inmates engage with cultural and theatre professionals, but also philosophers, politicians, and technicians who can clarify, reflect, and imagine new forms of possibility to ensure a cultural space inside prisons. Furthermore, schools, the universities, and are involved in this process. Each year the actors perform outside the prison's walls in Lecce's Paisiello Theatre, in the heart of the city. This is just one example of how performing arts can rehabilitate inmates, transfer skills and discipline, and increase self-confidence.

Next, ENCATC member Lluís Bonet, Professor at the University of Barcelona, presented a wider overview of Performing Arts Management. He discussed four main topics that covered the main economic paradoxes of performing arts:

- the crafty dimension (low productivity gains) which provides cultural production distinctiveness (and added value);
- the transformation of digital culture business models reassessing the value of live performance;
- the financial crisis reducing public funding (both in sponsorship and people's consumption) in most Western countries, but multiplies creativity in formats and products;
- the growing number of festivals that thanks to their uniqueness and short life span have a high media impact at a relatively low fixed cost.

Staying true the theme of the conference, Professor Bonet presented the performing arts eco-system showing the complex relationships and roles of different actors (government, sponsors, opinion leaders), markets (labour, consumption, production, copyright), cultural producers (festivals, theatres, performing arts companies, public production centres), lifelong learning and education systems, and audiences.



To demonstrate this concept, the relevant case of festivals and their paradoxes and dynamics were put forth. A huge growth in the number of festivals in the last two decades - even during the economic crisis – has led to some interesting arguments.

First, there are the economic arguments. Festivals have low barriers to entry and to exit. They are an easy way to create cultural activity, but at the same time the easiest to kill. Festivals have also shown to have the capacity to adapt to find managerial and innovative financial solutions.

Then there are the sociological arguments. What are the iconic exceptions versus socially recognised events? Can anything be a festival? There is also question of differentiation versus standardization, from big mega events to a spread of many small local events, some really singular, but most quite similar. And what about the growing weight of the leisure economy and the “festivalisation” of social life?

And finally, there are the political arguments. What are the cultural policies for decentralization and urbanization? Are festivals the “Swiss Army knife” of cultural policies? They are a socially (and politically) easily recognised activity. They present a goal efficient engine for cultural democratization and cultural diversity. They legitimize local power through tourism attraction, local branding, and economic impact.

Most festivals have a limited audience, but the exceptionally big ones are known by most people (and politicians). What does this mean for festivals when they make strategic managerial decisions? From conditions of temporality to location, diversity of activities, artistic options, cooperation strategies, audience development and more, Professor Bonet elaborated an extensive list of key decision areas that require reflection and analysis. He highlighted two key factors for success. The first is stakeholder management both in terms of internal and external management. The second is artistic programming with audience involvement.



Before opening the floor for comments, questions, and debate, Pilar Orero a researcher at the Autonomous University of Barcelona spoke about accessibility to culture. In order to successfully improve accessibility to culture, she outlined necessary steps to be taken as well as examples for legislation, raising awareness, training, and technology.

The seminar concluded with time for discussions which was moderated by ENCATC member Blanka Chládková, Assistant Professor at the Janacek Academy of Music and Performing Arts in Brno, Czech Republic. Thanks to the case studies showing local practice and examples, the overview of performing arts management by Professor Bonet, and the points of reflection for cultural accessibility, participants had much to consider as they thought and shared comparable examples in their own countries, cultural contexts, and experiences in the performing arts.



Youth and Creativity

This study visit “Youth – Creativity – Entrepreneurship” has provided much food for thought and has stimulated an interesting debate. Angelo Corallo, President at INNOVARS and Professor at University of Salento, as moderator presented the rapporteurs and the case studies which have been subject of discussion, underlying the strong relation and potential synergy of each topic introduced through the four cases below:

- INNOVARS: Bottom-up Entrepreneurship in public-private research center;
- Bollenti Spiriti Program of Apulia Region;
- Lecce Social Innovation city;
- Puglia Creativa District.

The first subject covered “Bottom-up Entrepreneurship in public-private research center” introduced the study case “INNOVARS”, presented by Angelo Corallo. The focus was on the impact that creative industries can have on system production dynamics and on regional economy. It emerged plainly that the interconnection between these elements became increasingly evident and influential. Territories are active idea incubators and potential creative catalysts, getting a pivotal role for creation of business opportunities and innovation. To activate local development dynamics running a cultural process it is essential to promote a bottom-up entrepreneurship approach. The experience of INNOVARS show how it is possible to transform innovative ideas in business by relying on competence, network and excellence. INNOVARS is an association for the promotion of Spin-offs, Start-ups, and innovative organization; founded in 2013 by some students, researchers and professors at the University of Salento, it intends to become, in the mid-long term, an international Hub able to catalyze several experiences, knowledge and expertise with the aim to foster the dialogue between members and territory, in terms of development of autonomy and interdependence. In order to stimulate creativity and entrepreneurship amongst youth, INNOVARS facilitates the connection between young start-uppers and a network able to identify a market niche in which it is possible to develop a sustainable business. For this aim, INNOVARS’ model is based on a three-level system, set as “Campus of creative people”, interconnected with actors of the industrial and public-private system, able to develop projects in competitive times and, therefore, able to attract private capitals. On account of this logic, INNOVARS has started significant collaborative experiences with academic and industrial researchers, SMEs, spin-offs and start-ups in order to stimulate industrial competitiveness through research development and its transfer to enterprises.

The discussion on creativity and entrepreneurship continued by introducing the theme “Creativity, aggregation and social innovation”. The focus was on social policies and the central role of new generations as a driving force for the territorial regeneration. The participants discussed measures and possible actions

to adopt in order to stimulate creative potential and become a key of change for communities. In this context, the speaker Annibale D’Elia talked about the regional plan “Bollenti Spiriti”, as promoter and founder of this public programme for youth, powered up in 2005 in Puglia Region. In particular, the discussion had been addressed on an interesting initiative called Urban Laboratories, realized in the frame of the regional Programme “Bollenti Spiriti”. The Project had been the aim to renovate old buildings in order to support creative activities promoted by young people. The laboratories involved art, performances, local tradition, new technologies and young entrepreneurship. In this way, young people had the opportunity to meet and put in practice with creative activities, that were financially supported. Specifically, the initiative supported the re-design and restructuring of buildings and the start-up service related to creative industries, arts, culture and new technology. Young people took part in the creation of start up projects from their design to their implementation. With reference to this regional initiative, the speaker introduced the “Laboratorio Urbano Ex Fadda”, presented by Roberto Covolo, Ex Fadda Project Manager. This urban project was promoted with the purpose to convert an abandoned space into an income-generating place. Thanks to the refurbishment of an unused former wine factory in the municipality of San Vito Dei Normanni (in the Puglia Region), Ex Fadda has become a social gathering outlet that generates income through alternative economic practices. Currently, Ex Fadda is managed by a group of local organizations and involves micro enterprises, associations and informal groups. The organizations deal with different creative activities involving photography, audio-visual production and teaching music, sports, crafts, social inclusion, food and new technology . The case study stimulated the debate in relation of the relevance to involve the locality in the process of community building through consent and participation. Creating a space of experimentation represents a strategic factor for local development, stimulating innovative forms of work and encouraging creative project in the territory.

In this context, emphasis was placed in the study visit on policies for young people’s creative enhancement. In that respect, Alessandro Delli Noci, Spokesman for Lecce Smart City Plan, introduced the theme “Synergies between youth and urban”, talking about Lecce Experience as a social innovation city. It represents an experimental urban laboratory for starting creative processes, enhancing the city as an open place for creativity and innovation. It turned out the relevance of innovation processes and cultural evolution based on a bottom-up participation. The discussion underlined the importance of activating a social network and involving young people in building constructive and functional relationships for cultural development and quality of life improvement in cities. An interesting experience about this issue is “FAB LAB

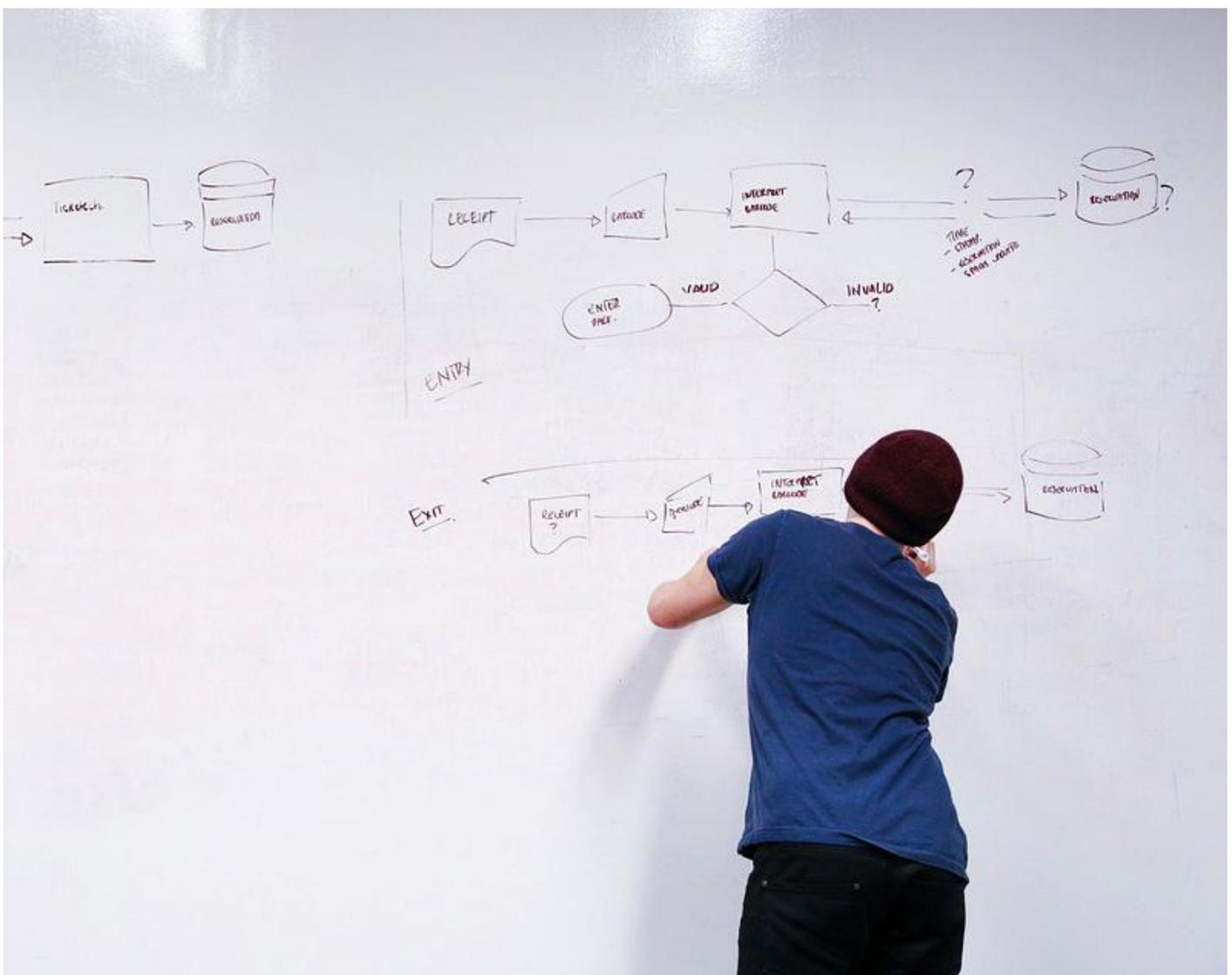
LECCE”, situated inside MUST, Historical Museum in the city of Lecce. Fab lab Lecce is a digital making laboratory which offers the access to machineries like 3D printers, 3D scanners, cutters and other tools in order to materialize an idea or a project. Specifically, the first activities were focused on 3D printing for kids and adults: they had the opportunity to enter in the FabLab, watch the machineries in action and to try to build a 3D printer. This project is the result of the synergy between a group of young makers who wanted to bring technology and innovation to Lecce, and the politics, in particular Youth and Community department. During its first period of activity, FabLab Lecce has set up some courses, workshops and meetings to talk about innovation and technology and to put the people of Lecce onto these topics. For the future, the laboratory aims to give new occupational opportunities, creating new professional figures in the fields of public rescue, agriculture, civil protection, environmental monitoring and the protection of Cultural Heritage.

During the meeting, there had been another significant issue related to the creativity as a lever for local development and internationalization. In that respect, Vincenzo Bellini, President at Puglia Creativa District, introduced the theme “Strengthening of creative industries network in the Puglia Region” and the case

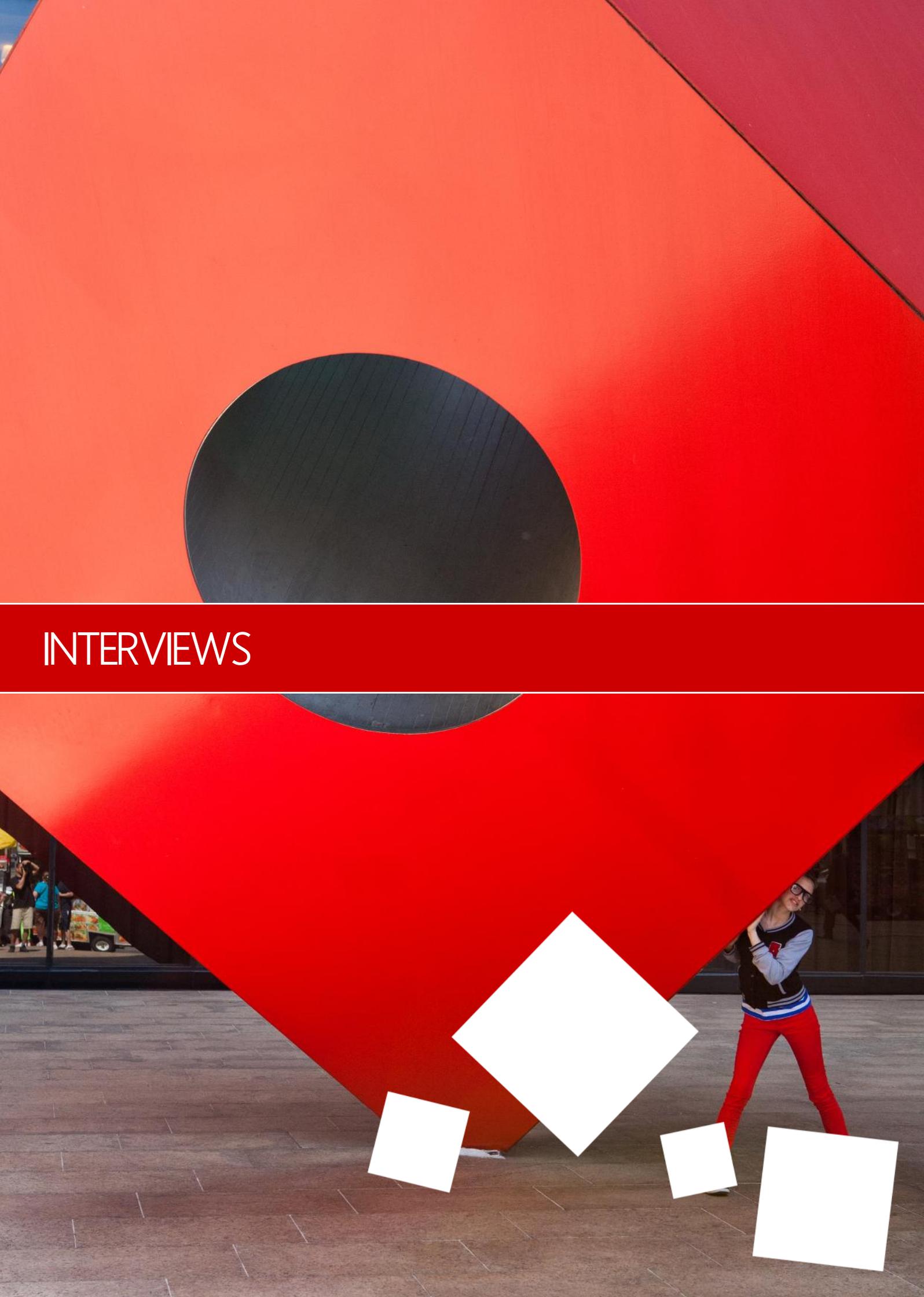
study “BASS CULTURE”. Bass Culture is an agency created in Bari in 2001 by young people with a great experience in cultural association and organizing events. Since its creation the agency has promoted several events with local and international guests, big live concerts, shows and festivals involving thousands of people. The success of this experience underline that the economic and social connections can promote the creative sector development, generating relevant employment implications. In particular, it has become clear the importance of SMEs, no-profit and public institutions in building an efficient network in the production chain.



Angelo Corallo
President, INNOVARS and
Associate Professor, University
of Salento, Italy



INTERVIEWS



Interview

Italo Spada

CETMA Virtual Reality Center, Italy

We invite you to learn more about the CETMA Virtual Reality Center, which was visited during the seminar and study visits “Technology & Heritage: new paradigms for digital knowledge representation” at the 23rd ENCATC Annual Conference. We sat down with Italo Spada, Area Manager at CETMA located in southern Italy to get a taste for how virtual reality technology can play a role in the conservation, valorisation and promotion of cultural heritage.

What are the main activities of CETMA in the cultural heritage?

Thanks to the know-how acquired over 20 years of experience in research projects and providing service to major customers, CETMA is now able to support both public and private organisations in identifying the most appropriate investment funds for the performance of specific activities in the field of protection, diagnostics, use, enhancement and networking of cultural heritage, both tangible and intangible. In particular, we provide software development for virtual reality and advanced interactive systems for museums and cultural sites, production of digital 3D content, design experience spaces, multispectral research, thermographic and ultrasonic, mobile apps that integrate augmented reality and we make video games for teaching and education. This is made possible by the multidisciplinary nature and professionalism of a team of researchers and technicians trained in different sectors.

Quali sono le principali attività di CETMA nell'ambito dei beni culturali?

Grazie al know-how acquisito in più di 20 anni di esperienza nell'ambito di progetti di ricerca e di attività di servizio per importanti clienti, il CETMA è oggi in grado di supportare gli organismi sia pubblici che privati nell'individuazione dei fondi di investimento più appropriato e nello svolgimento di specifiche attività nell'ambito della tutela, la diagnostica, la fruizione, la valorizzazione e la messa in rete del patrimonio culturale, materiale e immateriale. In particolare ci occupiamo di sviluppo software di realtà virtuale e sistemi interattivi avanzati per musei e luoghi della cultura, produzione di contenuti digitali 3D, progettazione di spazi esperienziali, indagini multi spettrali, termografiche e ultrasoniche, app per dispositivi mobili che integrano la realtà aumentata e realizziamo video game per la didattica e l'educazione. Tutto ciò è reso possibile dalla multidisciplinarietà e la professionalità di un team di ricercatori e tecnici preparati in differenti settori.

In CETMA you talk about innovation but also conservation. Can the information gathered with the diagnostic technology also be used with other purposes in addition to protection/conservation?

CETMA includes in its staff a department named Virtual, Augmented Reality and Multimedia, which personally I direct, where experienced professionals deal with advanced digital and 3D reconstructions. Simply put, we virtually reconstruct cultural heritage, also no longer preserved, through specific techniques of 3D modeling and animation. But first of all, we need the diagnostic data, as well as the support of historical and scientific experts. Thanks to diagnostics we can integrate digital reconstructions with information not accessible to the naked eye: a mural covered with modern plaster, a sketch hidden behind a painting or a coat of paint, or an old building under ground. This is just one example of the application, but the diagnostic data is one of the keys necessary to the whole process.

In CETMA parliamo di innovazione ma anche di conservazione. Le informazioni raccolte con le tecnologie diagnostiche possono essere utilizzate anche con altri scopi oltre a quello della tutela/conservazione?

Il CETMA comprende nel suo organico un area/dipartimento dal nome Virtual, Augmented Reality and Multimedia, che personalmente dirigo, dove esperti professionisti si occupano di restituzioni digitali avanzate e ricostruzioni 3D. In poche parole ricostruiamo virtualmente il patrimonio culturale, anche non più conservato, attraverso specifiche tecniche di modellazione e animazione 3D. Ma prima di tutto ciò necessitiamo del dato diagnostico, oltre che al supporto storico-scientifico di esperti; grazie alla diagnostica possiamo integrare alle ricostruzioni digitali informazioni non accessibili ad occhio nudo: un affresco murale ricoperto da intonaco moderno, uno schizzo nascosto dietro un quadro o uno strato di pittura, oppure un antico edificio custodito nel sotto suolo. Questo è solo un esempio di applicazione, ma il dato diagnostico è una delle chiavi necessarie all'intero processo di studio di un bene.

CETMA also deals with augmented reality applied to culture. What role do new technologies play for conservation, but also for the promotion of cultural heritage?

New technologies certainly support the processes of use and dissemination of historical and cultural heritage. Diagnostic studies and conservative analysis on an artwork give as a result scientific data which are not easily comprehensible to a non-expert audience. But we can enjoy these scientific data through smart technologies, be innovative, and certainly facilitate the spread of information in the public domain. For example, we are developing several applications for mobile devices that integrate augmented reality technology. Through these applications, access becomes easier for all by pointing a mobile phone towards an old framework, we can see real-time digital content explanations, accompanied by audio guides or other information. Among the many applications CETMA is developing it is worth mentioning the app made for Regional Media Pugliese with which the user can access an archive data simply by pointing a smart phone to movie posters on display, or the application made for the Consortium of Management of Torre Guaceto with which you can point to a relic from the Bronze Age and view its original state in real time and in 3D, or the code developed for the Environment Museum (MAUS) University of Salento through which the user can interact in real time with the animated reconstruction of *Tarbosaurus bataar*, ancestor of *T-Rex*.

CETMA si occupa anche di realtà aumentata applicata alla cultura. Che ruolo hanno le nuove tecnologie nell'ambito della conservazione ma anche della valorizzazione dei beni culturali?

*Le nuove tecnologie sicuramente supportano i processi di fruizione e di diffusione del patrimonio storico culturale. Le indagini diagnostiche e le analisi di tipo analitico e conservativo su un bene restituiscono come risultato dati scientifici difficilmente comprensibili ad un pubblico non esperto. Fruire però tali dati scientifici tramite tecnologie smart e innovative, faciliterebbe sicuramente la diffusione di informazioni utili e di pubblico dominio. Ad esempio, stiamo sviluppando molteplici App per dispositivi mobili che integrano la tecnologia della realtà aumentata (Augmented Reality). Tramite tali applicazioni diventa semplice e accessibile per tutti, puntare con un telefono cellulare un antico quadro, e vedere sovrapposti in tempo reale contenuti digitali esplicativi, accompagnati da audio guide o altre informazioni. Tra le tante applicazioni in realtà aumentate che il CETMA sta sviluppando vale la pena citare l'app realizzata per Mediateca Regionale Pugliese con la quale l'utente può raggiungere dati d'archivio semplicemente puntando con un smart phone i manifesti cinematografici esposti, oppure l'app realizzata per il Consorzio di Gestione di Torre Guaceto con la quale è possibile puntare un reperto dell'età del bronzo e rivederlo in tempo reale e in 3D al suo stato originario, o in fine il codice sviluppato per il Museo dell'Ambiente (MAUS) dell'Università del Salento tramite il quale l'utente può interagire in tempo reale con la ricostruzione animata del *Tarbosaurus bataar*,*

antenato del T-Rex presente nelle nostre zone nel Cretaceo Superiore.

In 2007 CETMA inaugurated the Virtual Reality Center, considered one of the most advanced virtual theater on the European scene. Can you tell us in brief some of its applications in the cultural sphere?

In our CETMA Virtual Reality Center you can emerge yourself and interact with environments and digital objects, using 3D visualization and advanced haptic systems (with sensors). Over the years we have made many demos that we present to large audiences of users, including students, researchers, entrepreneurs, etc. Just to mention a few titles, in our CVRC you can virtually visit the Basilica of St. Catherine of Alexandria Galatina, the Egyptian tomb of Nefertari, the Basilica of St. Francis of Assisi and the Crypt of Vast. In addition to observing through special 3D glasses a screen of about 9 meters and on a large scale, in CVRC you can navigate a digitally reconstructed historic site, with the simple movement of the arms and head, deciding what to visit, what to watch and what to listen to.

Nel 2007 CETMA ha inaugurato il Virtual Reality Center, considerato uno dei virtual theatre più all'avanguardia nel panorama europeo. Può raccontarci in breve alcune delle sue applicazioni in ambito culturale?

Nel nostro CETMA Virtual Reality Center è possibile immergersi ed interagire con ambienti, soggetti e oggetti digitali, sfruttando la visualizzazione 3D e avanzati sistemi aptici (dotati di sensori). Nel corso degli anni abbiamo realizzato molte demo che presentiamo ad numeroso pubblico di utenti, tra cui studenti, ricercatori, imprenditori, ecc. Solo per citare qualche titolo, nel nostro CVRC è possibile visitare virtualmente la Basilica di S. Caterina D'Alessandria di Galatina, la tomba egiziana di Nefertari, la Basilica di S. Francesco d'Assisi e la Cripta di Vaste. Oltre ad osservare tramite appositi occhialetti 3D un schermo di circa 9 metri e in grande scala, nel CVRC si può navigare in un sito storico ricostruito digitalmente, con il semplice movimento delle braccia e del capo, decidendo cosa visitare, cosa guardare e cosa ascoltare.

What is the added value of virtual and augmented reality in terms of use, but also of cultural production?

First of all there are two technologies in widespread use and have two different goals, although both exploit digital content. Augmented reality uses the camera of a tablet or a mobile phone to overlay real-time digital content which is not visible to the naked eye. Value added? I think that the possibility to discover a church niche which sits empty today and view in real time the statue that once occupied the space, or experience a paleontological finding such as an imprint in the ground and see the species to which it belonged, or better still take in the beauty of a building which no longer exists and see it in its original state along with its current scenario superimposed, are all examples of the value that can be given by similar applications to both experienced and inexperienced audiences. Virtual

reality however, uses complex computer algorithms associated with specific hardware devices. As already mentioned, virtual reality allows you to interact with scenarios returned digitally and in 3D providing a great visual and emotional impact. The added value of virtual reality is definitely a chance to visit places no longer preserved, no longer accessible or far away from our country. It's a new way to explore the historical and cultural heritage world wide. I conclude by saying that the technologies covered in this interview and on which the CETMA research and experience, do not replace it but rather support our senses in the understanding and dissemination of culture.

Qual è il valore aggiunto della realtà aumentata e virtuale in termini di fruizione ma anche di produzione culturale?

Innanzitutto sono due tecnologie in grande diffusione e hanno due diversi obiettivi, anche se entrambe sfruttano contenuti digitali. La realtà aumentata sfrutta la fotocamera di un tablet o di un telefono cellulare per sovrapporre in tempo reale contenuti digitali non visibili ad occhio nudo. Valore aggiunto? Credo che inquadrare la nicchia di una chiesa oggi vuota e rivedere in tempo reale la statua che la occupava, oppure inquadrare un reperto paleontologico come un'impronta nel terreno e vedere la specie a cui apparteneva, o ancora inquadrare il perimetro conservato di un edificio non più conservato e rivederlo al suo stato originario sovrapposto all'attuale scenario, siano tutti esempi del valore che applicazioni similari possono dare ad un pubblico esperto o meno esperto.

La realtà virtuale invece, sfrutta complessi algoritmi informatici associati a dispositivi hardware specifici. Come già accennato la realtà virtuale permette di interagire con scenari restituiti digitalmente e in 3D garantendo un grande impatto visivo ed emozionale. Il valore aggiunto della virtual reality è sicuramente la possibilità di visitare luoghi non più conservati, non più accessibili o molto distanti dal nostro paese. Un nuova modalità per esplorare il patrimonio storico e culturale world wide. Concludo dicendo che le tecnologie trattate in questa intervista e sulle quali il CETMA ricerca e sperimenta, non sostituiscono e ma supportano i nostri sensi nella comprensione e nella diffusione della cultura.

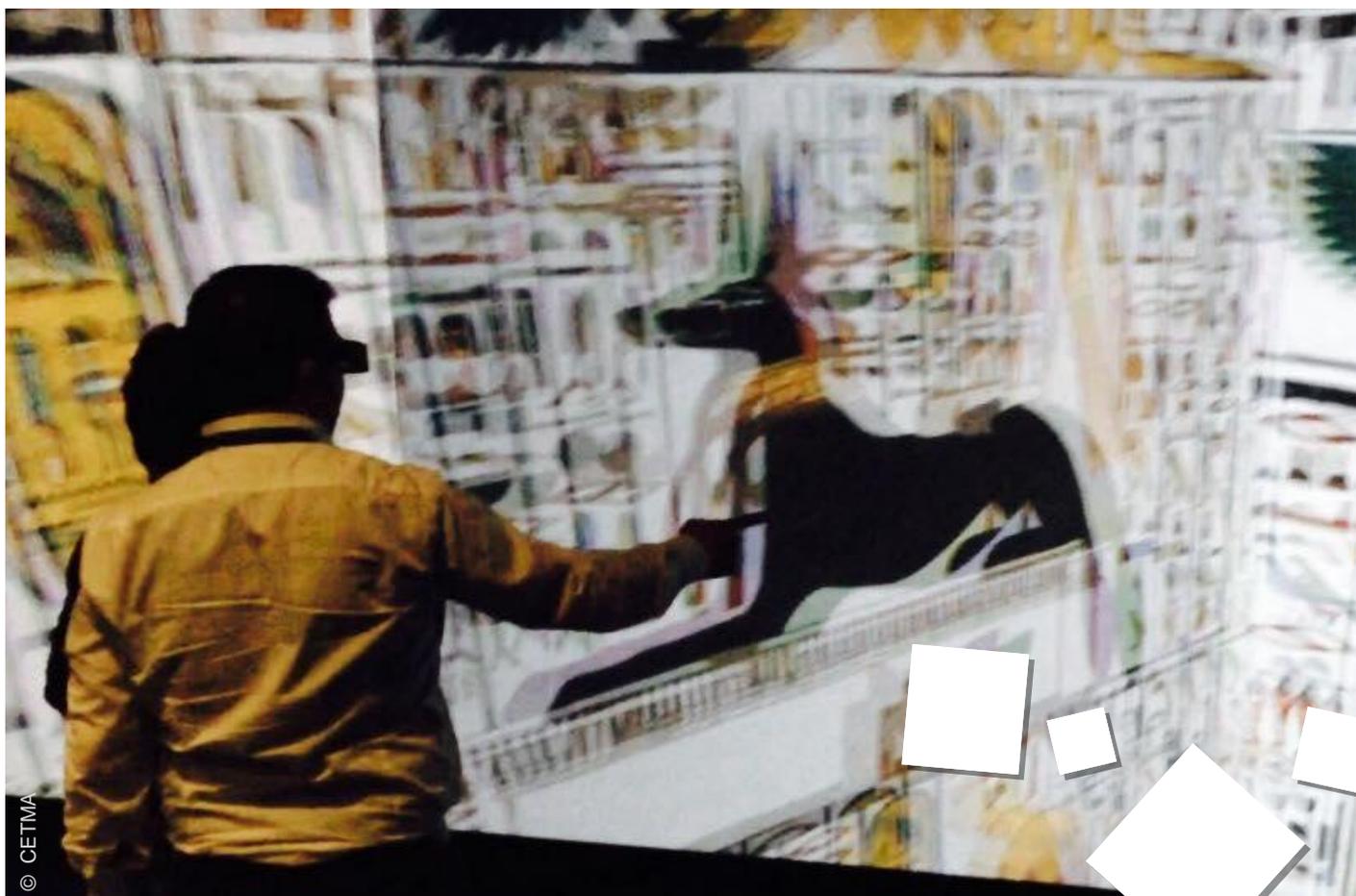
To learn more / Per ulteriori informazioni:

www.cetma.it



Italo Spada

Area Manager, CETMA Virtual Reality Center, Italy



Interview

Angelo Corallo

INNOVARs, Italy

Another of the study visits at ENCATC Annual Conference in 2015 focused on "Youth-Creativity-Entrepreneurship". How can we provide support to innovative companies and start-ups in the cultural sector? What is the role of universities? Must they become "Entrepreneurial Universities"? To learn more, we spoke with Angelo Corallo, President of INNOVARs, an association active in supporting new start-ups.

What were the focal points addressed during the "Youth-Creativity-Entrepreneurship" study visit?

The "Youth-Creativity-Entrepreneurship" study visit represented an important moment to share different realities and compare as youth, scholars, entrepreneurs and institutions gathered to exchange knowledge and experience in the field of business and creative clusters, youth policy and processes of empowerment, and dissemination and commercial know-how.

In order to stimulate debate and launch new proposals, the discussions started from the testimony of some significant experiences launched on a regional scale to support youth, creativity and development of the territory - such as: bottom-up laboratories and urban laboratories made Puglia ARTI and Hot Spirits; network spin-off and start-up promoted by Innovars; and district activities of Creative di Puglia.

Starting from the analysis of these best practices we tried to answer certain questions emblematic for the development of creative potential, including how to effectively manage a cultural process to facilitate the creation of new business opportunities. There are also questions about what networking strategies should be planned by institutions, research centers and creative industries to promote an innovative environment and encourage the spread of culture.

Quali sono stati i punti focali affrontati nel corso della visita?

La visita studio "youth-creativity-entrepreneurship" ha rappresentato un importante momento di condivisione tra differenti realtà a confronto: giovani, studiosi, imprenditori e istituzioni si sono seduti attorno ad un tavolo per scambiare conoscenze ed esperienze in tema di imprese e cluster creativi, politiche giovanili e processi di empowerment, diffusione e valorizzazione commerciale del know how.

Al fine di stimolare il dibattito e il lancio di nuove proposte, i lavori sono iniziati con la testimonianza di alcune esperienze significative avviate su scala

regionale a sostegno dei giovani, della creatività e dello sviluppo del territorio - come i laboratori dal basso e i laboratori urbani realizzati in Puglia da ARTI e Bollenti Spiriti, la rete di spin off e start up promossa da Innovars e le attività distrettuali di Puglia Creativa.

A partire dall'analisi di queste best practices abbiamo cercato di rispondere ad alcuni quesiti emblematici per lo sviluppo del potenziale creativo, tra cui come gestire efficacemente un processo culturale per agevolare la nascita di nuove opportunità di business; ci si è interrogati, inoltre, su quali strategie di networking debbano essere programmate da istituzioni, centri di ricerca e industrie creative per promuovere un ambiente innovativo e favorire la diffusione di humus culturale.

What does Innovars do and what are its objectives?

INNOVARs - ASSOCIATION OF INNOVATIVE REALITY is an association for the promotion of spin-offs, start-ups and innovative companies operating in Italy and community. The association was created on November 20, 2013 and is made up of 18 members.

The Mission of the Association is to support the development of the area by providing support to individual businesses, spin-offs and start-ups, helping them to network and collaborate with each other through the support of a team of professionals with interdisciplinary skills and a solid and well-structured network.

The main strategic objectives are to:

- Route University spin-offs and start-ups towards a process of innovation;
- Promote the exchange of knowledge between members, the business world, and university research facilities;
- Promote initiatives to increase the development of products / services of member companies and their placement in the market;
- Promote the creation of new networks;
- Represent member companies at the national, European and international level.

Di cosa si occupa Innovars e quali sono i suoi obiettivi?

INNOVARS - ASSOCIAZIONE DI REALTA' INNOVATIVE è una associazione per la promozione di spin-off, start-up e realtà innovative che operano sul territorio nazionale e comunitario. L'associazione è stata creata il 20 novembre 2013 e consta di 18 associati.

La mission dell'Associazione è di supportare lo sviluppo del territorio fornendo sostegno alle singole realtà imprenditoriali, agli spin-off e alle start-up, aiutandole a fare rete e a collaborare tra loro attraverso il supporto di un team di professionisti dalle competenze interdisciplinari e di un network solido e ben strutturato.

I principali obiettivi strategici sono:

- Indirizzare gli spin-off Universitari e le start-up verso un processo di innovazione;
- Favorire lo scambio di conoscenza tra associati, mondo produttivo e strutture di ricerca universitaria;
- Promuovere iniziative volte ad incrementare lo sviluppo di prodotti/servizi delle imprese associate ed il loro collocamento sul mercato;
- Promuovere la creazioni di nuovi network;
- Rappresentare le imprese associate nei rapporti con le istituzioni nazionali, comunitarie ed internazionali.

What it means to innovate in the field of academic research? And how it is possible to facilitate the link between academia and businesses to stimulate innovation processes?

Over the past decade the University has the ability to affect the dynamics of innovation, and has seen itself

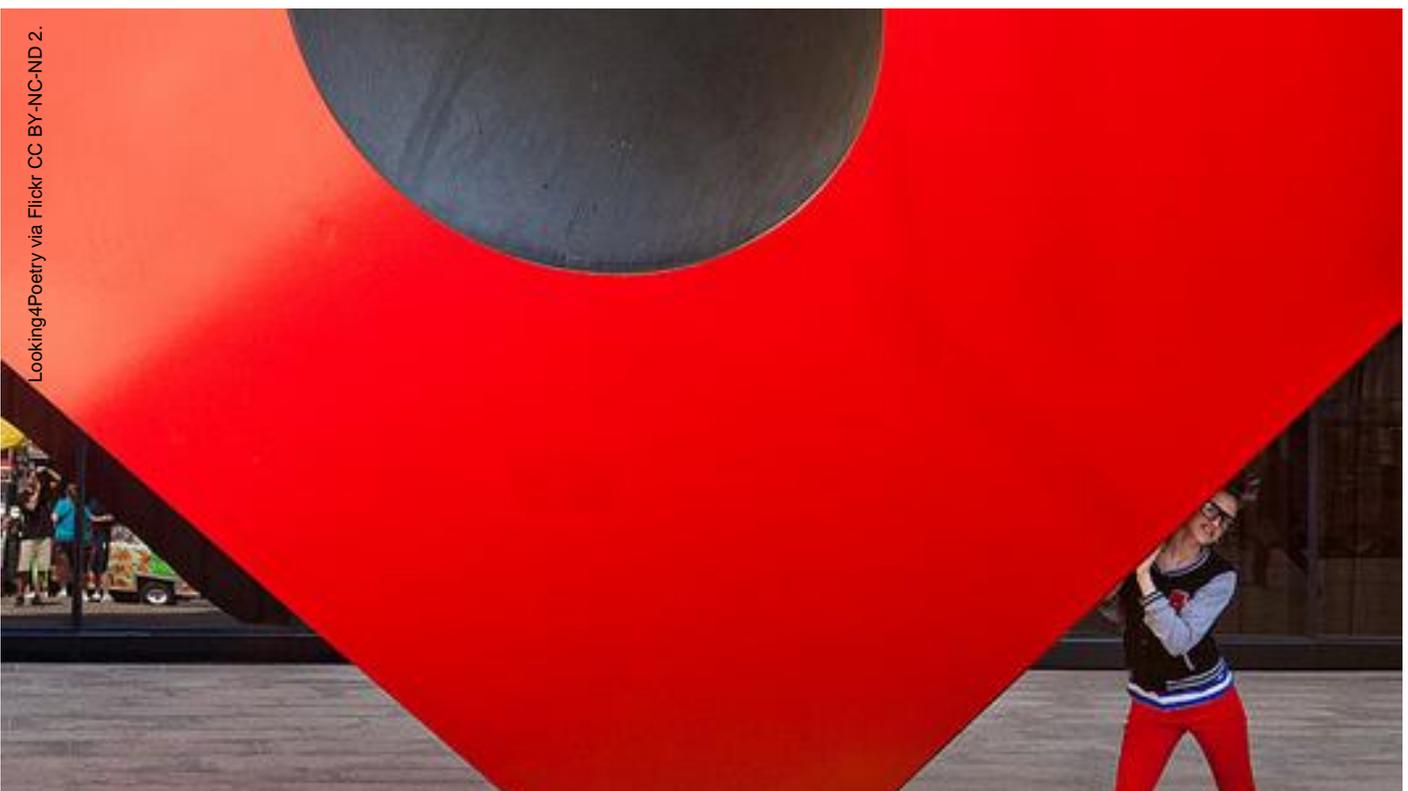
with growing expectations not only nationally, but also at the regional and local levels. The University, as an actor of innovation, not only for its ability to generate knowledge, but also for its ability to spread it, must be a promoter of new growth models capable of providing support and at the same time to renew all the socio-cultural contexts in we live in.

But where and how do you learn to innovate? The answer is a concept deeply rooted and studied in scientific literature and that nowadays, in a context of global growth, has become a growing burden: "Entrepreneurial University". This concept is the foundation of the third mission of the University and is intended as active role in economic and social development of the territory.

Scientific research is therefore the gym where you will acquire all the necessary skills to solve problems for which the answer is unknown: university are not good without good research; without good research we cannot innovate! Innovating also means not losing sight of the market, being active in the circumstances and the changing environment, and proposing concrete answers more and more convenient and corresponding to the needs of end-users, be they citizens, businesses, or public bodies. To constantly stimulate innovation and thus facilitate the links between academia and business is necessary to involve all the main actors of this process of growth and build with them new flexible and adaptable models.

Cosa significa innovare nell'ambito della ricerca accademica? E in che modo è possibile facilitare il legame tra accademia e imprese per stimolare i processi di innovazione?

Negli ultimi dieci anni l'Università, in relazione alla



capacità di incidere sulle dinamiche di innovazione, ha visto su di sé crescenti aspettative non solo su scala nazionale, ma anche e soprattutto su base regionale e locale. L'Università, in quanto attore dell'innovazione, non solo per la capacità di generare conoscenza, ma anche per la capacità di diffonderla deve farsi promotore di nuovi modelli di crescita capaci di supportare e al tempo stesso rinnovare tutto il contesto socio-culturale in cui viviamo. Ma dove e come si impara a innovare? La risposta è in un concetto fortemente radicato e studiato nella letteratura scientifica e che oggi giorno, in un contesto di crescita globale, ha acquisito un peso crescente: "Università Imprenditoriale". Questo concetto è fondamento della terza missione delle Università e va inteso come ruolo attivo nello sviluppo economico e sociale del territorio. La ricerca scientifica è dunque la palestra in cui si acquisiscono tutte quelle capacità necessarie per risolvere problemi per i quali non sia già nota la soluzione: non si fa buona università senza buona ricerca; senza buona ricerca non si fa innovazione! Innovare però significa anche non perdere di vista il mercato, e quindi aderire alle circostanze e ai mutamenti dell'ambiente e proporre risposte concrete

sempre più corrispondenti e convenienti ai bisogni degli utenti finali, siano essi cittadini, imprese, enti pubblici. Per stimolare costantemente l'innovazione e quindi facilitare il legame tra accademia ed impresa è necessario coinvolgere tutti i principali gli attori di questo processo di crescita e costruire con loro nuovi modelli flessibili e adattavi.

To learn more / Per ulteriori informazioni:
www.innovars.com/en



Angelo Corallo
 President, INNOVARS and
 Associate Professor, University
 of Salento, Italy



Interview

Lucio Calcagnile

CEDAD, University of Salento, Italy

Have you ever seen first-hand how researchers accurately date cultural heritage? At the ENCATC Annual Conference attendees discovered the laboratory of CEDAD (Center for Dating and Diagnostics). CEDAD is the first Italian Center for radiocarbon dating by Accelerator Mass Spectrometry. The installation began in 2000 and was coordinated by the Applied Physics Group of the Department of Engineering of Innovation of the University of Salento. Even if you did not attend the seminar and study tour “Technology & Heritage: new paradigms for digital knowledge representation” you can still get a taste of CEDAD’s main activities and the crucial role it plays in cultural heritage research and preservation. To learn more, ENCATC talked with Professor Lucio Calcagnile CEDAD at the University of Salento.

What were the focal points of the visit at CEDAD - the Center for Dating and Diagnostics?

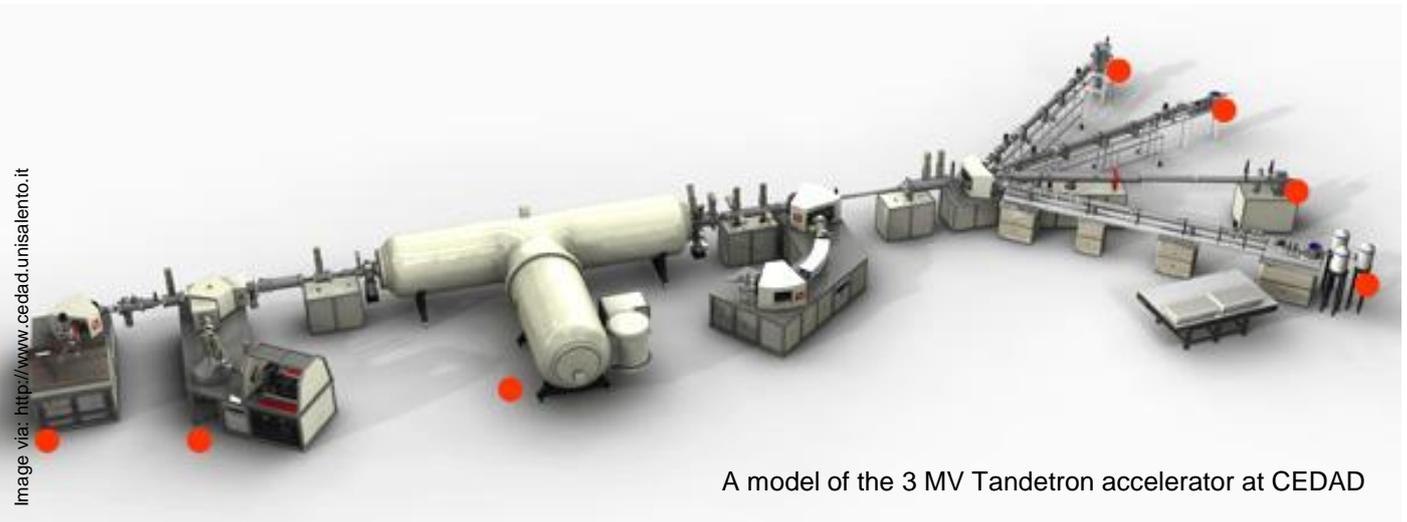
During the visit at CEDAD, Center for Dating and Diagnostics, the participants had the opportunity to visit the Center’s laboratories, where we have nuclear technologies, optical and chemical, to study cultural heritage. Specifically, participants learned about the potential of the particle accelerator Tandatron. The accelerator is able to carry out non-destructive research on cultural heritage by using nuclear techniques to establish the absolute chronology of its organic materials. We also illustrated some very important studies of which CEDAD has made an important contribution (from the investigation on the Capitoline

Wolf and the Riace bronzes, to the study of osteological remains of important figures from the past).

Quali sono stati i punti focali della visita?

Durante la visita al CEDAD, Il Centro di Datazione e Diagnostica, partecipanti hanno avuto la possibilità di visitare i laboratori del Centro che dispongono di tecnologie nucleari, ottiche, chimiche per lo studio del Patrimonio Culturale. In particolare sono state illustrate le potenzialità dell’acceleratore di particelle Tandatron in grado di effettuare indagini non distruttive con tecniche nucleari stabilendo al tempo stesso la cronologia assoluta dei materiali organici di interesse e beni culturali. Sono anche stati illustrati alcuni studi





A model of the 3 MV Tandetron accelerator at CEDAD

particolarmente importanti ai quali il CEDAD ha dato un importante contributo (dalle indagini sulla Lupa Capitolina e i bronzi di Riace allo studio di resti osteologici di importanti personaggi del passato).

What are the main activities of CEDAD in relation to cultural heritage?

CEDAD collaborates with public and private research bodies, with superintendents, municipalities and regions for non-destructive research with nuclear techniques in order to determine the absolute age of archaeological finds, but also those of materials of historical and artistic interest. CEDAD's facilities allow to make chemical-physical research in various fields, from archaeology to art history, from geology to environment, from science materials to forensic sciences.

Quali sono le principali attività del CEDAD in relazione al Patrimonio Culturale?

Il CEDAD collabora con enti di ricerca pubblici e privati, con le soprintendenze i comuni e le regioni per indagini non istruttive con tecniche nucleari e per la determinazione dell'età assoluta dei reperti archeologici ma anche di materiali di interesse storico artistico. Le facilities del CEDAD consentono di effettuare indagini chimico-fisiche in vari campi di ricerca dall'Archeologia alla Storia dell'Arte, dalla Geologia all'Ambiente, dalla Scienza dei Materiali alle Scienze Forensi.

How can new technologies enhance the approach to cultural heritage in terms of conservation and development?

CEDAD's innovative technologies contribute to enriching the knowledge needed to establish the absolute age and chronology of artefacts or archaeological sites using physical techniques based on the measurement of isotopes carbon up to 50,000 years. The approach taken in each survey carried out in our laboratories is highly multidisciplinary. The team of Applied Physics who manages the laboratory is in fact a multidisciplinary group where physicists, engineers, biologists, cultural heritage experts, archaeologists, and art historians interact and cooperate on specific issues.

However, tests are always aimed at determining the elements present in the material being studied and its state of deterioration. This provides information on eventual restoration interventions. The scientific research we carry out also aims to disseminate the results at national and international conferences or at thematic workshops with the purpose to enhance the sites studied.

In che modo le nuove tecnologie possono potenziare l'approccio ai beni culturali in termini di conservazione e valorizzazione?

Le tecnologie innovative del CEDAD contribuiscono ad arricchire la conoscenza stabilendo l'età assoluta e la cronologia di reperti o siti archeologici con tecniche fisiche basate sulla misura degli isotopi del carbonio fino a 50.000 anni. L'approccio seguito in ogni indagine che viene effettuata nei nostri laboratori è fortemente multidisciplinare. Il gruppo di Fisica Applicata che gestisce i laboratori è di fatto un gruppo multidisciplinare con in cui Fisici, Ingegneri, Biologi, Tecnologi dei Beni Culturali, ma anche Archeologi e Storici dell'Arte interagiscono e collaborano su problemi specifici. Le indagini sono comunque sempre finalizzate alla determinazione degli elementi presenti nel materiale e allo stato di degrado dello stesso e forniscono informazioni su eventuali interventi di restauro conservativo. Le indagini scientifiche che effettuiamo hanno come obiettivo anche la divulgazione dei risultati a congressi nazionali ed internazionali o a workshops tematici che mirano alla valorizzazione dei siti studiati.

What is the Tandetron Laboratory?

Lecce Tandetron Laboratory was set-up in the High Energies building since 2000 in the Cittadella della Ricerca in Brindisi, about 35 km from Lecce, The building houses the accelerator hall, the control and meeting rooms, the chemical laboratories for sample preparation, the mechanical and electronics workshops, the offices for researchers and administration. The lab takes its name from a 3 MV Tandetron accelerator manufactured by High Voltage Engineering Europa.

The accelerator hall is 40 m long and 15 m wide. The control room, where the control electronics and the computers are housed, is separated from the accelerator hall by a 50 cm thick concrete wall. All the peripheral systems for water cooling, air conditioning and compressed air are in the building basement or outside.

Two separate UPS-units are available: the first (60 KW) for the accelerator and the second for the control electronics (8 KW). In case of power failure the system can be kept in stand-by for more than 3 hours and in operating conditions (with the accelerator). Each system has its own spare system in order to allow a continuous operation of the machine either in case of technical problems or during maintenance. For safety reason the control electronics are kept electrically separated from the accelerator system and communicates with it via a light guides system.

Cos'è il Tandetron Laboratory?

Il Lecce Tandetron Laboratory è stato istituito dal 2000 nell'edificio Alte Energie nella Cittadella della Ricerca di Brindisi, a circa 35 km da Lecce. L'edificio ospita: la sala dell'acceleratore, la sala controllo, la sala riunioni, i laboratori chimici per la preparazione dei campioni, i laboratori elettronici e meccanici, gli uffici per i ricercatori e l'amministrazione. Il laboratorio prende il nome dall'acceleratore di particelle di tipo Tandetron da 3 MV costruito dalla High Voltage Engineering Europa.

La sala acceleratore è lunga 40 metri e larga 15. La sala controllo dove sono ospitati l'elettronica di controllo

ed i computer è separata dalla sala acceleratore da una parete di cemento di 50 cm di spessore. Tutti i sistemi periferici di raffreddamento di acqua, aria condizionata e aria compressa sono nel seminterrato dell'edificio o all'esterno.

Sono disponibili due unità UPS separate: la prima di 60 KW per l'acceleratore e la seconda per l'elettronica di controllo da 8 KW. In caso di mancanza di alimentazione, il sistema può essere tenuto in stand-by per più di 3 ore. Ogni sistema ha il proprio sistema per consentire il continuo funzionamento della macchina sia in caso di problemi tecnici che in caso di manutenzione. Per motivi di sicurezza l'elettronica di controllo è tenuta separata dall'acceleratore e comunica con esso tramite un light guides system.

To learn more / Per ulteriori informazioni:
www.cedad.unisalento.it



Lucio Calcagnile
Professor, University of Salento and Director, CEDAD





CULTURE FLASH



A Lightning Round of Arts Engagement Case Studies

On October 22, 2015 members of the Association of Arts Administration Educators' board of directors presented "Culture Flash: A Lightning Round of Arts Engagement Case Studies" at the 23rd ENCATC Annual Conference. The session was moderated by AAAE President, Alan Salzenstein who kept speakers on their toes as each had only 6 minutes to present, creating a "lightning round" session. The fast-paced and to-the-point session featured seven presentations of arts organisations focusing on creative placemaking, community engagement, cross-fertilization, and innovative approaches. The presentations highlighted the role of art and artists in catalyzing change in one community in Hong Kong and six in the United States.

Energizing Kowloon East, Hong Kong

Sun-man Tseng, Co-programme Leader, EMA at the Hong Kong Institute of Education presented the case of "Energizing Kowloon East" an area in Hong Kong that was an abandoned airport and an under-used industrial district. The area had become a haven for artists, small and medium size enterprises, and creative industries looking for large spaces, low rent, rehearsal studios, and room for underground band performances.

However, with new activity in the area, property developers saw the potential for growth and investment resulting in many industrial towers rebuilt or redeveloped into spaces for offices, retail, service industries and hotels. In 2011, the Chief Executive announced the area would be transformed into another premier Commercial Business District (CBD) in Hong Kong. Energizing Kowloon East Office (EKEO) was established in June 2011 to mastermind the development. Public initiatives followed with plans to further revitalize, beautify, and transform the district.

A large area of land under the Kwun Tong Bypass was redesigned as a public space for people to come and relax but to also serve as an informal performance space. Special usage was allocated to non-profit and non-commercial events for music, dance, and exhibitions. A number of events in this space were boycotted by angry artists working in the area. They were concerned the success of the project would lead to rental increases, driving them out of the district. The artistic community was also unhappy to see public space used freely in the past had become "formalized".

To beautify the area and attract more pedestrian use, EKEO launched a pilot project that supported social enterprises and a university social innovation center to collaborate with private building owners to clean up the walls along back alleys. However, this too was criticized as it was seen as being too top-down and lacking in communication with artists and local inhabitants.

Artists can be key drivers to bring life and activity back into under-used or abandoned spaces, but as a consequence, they can be pushed out once property developers and public authorities take notice. The example of Kowloon East shows the need for balance between growth and development while supporting creatives to flourish in spaces they have helped to energize. To avoid general distrust of government and property developers, grassroots initiatives should be considered and engaged in discussion and the decision making process.

Rust-Belt Renewal: Creative Placemaking in Braddock, USA

Creative placemaking is one way to stimulate social cohesion, growth, and well-being. The borough of Braddock, Pennsylvania, population 2,159 (2010 census), has been using its undervalued assets to revitalize its community as presented by Kathryn Heidemann, Director of the Master of Arts Management Programme at Carnegie Mellon University.

Known as the "Rust-Belt", the area is part of a larger region in the United States covering the upper Northeast, the Great Lakes, and the Midwest. It has suffered from economic decline, population loss, and urban decay due to the shrinking of its once thriving industrial sector.

From its peak in the 1920s, 90% of Braddock's population has relocated. The city lost its importance during the 1970s and 1980s following the collapse of the steel industry in the United States. Coinciding with the crack cocaine epidemic of the early 1980s, these two major blows had a devastating impact on the community of Braddock. Photos from this period show abandoned and boarded-up homes, broken windows, and unkempt streets and landscaping. In the New York Times in 2009, reporter David Streitfeld said: "*As Americans wonder just how horrible the economy will become, this tiny steel town offers a perverse message of hope: things cannot possibly get any worse than they are here.*"

Braddock did not have the financial resources rebuild, but it did have other assets, albeit undervalued. First, it had lots of unused space. The borough also had rich heritage from its days when industrialists like Andrew Carnegie invested in libraries and music halls. And finally, it had a community that was ready to invest its time and energy.

Thanks to the recognition of these three assets, Braddock has been able to bounce back – if not slowly. Here are two examples of successful initiatives and projects that have brought excitement and renewal to

the area, reestablishing trust in a community that had dealt with decades of instability and hardship:

- Braddock Farms produces and sells a wide variety of vegetables and herbs to the local community and its restaurant partners. The idea for Braddock Farms came about in 2007 when Braddock's Mayor, John Fetterman, approached former Grow Pittsburgh Executive Director, Miriam Manion, about developing an urban farm in Braddock. The project has received strong praise as a revitalization tool that creates agricultural learning opportunities, transforms vacant land into attractive greenspace, and increases local access to fresh, nutritious foods.
- Unsmoke Systems Artspace was founded in 2008. A project of Braddock Redux, it is housed in a repurposed Catholic school building. Inspired by the industrial character and the historical importance of Braddock, the project seeks to generate positive and intrepid ideas about the reuse of urban space. In a town where dilapidation and neglect have scarred the landscape, UnSmoke Systems contends that Braddock is fertile ground for creativity.

What can be learned from Braddock? First, creative placemaking does not need to equate to "gentrification". The changes have not resulted in further loss of population due to soaring rent and property prices. Second, Braddock has also been successful in that it made assets out of what many perceived as a lack of assets. While artists were a large contributor, serving as a catalyst, they alone have not been the solution. Change has come from inside as well as outside Braddock with major sponsors authentically engaging with the community. Its key has been to utilize partners to collectively create a destination and embrace opportunities to tell a story that cannot be told anywhere else. Finally, Braddock knows the work is never done. The borough must continually innovate and have dedicated citizens and champions to build on the work done by artists, community leaders, businesses, and the inhabitants of Braddock.

Power House Productions, Detroit, USA

Another great American city that has experienced financial and social challenges is Detroit. For her intervention, Susan Badger Booth, Associate Professor at Eastern Michigan University presented the example of Power House Productions (PHP) an artist-run neighborhood-based nonprofit organisation.

PHP's mission is to "*develop and implement creative neighborhood stabilization strategies to revitalize and inspire the community.*" Incorporated in December of 2009, Power House runs a broad array of activities ranging from marketing vacant properties to creating public art installations, hosting dynamic performances,

and organising artistic programming in neighborhood spaces.

Outlining the framework for its actions and activities, the organisation has five goals. First, it wishes to create a cultural shift in the neighborhood by implementing stabilization strategies with art and creativity at the core. Second, it strives to integrate artist-led approaches within the neighborhood's existing cultural resources. Furthermore, artist-led approaches should take into consideration everyday issues that affect all residents. Next, it wants to establish active artistic practices within the neighborhood to develop a sustainable, self-reliant, inspired community with creative solutions and approaches to common community concerns. And last but not least, it addresses quality of life issues city-wide.

Power House's strategy has been successful to integrate artist live/work spaces within the existing cultural resources of the community. It has hosted workshops and put on performance events targeted to neighborhood residents. Artists and designers have been invited into the community to work, learn, and create. Power House strongly believes a new kind of neighborhood will emerge. Thanks to artists and designers, new skills and talent are brought and shared with the community, stimulating creativity and fostering an actively enjoyable, safe, and sustainable space for all.

There have been high expectations for Power House Productions to have an impact on the local community. It has been praised for not being "just another fancy art project", but one that creates long-term stability and vision for the neighborhood. Years after the official launch, a walk through the neighborhood reveals houses being repaired and upgraded and landscaping and gardens are returning. Families are living there. Children are riding bikes and playing on the sidewalks and in the yards.¹ The non-profit has continued to invest in property development, therefore staying true to its redevelopment strategy of creating a living, breathing neighborhood made up of real people. Today, its diverse properties in the Detroit area include a play house, sound studio, skate house, sculpture park, project library, sculptural sports arena, and greenhouse. Moreover, the rejuvenation brought to the neighborhood has inspired the creation of non-Power House-related projects and the creation of the Zimbabwe Cultural Centre of Detroit.

The example of Power House Productions is a testament to the power community and artists have to instigate a positive domino effect making a difference in a struggling neighborhood.

1. Wasacz, Walter, "Not just a fancy art project: Artists create long-term community vision for Detroit/Hamtramck border" published on 19 August 2014 in Model D Media <http://www.modeldmedia.com/features/Carpenter-Exchange-081914.aspx>

The Bridge Progressive Arts Initiative, Charlottesville, USA

Moving onto another example of community building through the arts, David Edelman, Director of Performing Arts Leadership and Management at Shenandoah University in Virginia, presented the case of “The Bridge Progressive Arts Initiative” and one of its successful projects “Play the City”.

Co-founded in 2004, The Bridge Progressive Arts Initiative was set up for organising and hosting small-scale art exhibitions and events out of a vacant storefront in the Belmont neighborhood of Charlottesville in Virginia. Thanks to the support from the broader community, the Bridge’s efforts grew to consist of multiple programmes including visual art, music, literature, theatre, and film.

At its core, the Bridge is “*an understanding that the arts play an immense role in strengthening and enriching the community as a whole.*” The organisation goes beyond supporting artists to take creative risks. It strongly believes art should be accessible to all, being a shared connection in Central Virginia and beyond, reaching as diverse a population as possible.

In 2014, the National Endowment for the Arts (NEA) granted \$50,000 to support “Play the City”, a series of public workshops and artist residencies, to enhance neighborhoods in Charlottesville. Through the NEA’s “Our Town” grant scheme, the project was recognised for its work to enhance the livability of communities and for placing the arts at the core of its strategy.

The “Play the City” project is one of many within “The Bridge Progressive Arts Initiative”. The project specifically engages residents in the Strategic Investment Area, a 330-acre area of the city for designated investment and improvement and home to 2,968 residents, with 338 public and low-income housing units. With “Play the City”, the Bridge’s goals have been to: build trust and relationships with the community; amplify the voices of and empower community residents to take an active role in planned community developments; activate public spaces in ways that are meaningful to residents; bring awareness to resources so that residents can gain greater knowledge of their community; increase access to the arts and culture for a broader audience; and foster a sense of place and neighborhood identity in a concert with community residents.

“*We named our project ‘Play the City,’” Matthew Slaats, The Bridge PAI’s executive director, has said. “We want people to have fun and express their creativity in different way. ... We want to help people think of the city as a place where exciting, creative ideas could be shown [and] that all residents get to be part of this dialogue.”*²

The project first set out to do an asset mapping to establish a baseline of artists, activities, infrastructure, and arts organisations in the city. The Bridge Progressive Arts Initiative, together with the City of Charlottesville and Piedmont Council for the Arts led community workshops and selected artists to implement public art and design ideas. Artists were then invited to reside in Charlottesville and develop projects with public authorities and educators to build on the community’s assets and celebrate their unique identity. Resulting outcomes include:

- *Rhyme and Design Camp*, a one-week creative camp that uses hip-hop, multimedia, and entrepreneurial thinking to develop branding concepts for two local businesses;
- *Waterwise Urban Ecology and Art Camp*, a project-based art and environment camp that allows local youth to research the importance of local watersheds and respond through the creation of street murals;
- *Community Talent Showcase: PushPlay*, a monthly event open to community members and local artists who wish to share their music, poetry, storytelling, or visual arts;
- *Clark Elementary Memory Quilt*, an art project for third graders at Charlottesville’s Clark Elementary School in cooperation with the Crescent Hall Quilters to create a memory quilt depicting important people and places in the community.

“Play the City” is an inspiring example of how to bring artists, musicians, urban ecologists, urban conservation specialists, education and outreach coordinators, community organisers, businesses, and designers to identify and shape potential redevelopment opportunities in a section of Central Charlottesville.

Trenton Cultural District and the Arts Management Classroom, USA

Brea Heidelberg, Assistant Professor and Internship Coordinator at Rider University in New Jersey, took the floor to present the Trenton Cultural District in New Jersey, USA and what her students can learn from this example in and beyond the classroom. The capital of New Jersey, Trenton was once a major industrial city. As was the case with many other United States cities in the 1970s, Trenton fell on difficult times when manufacturing and industrial jobs declined. Today it has a diverse population, but one that remains highly segregated with each community being very insular. Efforts to support current arts activity has tended to draw in patrons from outside the community rather than stimulating participation from local inhabitants.

Like the example of “Play the City” in Charlottesville, Virginia, the Trenton Cultural District was awarded a NEA “Our Town” grant in 2014. The project for the Trenton Cultural District aims to facilitate the

2. Cruz, Elise “Play the City grant enters second year of creative engagement” published on 12 August 2015 in Charlottesville tomorrow <http://www.cvilletomorrow.org/news/article/21772-play-the-city-grant-creative-engagement/>

development in the city's Old Trenton area. Covering roughly nine square blocks of the city, the area has 1,100 residents, with 30% of households earning less than half the federal poverty level.

The resident and stakeholder driven plan to revitalize this area first needs to investigate creative asset mapping, collect demographic information, map existing redevelopment efforts, conduct research on precedent cultural district planning projects as well as hold community meetings and organise focus groups with artists and arts organisations.

While still in its early stages, concerns have been raised about the Trenton Cultural District project. First, there is the fear gentrification could potentially further marginalize communities already feeling alienated. Also, it is not clear to some community members how this current project will be different from similar projects in the past that did not deliver intended results. There is also the anxiety of "getting things right" this time adding pressure to the project. Finally, it is not clear for whatever this plan looks like - who will manage it?

This project is an excellent case for students studying arts management at Rider University and in the upper-level undergraduate course "Arts Venues & Patron Services". It unites theory and practice by opening pathways to foster exchanges between what's happening in the field and what's being taught in the classroom. It stimulates questioning and reflection: What habits of mind are necessary for effective Creative Placemaking? What are the unique skillsets required for Creative Placemaking? How is the arts manager a translator in this context? How can we evolve the understanding of theory and practice?

It is key for students to gain experience in the field in order to better understand the realities and challenges this kind of project presents whether that be management, community engagement, social cohesion, financing, etc. To be the best arts managers they can be, students need direct contact with the communities they are going to serve in the future. Without understanding and trust, these cultural managers of tomorrow won't be able to have the kind of positive impact they intend for arts engagement.

Governors Island NYC, "Friendly Bureaucrats", USA

For his turn, Assistant Professor Travis Newton at Le Moyne College presented the case of Governors Island. Located between Manhattan and Brooklyn in New York City, the area covers 172 acres of land previously serving as a military base. It reopened in 2005 after being closed for more than five years. Today, the site is only accessible from May to September. During the open season, it attracts mostly locals with 75% of visitors living in New York City.

What could be bringing people from the Big Apple – a city that has "everything"? Governors Island is a flexible and free space for public programming. Its success has

been built on: the espoused values of not to build, but to encourage, starting every conversation with "yes"; having no curation; and a willingness to experiment and improvise.

Between the reopening in 2005 to 2014, total visitation jumped from below 50,000 visitors per year to more than 450,000 in 2014. While popularity has increased, Governors Island does have challenges. It has few tenants, limited accessibility (by boat only), and it must constantly find ways to broaden its audience and entice locals to revisit.

This has meant offering popular attractions where visitors come to enjoy the open space. Hammock Grove with its 50 red hammocks and sweeping panoramas featuring the Statue of Liberty is a big attraction for visitors looking to relax and take in the landscape. The island's revolving artistic programme proposes new and fresh opportunities for visitors to enjoy music and art. There is an interactive sculpture garden, festivals, art fairs, and educational activities planned throughout the season.

One major asset are "The Hills" on Governors Island which will open to the public in 2017. An engineering feat, "The Hills" are set to become New York's newest landmark, rising 70 feet (21 meters) above sea level offering an unparalleled, 360-degree view of the Statue of Liberty, New York harbor, and the city skyline. There will also be a site-specific installation by British artist Rachel Whiteread and the installation of New York's longest slide running 48.5 feet long (14 meters) and standing three stories tall.

Governors Island has also been successfully using social media, especially Instagram to increase its visibility to the public and foster citizen engagement. As "New York's Shared Space for Art and Play" it encourages visitors to share their experiences and must-see temporary artistic installations.

This example shows how city, state, and federal governments can successfully cooperate to create an educational, recreational, and cultural space offering a broad range of public uses.

The Neighborhood Time Exchange, Philadelphia, USA

The Neighborhood Time Exchange is the final example of an arts engagement case studies in the Culture Flash session. Julie Hawkins, Assistant Professor and Arts Management Programme Director at Drexel University, shared this inspiring example happening in Philadelphia, Pennsylvania – the 5th largest city in the United States.

The idea for this project stemmed from a Mural Arts Programme event in 2012 when Broken City Lab, a Philly-based organisation, was invited to talk about place-based social practice. The project's goals are to: utilise creative interventions to promote the area while maintaining affordability for existing residents, create a novel residency structure in which artists give equal time and effort to community-based and artistic work;

engage artists with the community; support local artists by providing space, time, and recognition for their work; and finally to put artists at the core of larger community revitalization efforts.

How does it work in practice? The Neighborhood Time Exchange provides selected artists with free studio space, a monthly stipend, and basic tools and supplies to get started. In exchange for this support and time in the storefront studio, the artists volunteer their time to engage with residents and explore their ideas to enhance where they live. Artists and community members meet to dream up creative community-led projects for the Belmont, Mantua, Mill Creek, Saunders Park, and West Powelton neighborhoods in Philadelphia. In just nine months, from January to September 2015, they were able to implement more than 25 projects. Examples of projects include:

- Assisting New Africa Center with the conceptual framework of a New Freedom District, including a digital rendering of New Freedom Square;
- Developing signage for the Philadelphia Earthship;
- Engaging youth at Mill Creek Rec Center in a fabric dyeing workshop series;
- Creating a 100 Year Anniversary commemorative wall hanging for New Bethlehem Baptist Church;
- Creating and installing colorful artistic plywood boards to replace blank boards on vacant home at 1021 Belmont Avenue;
- Painting a mural on the side of LAVA Space community center.

“By offering our skills as artists and as creative people, we made small and large changes to the physical and mental makeup of the community we inhabited for these

nine months of the residency,” said Dave Kyu, a socially engaged artist, writer, and arts administrator based in Philadelphia who served as Project Manager for the Neighborhood Time Exchange in 2015.³

The project hopes its efforts and various projects will foster new businesses and bring attention to these growing areas. Its success can be a draw for major partners, funders, and collaborators which could leader to more ambitious projects.

Final thoughts

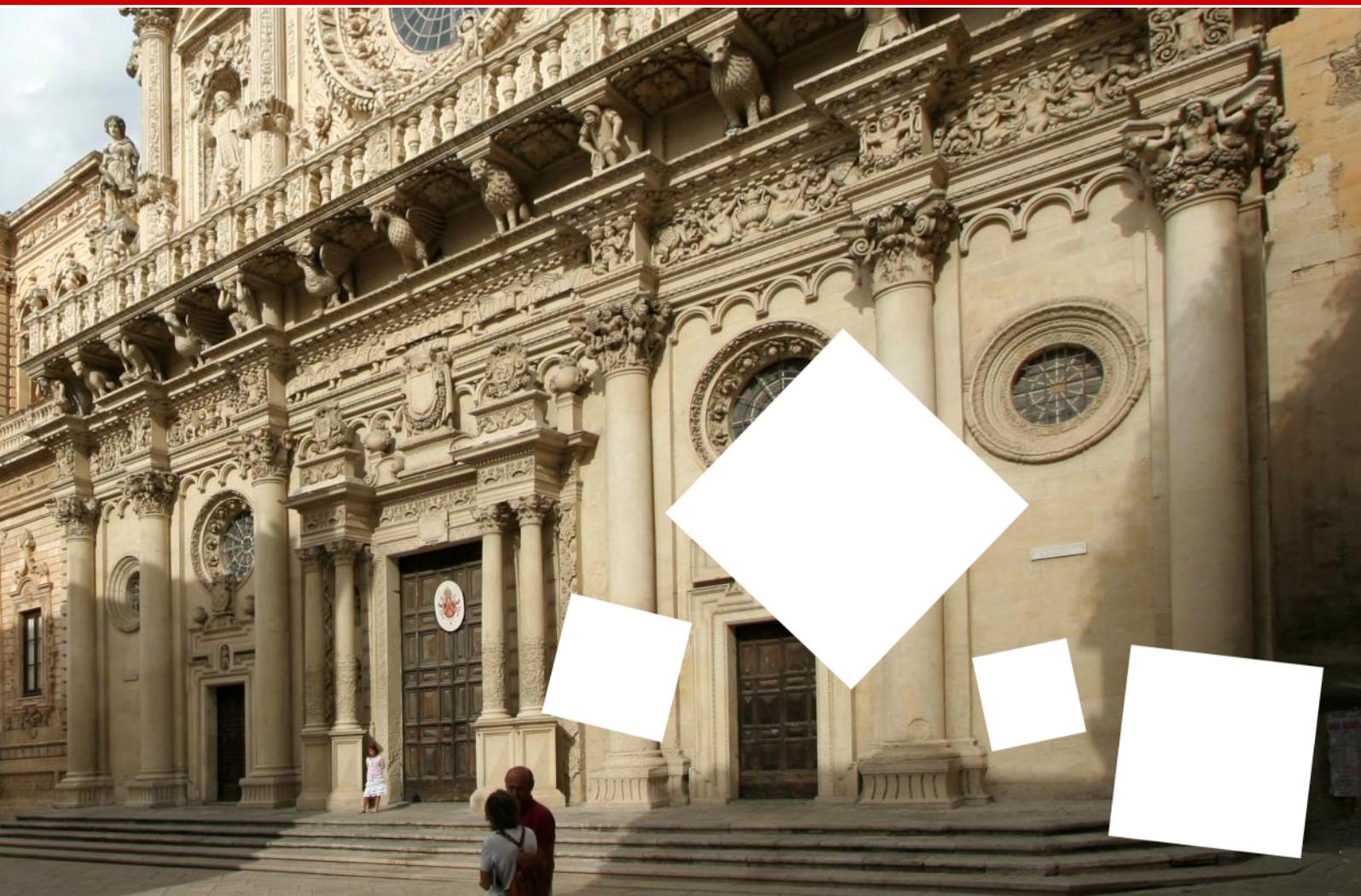
The case studies presented during the Culture Flash session have been successful in stimulating innovation, encouraging creativity, and making positive changes in cities and neighborhoods. It will be interesting to observe how these seven examples evolve in the future. At the conference in Lecce, they served as inspiring examples for the academics, researchers, educators, trainers, policy makers, entrepreneurs and artists. They show the power of artists working with local authorities and residents to bring hope, stability and rejuvenation to areas struggling with inequality, unemployment, and hardship. They also raise important questions and considerations to be taken into account for arts engagement projects and practice. There is also a common concern that once some of these communities get back on their feet locals and artists may have to relocate as investors come in driving up rent and property prices. Lack of future funding could also threaten the continuation of these projects before they have a chance to demonstrate their full potential and long-lasting positive impact on society, the environment, culture and the economy.



3. <http://www.muralarts.org/interact/blog/neat-and-messy-reflections-neighborhood-time-exchange>



CONFERENCE ANNEXES





Programme

DAY 1 Wednesday, 21 October 2015

08:00 - 14:30

Registration



Venue: Palazzo Turrisi-Palumbo
Via Marco Basseo, n1 - 73100 Lecce

09:00 - 12:00

8th Young Researchers' Forum on Cultural Policy and Cultural Management

Room: Sala Conferenze

09:00 - 09:30



Welcome and official opening

Annick Schramme, ENCATC President

09:30 - 12:00



Lectures and discussions

Moderators:

Jacques Bonniel, Professor, University of Lyon II, France

GiannaLia Cogliandro Beyens, Secretary General, ENCATC

LECTURE 1: Testimonials from a young researcher and previous CPRA winner

Višnja Kisić, 2013 CPRA winner and Lecturer and Researcher, Center for Museology and Heritology, Belgrade, Serbia

Sophia Labadi, 2008 CPRA winner and Senior Lecturer, University of Kent, United Kingdom

LECTURE 2: R&D at the European Cultural Foundation – Why, What, How

Isabelle Schwarz, Head of Advocacy, Research and Development, European Cultural Foundation

LECTURE 3: Marie Curie European programmes for researchers

Marilena Vecco, Assistant Professor, Erasmus University Rotterdam, Netherlands

LECTURE 4: Start on the right foot: pathways to publishing

Fabio Donato, Professor, University of Ferrara, Italy

LECTURE 5: Job opportunities for young researchers in the research field

Pawel Stano, Scientific Officer, Joint Research Centre, European Commission

Questions and Answers

10:00 - 11:30

Study Visit to the University Museums (only for those who registered)

14:45 - 15:15

Welcome and Official Opening of the 23rd ENCATC Annual Conference



Venue: Teatro Paisiello
Via Giuseppe Palmieri - 73100 Lecce



Silvia Costa, Member of the European Parliament, Chair of the Committee on Culture and Education (CULT)

Annick Schramme, ENCATC President

Domenico Fazio, Vice-Rector, University of Salento, Italy

Paolo Perrone, Mayor, City of Lecce, Italy

Ugo Bacchella, President, Fitzcarraldo Foundation, Italy

Francesco Giaccari, Professor, University of Salento, Italy

15:15 - 15:30

Introduction



Francesco D'Andria, Professor Emeritus of Classical Archaeology, University of Salento, Italy

15:30 - 16:30

Keynote: "The Ecology of Culture"



John Holden, Associate at Demos, Visiting Professor at City University, London, United Kingdom and Honorary Professor, University of Hong Kong, China

16:30 - 18:00

Plenary Session on the theme "The Ecology of Culture"



Chair:
Annick Schramme, ENCATC President

Panellists:

Alan Salzenstein, President, Association of Arts Administration Educators (AAAE) and Professor, DePaul University of Chicago, USA

Edna dos Santos Duisenberg, Policy Advisor, UNITAR - United Nations Institute for Training and Research

Jerry C Y Liu, President, Taiwan Association of Cultural Policy Studies and Associate Professor, National Taiwan University of the Arts

Luciana Lazzeretti, Professor, University of Florence, Italy

19:30

Reception and Artistic Programme



Venue: Palazzo Vernazza
Vico dei Vernazza, 73100 Lecce

*This evening will be accompanied by an artistic programme. **Coretto UniSalento** proposes lively repertoires according to contemporary styles and demands.*



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DAY 2 Thursday, 22 October 2015

08:30 - 09:45

General Assembly / Part I. (ENCATC members only)

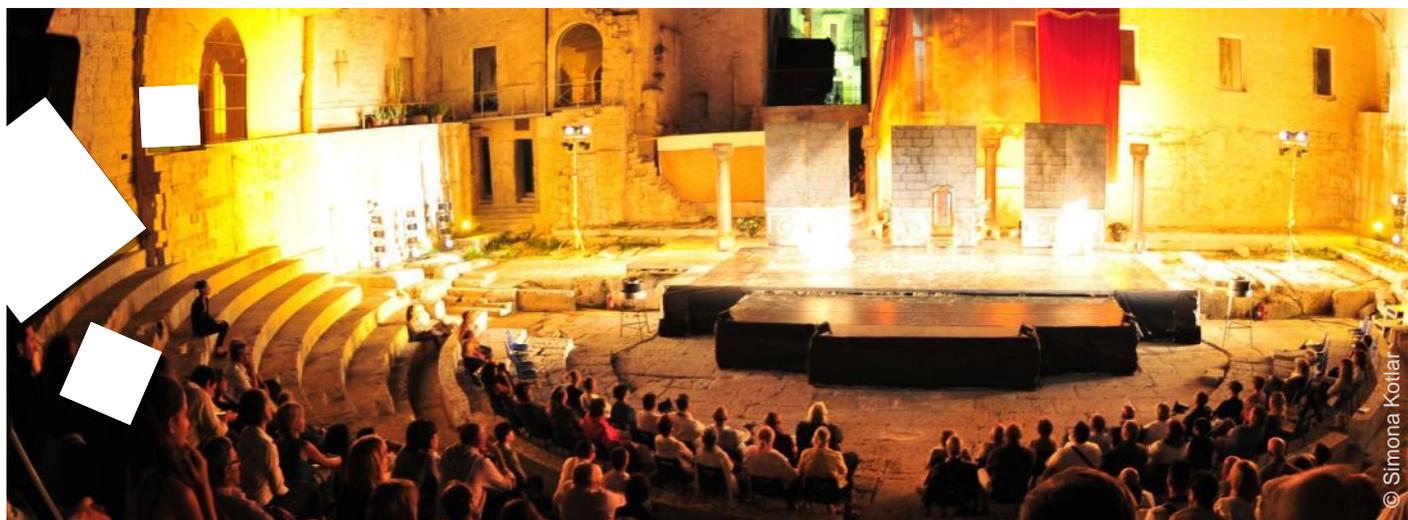


Venue: Palazzo Turrisi-Palumbo
Via Marco Basseo, n1 - 73100 Lecce



What strategy for ENCATC for 2017-2020?

During this session, ENCATC members will discuss together about our future while enjoying a nice breakfast.



08:30 - 09:45

AAAE Board Meeting (Closed)



Venue: University of Salento
Piazza Tancredi, n7 – 73100 Lecce

Room: Sala dei Delegati

10:15 - 12:30

6th Annual ENCATC Research Session / Part I.

Refer to the online Research Session programme for more details and venues.
www.encatc.org/annualconference2015/schedule/research-session/

13:00 - 14:30

Networking Lunch



Venue: University of Salento
Piazza Tancredi, n7 – 73100 Lecce

14:30 - 19:00

Cultural Seminars and Study Visits (in parallel)



Creative Heritage (Out of the city)

This seminar and study visit will focus on the management of an archaeology site in Salento as a best practice example of co-creation and community engagement in the preservation and valorization of Cultural Heritage.

14:30 Bus leaves from Porta Napoli- Piazzetta Arco di Trionfo, 73100 Lecce to the Rudiae archaeology site

14:45 Guided visit of the Rudiae site
Francesco D'Andria, Professor Emeritus, University of Salento, Italy
Grazia Semeraro, Professor, University of Salento, Italy

15:30 Bus leaves for Cavallino

15:50 Guided visit at the Diffused Museum of Cavallino
Grazia Semeraro, Museum Director

17:00 Workshop at the Ex Convento dei Padri Domenicani

Case study – Kalos Park, The Archeodromo of Salento
Alessandro Quarta, President and Director of Kalos Park

Discussion with:

Claire Giraud-Labelte, Chair of the “Understanding Heritage” ENCATC Thematic Area and Art Historian and expert in Cultural Heritage, University of Nantes, France

Grazia Semeraro, Professor, University of Salento and Director, Diffused Museum of Cavallino, Italy

18:45 Return to Lecce



Technology & Heritage: new paradigms for digital knowledge representation (Out of the city)

This seminar and study visit will highlight how an ecosystem perspective and independent activities could become interconnected elements whose outputs could generate new values in different processes and cultural productions. In particular, the visit will highlight how information generated during diagnostic activities can be reused for different purposes, such as augmented reality or virtual reality in a museum experience.

14:30 Bus leaves from Porta Napoli- Piazzetta Arco di Trionfo, 73100 Lecce for Cittadella della Ricerca

15:30 Welcome and visit at CEDAD
Lucio Calcagnile, Professor, University of Salento and Director, CEDAD, Italy
Gianluca Quarta, Professor, University of Salento, Italy

16:20 Welcome and visit at CETMA
Luigi Barone, General Manager, CETMA, Italy

16:25 Virtual Reality, Augmented Reality and APP applied to Heritage – Experience 3D demo (Assisi, Nefertari, Vaste)
Italo Spada, Virtual, Augmented Reality & Multimedia Area Manager, CETMA, Italy

17:00 Users and cognitive neuroscience implications presentation
Sara Invitto, Assistant Professor, University of Salento, Italy

17:20 izi.TRAVEL presentation
Alex Palin, Business Developer, Izi.TRAVEL, Netherlands

17:40 Discussion with:
GiannaLia Cogliandro Beyens, Secretary General, ENCATC

18:30 Return to Lecce



Youth – Creativity – Entrepreneurship (In the city)

This seminar and study visit will focus on policies and processes able to stimulate/enhance creativity and entrepreneurship among youth in the fields of cultural and creative industries.

Venue: MUST - Sala della cittadinanza
Via degli Ammirati - 73100 Lecce

14:30 Topic 1: Bottom-up Entrepreneurship in public-private research center

Case study: "INNOVARS"

Angelo Corallo, President, INNOVARS and Associate Professor, University of Salento, Italy

Topic 2: Creativity, aggregation and social innovation

Presentation:

Annibale D'Elia, Director Youth Policy Office, Puglia Region, Italy

Case study: Laboratorio Urbano Ex Fadda

Roberto Covolo, Project Manager, Ex Fadda, Italy

Topic 3: Synergies between youth and urban policies

Case study: "Fab Lab Lecce"

Alessandro Delli Noci, City Councillor, Municipality of Lecce, Italy

Topic 4: Strengthening of creative industries network in the Puglia Region"

Case study: Bass Culture

Vincenzo Bellini, President, Puglia Creative District , Italy

Concluding remarks: **Loredana Capone**, Assessore allo Sviluppo Economico, Industria Turistica e Culturale - Regione Puglia

17:00 Discussion with:
Bernd Fesel, Senior Advisor at the european centre for creative economy (e.c.c.e.), Germany

19:00 End of discussions



Performing Arts Management (Out of the city)

This seminar and study visit will highlight policies implemented by the Puglia Region during the last eight years, as well as the role of the Teatro Pubblico Pugliese and the effects generated by the activation and revitalization of this sector. Moreover, it will be a moment to discuss the specific topic of cultural accessibility in the fields of music and festivals.

14:30 Bus leaves from Porta Napoli- Piazzetta Arco di Trionfo, 73100 Lecce to Teatro Comunale di Novoli (Le)

14:50 Welcome
Gianmaria Greco, Mayor, Municipality of Novoli, Italy

15:00 Surprising Introduction

15:15 Presentation of case studies

Moderator:

Gian Maria Greco, Director, SoundMakers Festival, Italy

Case study presenters:

Roberta La Guardia, Manager, Teatro Pubblico Pugliese, Italy

Tonio De Nitto, Director, Factory Campagna Transadriatica, Italy

16:15 Workshop with:

Lluís Bonet, Professor, University of Barcelona, Spain

Pilar Orero, Researcher, Autonomous University of Barcelona, Spain

17:00 Discussions moderated by:

Blanka Chládková, Assistant Professor, Janacek Academy of Music and Performing Arts in Brno, Czech Republic

18:30 Closure of the discussions

18:45 Return to Lecce



Foreign, Migrant and Other (In the city)

"For us, in Italy, Europe is this: a lighthouse of civilisation, not a wall of fear," has said Matteo Renzi, Italian Prime Minister. This seminar has the objective to build on the context of Lecce/Italy and that of Europe and discuss people's attitudes and public policies in the area of international cultural relations.

Venue: Open Space, Piazza S. Oronzo, Lecce

14:30 Introductory reflection

Gerald Lidstone, Chair of the ENCATC Thematic Area "Europe International" and Professor, Goldsmiths, University of London, United Kingdom

Group reflection session

16:45 Study Visit "Cultural diversity in the city of Lecce"

Guided visit from students of the School of Specialization in Archaeological Heritage "Dinu Adamesteanu" in Lecce of: Piazza Sant'Oronzo - Chiesetta di San Marco e Quartiere Veneziano; Sinagoga e Quartiere Ebraico; Santa Croce - Palazzo dei Celestini; Chiesa Greca; Frantoio Piazzetta Castromediano

Student guides: Arturo Clavica, Giuseppe Gianfranco Antico, Lorenzo Peluso, Ippolita Raimondo, Antonella Tolve

18:45 End of study visit

20:30

Networking Dinner and Artistic Programme



Venue: Chostro dei Domenicani
Via S. Pietro in Lama, 23 - 73100 Lecce

NOTE: *The bus leaves at 20:00 from Porta Napoli, Piazzetta Arco di Trionfo, Lecce to the venue.*

*This evening will be accompanied by an artistic programme. **Officina Zoe** delivers one of the most popular expressions of the Pizzica and Taranta.*



DAY 3

Friday, 23 October 2015

09:00 - 12:00

General Assembly / Part II. (ENCATC members only)



Venue: University of Salento
Piazza Tancredi, n7 – 73100 Lecce

Room: Sala Conferenze

09:30 - 12:00

6th Annual ENCATC Research Session / Part II.

*Refer to the online Research Session programme for more details and venues.
www.encatc.org/annualconference2015/schedule/research-session/*

12:00 - 13:00

Transfer Knowledge Session



Venue: University of Salento
Piazza Tancredi, n7 – 73100 Lecce

Room: Sala Conferenze



Moderator:

Maria Bäck, Senior Lecturer, Arcada University of Applied Sciences, Finland

Updates on the Horizon 2020 programme and new opportunities for research projects in the research field

Fabio Donato, Italian Representative, Horizon 2020 Committee and Professor, University of Ferrara, Italy

How to write a successful European project

Pascale Bonniel Chaiier, Head of Studies, University Lyon II and Trainer and Consultant for international cultural projects, La terre est ronde, France

Beyond the emperor's new clothes? European Cultural Leadership: A programme for leaders of small to medium sized organisations wishing to make a difference in how arts and culture can influence and drive change within society

Sue Kay, Freelance Trainer and Consultant, United Kingdom

R&D at the European Cultural Foundation – Why, What, How

Isabelle Schwarz, Head of Advocacy, Research and Development, European Cultural Foundation

13:00 - 14:00

Networking Lunch



Venue: University of Salento
Piazza Tancredi, n7 – 73100 Lecce

14:00 - 15:00

Culture Flash: A Lightning Round of Arts Engagement Case Studies

 **Venue:** University of Salento
Piazza Tancredi, n7 - 73100 Lecce

Room: Sala Conferenze



Moderator:

Alan Salzenstein, President, AAE and Professor, DePaul University, USA

Panellists:

Brea Heidelberg, Assistant Professor & Internship Coordinator, Rider University, USA

David Edelman, Director of Performing Arts Leadership and Management, Shenandoah University, USA

Julie Hawkins, Assistant Professor, Arts Administration Program Director, Drexel University, USA

Kathryn Heidemann, Director, Master of Arts Management Program, Carnegie Mellon University, USA

Sun-man Tseng, Co-programme Leader, EMA, Hong Kong Institute of Education, China

Susan Badger Booth, Associate Professor, Eastern Michigan University, USA

Travis Newton, Assistant Professor, Le Moyne College, United States

15:00 - 17:30

MED Seminar: Training for cultural managers in the Mediterranean to foster cooperation and development

 **Venue:** University of Salento
Piazza Tancredi, n7 - 73100 Lecce

Room: Sala Conferenze



Manuèle Debrinay-Rizos, Head of International Relations, Institut de Management public et Gouvernance territoriale, Aix-Marseille University, France

Fanny Bouquerel, Capacity Development Expert, MedCulture Programme

15:00 - 17:30

AAAE Working Session (Closed)

 **Venue:** University of Salento
Piazza Tancredi, n7 – 73100 Lecce

Room: Sala dei Delegati

17:30

End of conference and networking with a glass of wine



Scientific Committee

Scientific Committee Chair

Annick Schramme
ENCATC President
University of Antwerp, Belgium

Scientific Committee Members

Maria Bäck
ENCATC Treasurer
Arcada University of Applied Sciences, Finland

Blanka Chládková
ENCATC Board Member
Janacek Academy of Music and Performing Arts in
Brno, Czech Republic

GiannaLia Cogliandro Beyens
ENCATC Secretary General

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University of Salento, Italy

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ENCATC Vice President
Aix-Marseille University, France

Fabio Donato
ENCATC Board Member
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ENCATC Board Member
Goldsmiths, University of London, United Kingdom

Richard Maloney
International Correspondent ENCATC Board Member
Boston University, USA

Francesca Imperiale
University of Salento, Italy

Jerry C Y Liu
International Correspondent ENCATC Board Member
National Taiwan University of Arts, Taiwan

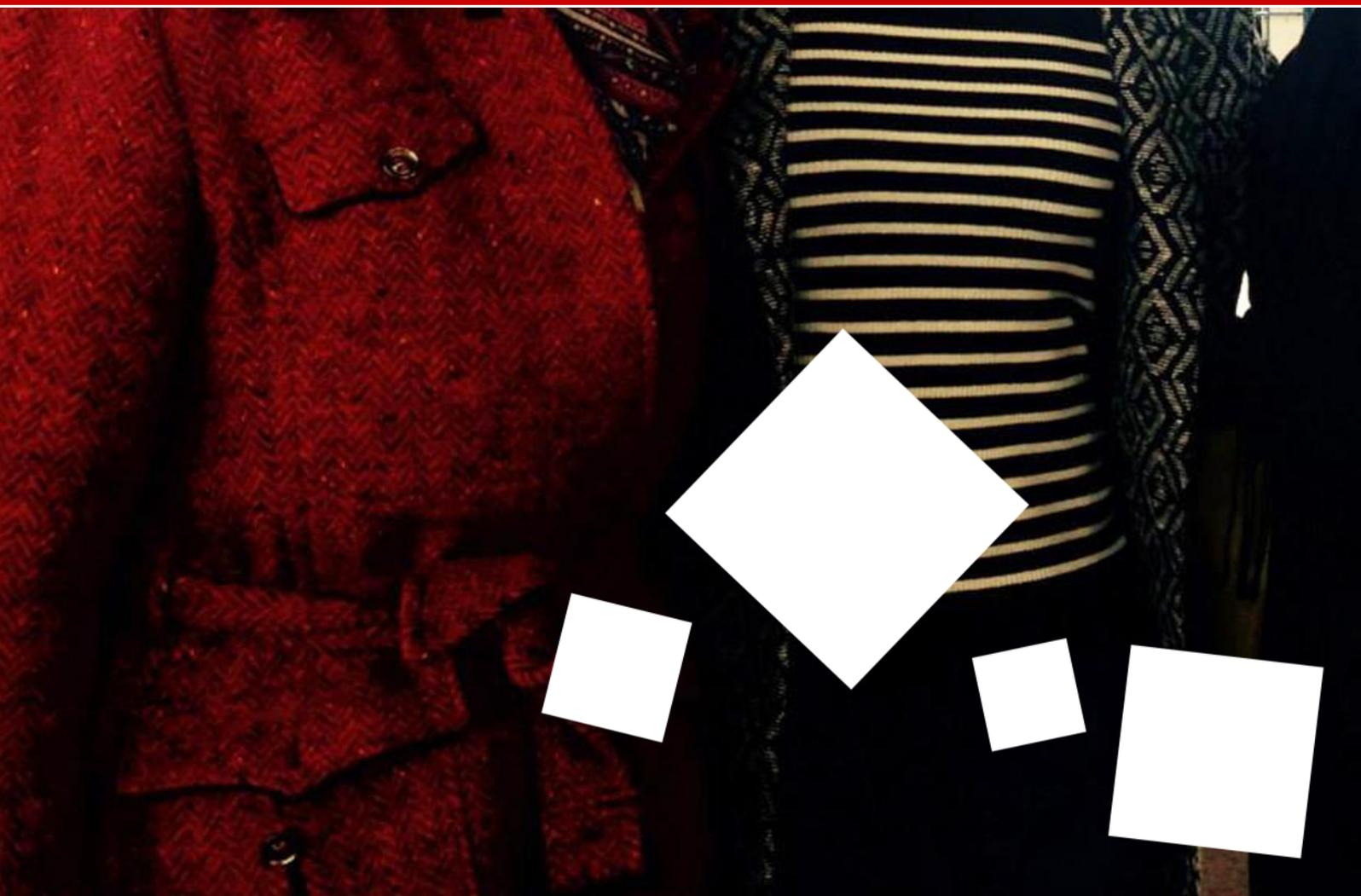
Cristina Ortega Nuere
Institute of Leisure Studies, University of Deusto, Spain

Marcin Poprawski
ENCATC Vice President
Adam Mickiewicz University, Poland

Grazia Semeraro
University of Salento, Italy



ABOUT ENCATC



Who we are

Established in 1992, ENCATC is a network of more than 100 member institutions and professionals in over 40 countries active in education, training and research within the broad field of cultural management and policy. ENCATC members have an impact on the education of thousands of cultural managers worldwide.

Our mission is to stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology.

Our members are higher education institutions, training centres, arts and cultural organisations, consultancies, public authorities and artists who are interested in the broad field of culture.

We believe in the power of cultural management and cultural policy education, training and research to make the cultural sector strong and sustainable in Europe and beyond.

ENCATC is an NGO which works in partnership with the European Union, UNESCO and is an observer to the Council of Europe.

In practice ENCATC

- **Bridges** academics, researchers and practitioners by organising educational activities and events
- **Transforms** innovation into knowledge by producing e-magazines for members, stakeholders and students
- **Fosters** critical debate by publishing academic research in the ENCATC Journal and the ENCATC Book Series
- **Rewards** excellence in PhD research through the ENCATC Award
- **Influences** policies and promotes knowledge exchange by participating in European projects and consultations

6 good reasons to join



Stay abreast of what's happening in your field with access to our bi-monthly e-magazine and ad hoc flash news



Share your expertise, develop your knowledge and contacts by attending our Annual Conference and major events



Inspire your students through our educational activities and support tailored tools/publications such as the Scholars and Praxis



Improve your career and progression opportunities by publishing your work in our scientific journal and book series



Provide international mobility to your career by attending our annual study tours and events abroad



Broaden your horizons and enrich your knowledge by joining European Union and other projects led by ENCATC members

Who should join ENCATC?

ENCATC draws members from all parts of the world and from diverse areas of interests and disciplines in the field of arts and culture. Membership is available on a full, associate and supporting basis for affiliate organisations such as educational and training institutions, foundations, cultural organisations, regional and local governments and any institution interested in cultural management and policy education.

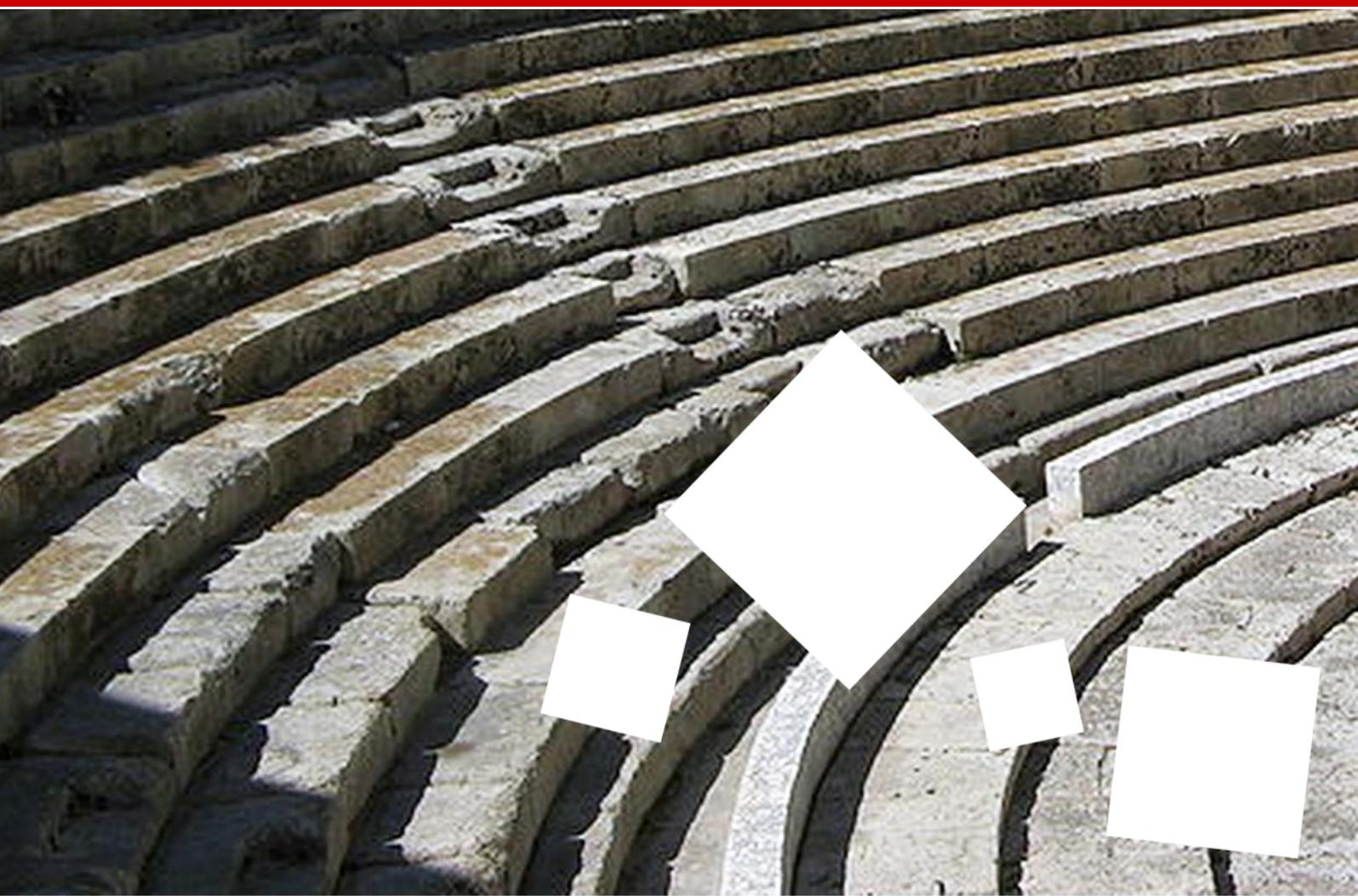
Contact

ENCATC, Avenue Maurice, 1
1050 Brussels
Belgium

T: +32 2 201 29 12
info@encatc.org
www.encatc.org



ABOUT OUR PARTNERS



Co-organisers



ENCATC member, **Fondazione Fitzcarraldo** is an independent centre for planning, research, training and documentation on cultural, arts and media management, economics and policies, at the service of those who create, practise, take part in, produce, promote and support the arts and culture.

The Foundation aims to contribute to the development, diffusion and promotion of innovation and experimentation in the aforesaid fields of activity, also through the systematic search for collaboration agreements and synergies with local, regional, national and international authorities and bodies.

The documentation and all materials related to the activities of the Foundation are placed at disposal of the community and of all those concerned.
www.fitzcarraldo.it



ENCATC member, the **University of Salento** is a young dynamic university, keen to expand and to prove itself at a national and international level.

Since 1955 the Università del Salento has had the aim of promoting knowledge, skill and merit and has offered a large range of educational opportunities. From law to science, economics to engineering, humanities to media studies, the university provides academic pathways to a range of professions as well as post-graduate and specialist courses tailor made to meet the needs of the workplace.

Six Faculties - hubs for the eight Departments - providing services and information for students, as well as thirty-three Research Centres throughout the Salento area. The Università del Salento has grown rapidly in recent years, consolidating and reinforcing its role as the keystone of the local cultural and social system. It also has a Phd. School and Post-graduate schools for Cultural Heritage and for the Legal Professions. The prestigious ISUFI Grandes écoles school offers high-level undergraduate and postgraduate courses for scholarship students to promote excellence.
www.unisalento.it



In 2011, the Department of Economics, Management, Mathematics and Statistics of the University of Salento was established. The new Statute of the University gives the department the institutional goal of promoting scientific research, educational activities and training in the field of economics, business administration, economic history, mathematics applied to economics and finance, of statistics.

The department has four scientific sections. The Management section brings together scholars of business administration, management, marketing, economy and management of financial intermediaries, business organization and science merchandise. Among its main lines of research the governance, corporate social responsibility, corporate crises, sustainable development and environmental accounting, enhancement of cultural heritage, analysis of consumer behavior, territorial marketing - with particular attention to the sectors of tourism, agribusiness and web marketing -, the study of financial instruments and derivatives, asset and location, instruments and indicators of sustainable development, the quality and safety of food. The section for Economics consists of scholars of political economy, economic policy, public economics, econometrics, history of economic thought, economic history. The Mathematics and statistics section includes scholars of mathematical sciences and economic and financial statistics. Finally, the sector for Legal studies section brings together legal scholars of public and private law, commercial and administrative law, business and tax law.
www.dse.unisalento.it

Under the patronage of



Over 2,000 years old, Lecce is a historic city of 93,300 inhabitants (as of 2013) in Southern Italy, the capital of the second province in the region by population, as well as one of the most important cities of Apulia. It is the main city of the Salentine Peninsula, a sub-peninsula at the heel of the Italian Peninsula. From an architectural point of view, Baroque style unmistakably characterizes the city, its palaces, churches and bell towers made of "Lecce stone", a very soft and malleable material, ideal for Baroque decorations and soft lines. The visible Lecce is complemented underground by archaeological ruins that extend outside the city centre to the rural area around, the villages and the countryside till the Adriatic

coast that is only 11 kilometres away. In recent years, Lecce has become a dynamic and modern city, thanks to the University of Salento and the National Laboratory of Nanotechnologies, and to an active cultural agenda.
www.comune.lecce.it

Sponsors



Quarta Coffee was founded in Lecce the 1950s. It began with a small coffee roasting plant with tasting bar in the center of the city. Not long after that bar became a reference point for Lecce and for the entire province, as well as for all lovers of coffee that were in town. Sustainability is a fundamental aspect of the company to live in a sustainable way, even if it is a company. The mantra that reigns in the corridors and between the sacks of green coffee is only one: Reduce, Recycle, Reuse. The company and its employees enthusiastically embraced being an active part of a sustainable company. Actions are taken to reduce the use of cars for domestic travel, thanks to the pedestrian zone linking the different sheds, offices use LED lighting and an elaborate recycling system.
www.quartacaffe.com



La Pasticceria Natale is an artisanal confectionery established in 1978 in San Cesario di Lecce. Known for its traditional pastries, gelato and Italian confectionery, La Pasticceria Natale is a favorite of locals and tourists alike. The innovation and constant search for quality in the production chain are guaranteed by the continuous training of Natale's employees. They are engaged in various seminars and training courses that have enabled the company to achieve excellent results in several national and international competitions.
www.natalepasticceria.it



Arte Amica is a StartUp created in 2015 by four young professionals from Puglia. Its primary goal is to offer new ways of using the cultural and historical heritage combining technology and culture. It designs and develops innovative, reliable and environmentally friendly tools such as: mobile apps that implement Augmented Reality, multimedia contents and 3D reconstructions for iOS, Android and Windows Phone; hardware devices based on latest low-cost technologies (BLE beacons, 3D viewers, etc.); web sites and apps for e-learning, displaying/organizing contents and multimedia files, speeding up cultural events planning, etc.; software for PA, museums, libraries and companies that operate in the cultural market; graphics design and multimedia contents (audio, video, photo, etc.); contents for cultural services (historical research, audio books, storytelling, etc.).
www.facebook.com/ArteAmicapuglia
www.twitter.com/arteamica
www.instagram.com/arte_amica/

With the support of



Creative Europe is the new EU programme to support European cinema and the cultural and creative sectors, enabling them to increase their contribution to jobs and growth. With a budget of €1.46 billion for 2014-2020, it will support tens of thousands of artists, cultural and audiovisual professionals and organisations in the performing arts, fine arts, publishing, film, TV, music, interdisciplinary arts, heritage, and the video games industry. The funding will allow them to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. By helping European cultural works to reach audiences in other countries, the programme will also contribute to safeguarding cultural and linguistic diversity.
<http://ec.europa.eu/programmes/creative-europe/>

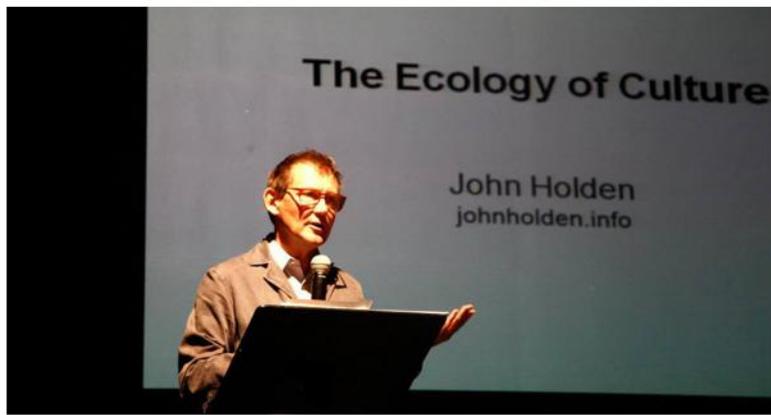


PHOTO GALLERY













LIST OF PARTICIPANTS 2015



LAST NAME	FIRST NAME	POSITION	INSTITUTION	COUNTRY
Adamo	Stefano	Full Professor	Department of Management and Economics - University of Salento	Italy
Adriaanse	Paul	Managing Director	Utrecht University	Netherlands
Aldana Ortega	Lorena Dianel	Master's Degree Student	University of Bologna-GIOCA Masters Degree	Italy
Alperyte	Irena	Associate Professor	Vilnius Academy of Arts	Lithuania
Antico	Giuseppe Gianfranco	Student	University of Salento	Italy
Athanailidou	Elena	Student	Aristotle University of Thessaloniki	Greece
Bacchella	Ugo	President	Fondazione Fitzcarraldo	Italy
Bäck	Maria	Senior Lecturer	Arcada UAS	Finland
Badger Booth	Susan	Program Director/ Associate Professor	Eastern Michigan University	United States
Badia	Francesco	Lecturer in Management of Cultural Organizations	University of Ferrara	Italy
Baratti	Francesco	Freelance - Ecomuseum Expert	- - -	Italy
Barker	Victoria	PhD Student	Coventry University	United Kingdom
Barone	Luigi	General Manager	CETMA	Italy
Barrett	Maria	Senior Lecturer	LIPA	United Kingdom
Bellini	Vincenzo	President	Puglia Creative District	Italy
Biletska	Tetiana	Independent consultant on technical assistance and international cooperation projects	- - -	Germany
Bisto	Lubos	Project Manager	LOCOP	Slovakia
Blackstone	Mary	Director	University of Regina / Saskatchewan Partnership for Arts Research	Canada
Bonet	Lluís	Professor and Director of the Cultural Management Program	University of Barcelona	Spain

LAST NAME	FIRST NAME	POSITION	INSTITUTION	COUNTRY
Bonniel	Jacques	Professor	University of Lyon II	France
Bonniel Charlier	Pascale	Head of Studies /Trainer and Consultant	University of Lyon II / La terre est ronde	France
Bonti	Mariacristina	Associate Professor	University of Pisa, Department of Economics and Management	Italy
Borin	Elena	PhD Researcher	University of Ferrara, Department of Economics and Management	Italy
Borrelli	Sara	Responsible of European and National projects	Museo dei Bambini SCS Onlus	Italy
Bouquerel	Fanny	Capacity Development Expert	Med Culture programme	Italy
Brody	Jean	Teaching Professor and Director, Online Arts Admin	Drexel University	United States
Caffo	Costanza	Project Officer	ENCATC	Belgium
Calcagnile	Lucio	Full Professor and Director of CEDAD	University of Salento	Italy
Calvigioni	Silvia	Student	University of Salento	Italy
Capone	Loredana	Assessore allo Sviluppo Economico, Industria Turistica e Culturale	Regione Puglia	Italy
Capasso	Mario	President	University Museum Network - University of Salento	Italy
Cerquetti	Mara	Researcher	University of Macerata	Italy
Chladkova	Blanka	Lecturer	JAMU in Brno, Theatre Faculty	Czech Republic
Clavica	Arturo Maria	Archaeologist	University of Salento	Italy
Coclite	Luigi	Deputy	Department of Culture and Tourism - Municipality of Lecce	Italy
Cogliandro Beyens	GiannaLia	Secretary General	ENCATC	Belgium
Coppola	Marianna	Training Projects Officer	Fitzcarraldo Foundation	Italy
Corallo	Angelo	Associate Professor / President	University of Salento / INNOVARS	Italy
Cordella	Antonio	Coordinator	SAC Terre di Lupiae - PPP Lecce	Italy
Cori	Enrico	Professor	Università Politecnica delle Marche	Italy
Covolo	Roberto	Project Manager	Ex Fadda	Italy
Cremona	Vicki Ann	Associate Professor	University of Malta	Malta

LAST NAME	FIRST NAME	POSITION	INSTITUTION	COUNTRY
Crispí	Marta	Director Master's Degree in Arts and Cultural Management	Universitat Internacional de Catalunya	Spain
Crückeberg	Johannes	PhD Student	University of Hildesheim	Germany
Cuyler	Antonio	Assistant Professor of Arts Administration	Florida State University	United States
Dalfovo	Mariangela	Student	University of Bologna (School of Economics - Department of Management)	Italy
D'Andria	Francesco	Professor	University of Salento	Italy
Darley	Elizabeth	Communications Manager	ENCATC	Belgium
Dayan	Michal	Teacher and facilitator	Sapir College	Israel
de Heusch	Sarah	Project Officer	SMart	Belgium
De Nitto	Tonio	Actor and Co-founder	Factory Compagnia Transadriatica	Italy
Debrinay-Rizos	Manuèle	Head of International Relations	Institut de Management public et Gouvernance territoriale, Aix-Marseille University	France
Dedova	Adela	Lecturer	JAMU in Brno, Theatre Faculty	Czech Republic
D'Elia	Annibale	Director Youth Policy Office	Puglia Region	Italy
Dell'Atti	Alberto	President of Master Degree "Tourism and Cultural Activities Management"	Faculty of Economics - University of Salento	Italy
Delli Noci	Alessandro	City Councillor	Municipality of Lecce	Italy
Deltuvaitė	Egle	Head of Creative Europe Desk	Lithuanian Culture Institute	Lithuania
Derner Urbílková	Natália	Project Coordinator	Creative Europe Desk/ Slovak Film Institute	Slovakia
Dervişoğlu Okandan	Gökçe	Assistant Professor	Istanbul Bilgi University	Turkey
Di Cagno	Nicola	Professor Emeritus	Department of Management and Economics - University of Salento	Italy
Di Raimo	Raffaele	Director	ISUFI - University of Salento	Italy
Donato	Fabio	Professor	University of Ferrara	Italy
Edelman	David	Director, Performing Arts Leadership and Management	Shenandoah University	United States
Einarsdóttir	Sigrun Lilja	Assistant Professor and Head of Department of Social Sciences	Bifrost University	Iceland

LAST NAME	FIRST NAME	POSITION	INSTITUTION	COUNTRY
Elia	Nicola Massimo	Director	MUST Museum Lecce	Italy
Esposito	Annamaria	Assistant Professor	IULM University	Italy
Esposito	Marco	Temporary Research Fellow	University of Salento	Italy
Esposito	Paolo	Research Fellow (PhD)	Eastern Piedmont University	Italy
Fasiello	Roberta	Ricercatore	University of Salento	Italy
Fazio	Domenico	Vice-Rector	University of Salento	Italy
Fesel	Bernd	Senior Advisor	european centre for creative economy (e.c.c.e.)	Germany
Flender	Reinhard	Professor	Hochschule für Musik und Theater	Germany
Frisch	Lara	PhD Student	Bauhaus University Weimar	Germany
Furu	Patrick	Lecturer	Sibelius Academy, University of the Arts Helsinki	Finland
Gaarder	Linda Karina	Student	University of Bologna	Italy
Gabellone	Antonio	President	Province of Lecce	Italy
Gaeta	Letizia	Culture Heritage Delegate	University of Salento	Italy
Galeazzi	Greta	Junior Policy Officer	European Centre for Development Policy Management (ECDPM)	Netherlands
Giaccari	Francesco	Full Professor	Department of Management and Economics - University of Salento	Italy
Giordano	Andrea	PhD Candidate	University of Salento	Italy
Giraud-Labalte	Claire	Art Historian and Expert in Cultural Heritage	University of Nantes	France
Gómez Durán	David	Professor and Researcher	Instituto de Artes UAEH	Mexico
Greco	Gianmaria	Mayor	Municipality of Novoli	Italy
Greco	Gian Maria	Director	Soundmakers Festival	Italy
Grigoriou	Adriana	Student	Gioca, University of Bologna	Italy
Gulli	Alberto	Coordinator Training Dept.	Fondazione Fitzcarraldo	Italy
Gülşahin	Dicle	Intern	European Cultural Foundation	Netherlands
Hamilton	Leah	Director	Drury University	United States
Hawkins	Julie	Assistant Professor	Drexel University	United States
Heidelberg	Brea	Assistant Professor & Internship Coordinator, Arts Administration Program	Rider University	United States
Heidemann	Kathryn	Director	Carnegie Mellon University Master of Arts Management Program	United States

LAST NAME	FIRST NAME	POSITION	INSTITUTION	COUNTRY
Herranen	Kaisa	Researcher	Cupore (The Finnish Foundation for Cultural Policy Research)	Finland
Holden	John	Visiting Professor	City University, London / University of Hong Kong	United Kingdom/ People's Republic of China
Imperiale	Francesca	Professor	University of Salento	Italy
Invitto	Sara	Assistant Professor	University of Salento	Italy
Jones	Zachary	PhD Student	Politecnico di Milano	Italy
Jordan	Jennie	Senor Lecturer, Arts & Festivals Management	De Montfort University	United Kingdom
Juskys	Andrius	Head of Arts Management Department	Lithuanian Academy of Music and Theatre	Lithuania
Jyrämä	Annucca	Professor	Estonian Academy of Music and Theatre	Estonia
Karaulic	Jovana	PhD Student	Faculty of Drama Arts Belgrade - University of Arts in Belgrade	Serbia
Kay	Sue	Trainer and Consultant	- - -	United Kingdom
Kiitsak-Prikk	Kaari	Lecturer, Researcher, Career Counsellor	Estonian Academy of Music and Theatre	Estonia
King	Ian	Professor	University of the Arts, London	United Kingdom
Kisic	Višnja	Lecturer and Researcher	Center for Museology and Heritology, Belgrade	Serbia
Klimova	Anastasia	Business Development Manager	izi.TRAVEL	Italy
Kocovic	Milica	Associate Researcher	Institute of Economic Sciences - PhD student on Faculty of Drama Arts, University of Arts in Belgrade	Serbia
Kooyman	Rene	Associated Fellow, Knowledge Systems Innovation	United Nations Institute for Training and Research (UNITAR)	Switzerland
Kregzdaite	Rusne	Lecturer	Vilnius University/ Vilnius Gediminas Technical University/ Lithuanian Academy of Music and Theatre	Lithuania
La Guardia	Roberta	Manager	Teatro Pubblico Pugliese	Italy
Lapidot	Shira	Head of Cultural Management track	Sapir College	Israel
Laznovsky	Michal	Head of Department of Arts Management	Theatre faculty of Academy of Performing Arts in Prague	Czech Republic
Lazzeretti	Luciana	Professor	University of Florence	Italy
Letunic	Ana	Associate assistant and researcher / PhD Student	University of Zagreb / University of Arts Belgrade	Croatia / Serbia

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Lewandowska	Kamila	Assistant Professor	The Aleksander Zelwerowicz National Academy of Dramatic Art	Poland
Li	ChaoShiang	PhD Candidate	Ironbridge International Institute for Cultural Heritage, University of Birmingham, Edgbaston	United Kingdom
Lidstone	Gerald	Professor	Goldsmiths, University of London	United Kingdom
Lin	WenLing	PhD Candidate	School of Museum Studies, University of Leicester	United Kingdom
Liu	Jerry C Y	President / Professor	Taiwan Association of Cultural Policy Studies / National Taiwan University of the Arts	Taiwan
Löckner	Jelena	CEO	NarraTool	Germany
Lombardini	Nora	Professor	Politecnico di Milano	Italy
Lombardo	Mario	Dean	Culture Heritage Department - University of Salento	Italy
Lubyte	Elona	Lector (prof. dr.)	Department of UNESCO Cultural Management and Cultural Policy, Vilnius Academy of Arts	Lithuania
Luperto	Irene	PhD Candidate	University of Salento	Italy
Maizza	Amedeo	Dean	Faculty of Economics - University of Salento	Italy
Maloney	Richard	Director ad interim, Arts Administration program	Boston University	United States
Mangialardi	Giovanna	Engineer	University of Salento	Italy
Manigrasso	Angelo	Student	University of Salento	Italy
Marques	MariaPaz	Marketing and Communication Manager	Fundacion Cultural Ankide	Spain
Martignano	Antonietta	Student	University of Salento	Italy
Mazzeo	Marco	Cultural Manager / Consultant	- - -	Italy
MereoIU	Diana	Student	University of Bologna (School of Economics - Department of Management)	Italy
Morgan	Benjamin	Independent Researcher	- - -	United States
Mrvova	Zuzana	Lecturer and Researcher, Theatre Management Department, Theatre Faculty	Academy of Performing Arts in Bratislava	Slovakia
Newton	Travis	Assistant Professor	Le Moyne College	United States
Notario	Corrado	Coordinator	Diffused Museum of Cavallino	Italy

LAST NAME	FIRST NAME	POSITION	INSTITUTION	COUNTRY
Orero	Pilar	Researcher	Autonomous University of Barcelona	Spain
Pailler	Danielle	Vice president in charge of culture - Researcher in cultural management	University of Nantes	France
Palin	Alex	Business Developer	izi.TRAVEL	Netherlands
Palmi	Pamela	Researcher	University of Salento	Italy
Panchenko	Mariia	Student	University of Bologna	Italy
Peluso	Lorenzo	Student	University of Salento	Italy
Perrone	Paolo	Mayor	City of Lecce	Italy
Petricic	Sanja	Professor	Faculty for Media and Communication	Serbia
Petrova	Lyudmila	Research Associate	Erasmus University	Netherlands
Pironti	Marco	Professor	University of Torino	Italy
Popoli	Irene	PhD Candidate	Stockholm School of Economics	Sweden
Poprawski	Marcin	Professor	AMU Adam Mickiewicz University in Poznan	Poland
Porrini	Donatella	Social Science Area Director	ISUFI - University of Salento	Italy
Quarta	Alessandro	President and Director	Kalos Park, The Archeodrome of Salento	Italy
Quarta	Gianluca	Professor / Manager	University of Salento / CEDAD	Italy
Quine	Michael	Freelancer, Former Professor	City University London	United Kingdom
Rabieva	Tahmina	Dean	Technological University	Tajikistan
Radice	Sara	Postdoc Research Fellow	Università degli studi di Milano Bicocca	Italy
Raimondo	Ippolita	Student	University of Salento	Italy
Redaelli	Eleonora	Assistant Professor	University of Oregon	United States
Reeser	Pepijn	Programme Manager	Leiderschap in Cultuur (LinC)	Netherlands
Salzenstein	Alan	President / Professor	AAAE / DePaul University	United States
Santagati	Maria Elena	Collaborator (and at the same time PhD Student IEP)	Fondazione Fitzcarraldo	Italy
dos Santos Duisenberg	Edna	Policy Advisor	United Nations Institute for Training and Research - UNITAR	Switzerland
Schramme	Annick	President / Professor	ENCATC / University of Antwerp	Belgium
Schrauwen	Joke	Assistant	University of Antwerp	Belgium

LAST NAME	FIRST NAME	POSITION	INSTITUTION	COUNTRY
Schwarz	Isabelle	Head of Advocacy, Research and Development	European Cultural Foundation	Netherlands
Scionti	Andrea	Content Developer	Historiana	Italy
Scoditti	Ilaria	Student	University of Salento	Italy
Semeraro	Grazia	Full Professor and Director of the Diffused Museum of Cavallino	University of Salento	Italy
Sigurjónsson	Njörður	Associate Professor	Bifröst University	Iceland
Silvaggi	Antonia	Researcher and Project Manager	Melting Pro. Laboratorio per la cultura	Italy
Simons	Henri	Director General	Atomium	Belgium
Sinapi	Christine	Professor, Coordinator of Research team, Head of Department Finance, Law, Control	Burgundy School of Business	France
Sokka	Sakarias	Research Coordinator	University of Jyväskylä	Finland
Spada	Italo	Virtual Augmented Reality & Multimedia Area Manager	CETMA	Italy
Stano	Pawel	Scientific Officer	European Commission, Joint Research Centre	Italy
Strandman	Pia	Senior Lecturer	Helsinki Metropolia University of Applied Sciences	Finland
Svidova	Adela	Student	JAMU in Brno, Theatre Faculty	Czech Republic
Takeuchi	Kiyoshi	Research Fellow	National Graduate Institute for Policy Studies	Japan
Taormina	Antonio	Director Observatory Department	ATER - Associazione Teatrale Emilia Romagna	Italy
Terlizzi	Valentina	PhD Candidate	University of Salento	Italy
Tiziano	Izzi	Manager	Datasolving sas	Italy
Tolve	Antonella	Student	University of Salento	Italy
Tonga Uriarte	Yesim	Postdoctoral Research Fellow	IMT Institute for Advanced Studies Lucca	Italy
Torre	Gemma	PhD Student	IMT Institute for Advanced Studies Lucca	Italy
Tseng	Sun-man	Professor	Hong Kong Institute of Education	People's Republic of China
Turco	Mario	Professor	Università del Salento	Italy
Ulugova	Lola	A&C Program Coordinator	OSIAF-Tajikistan	Tajikistan
van Dijk	Margot	Student	University of Bologna	Italy

LAST NAME	FIRST NAME	POSITION	INSTITUTION	COUNTRY
Vartiainen	Pekka	Principal Lecturer	Humak University of Applied Sciences	Finland
Vecco	Marilena	Asst. Prof. of Cultural Economics and Entrepreneurship	Erasmus University Rotterdam	Netherlands
Venturelli	Andrea	Assistant Professor	University of Salento	Italy
Verhallen	Marjolein	Senior Consultant/Scientist	Utrecht University	Netherlands
Vestito	Daniela	PhD Candidate	University of Salento	Italy
Vidovic	Dea	Director	Kultura Nova Foundation	Croatia
Virolainen	Jutta	Researcher	CUPORE	Finland
Waradzinova	Svetlana	Vice-Rector, Academy of Performing Arts in Bratislava, Head of Theatre Management Department	Academy of Performing Arts in Bratislava	Slovakia
Yuan	Vivian	Assistant Researcher	Culture Research Institute of Shenzhen Special Economy Zone	People's Republic of China
Zan	Luca	Professor	GIOCA - University of Bologna	Italy
Zegers	Kristel	Lecturer / Researcher	NHTV Breda University of Applied Science	Netherlands
Zierold	Martin	Professor for Arts Management & Cultural Studies	Karlshochschule International University	Germany
Zuvela	Ana	Researcher	Institute for Development and International Relations/ Culturelink Network	Croatia

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ENCATC
Avenue Maurice, 1
B-1050 Brussels
Belgium

Tel/Fax: +32 (0)2 201 29 12
info@encatc.org
www.encatc.org

