



# ENCATC news

A bi-monthly e-magazine for the latest in cultural management and policy  
ISSUE N° 102

DIGEST VERSION FOR OUR FOLLOWERS



# TABLE OF CONTENTS



What's in  
this issue?

3

## EDITORIAL

ENCATC signs a strategic MoU  
with the Association of Arts  
Administration Educators

4

## NEWS FROM ENCATC

Get all the latest updates  
from the ENCATC  
Secretariat in Brussels.

7

## INFLUENCING POLICY

ENCATC's 6th Annual Policy  
Debate in Brussels takes a  
closer look at cultural  
leadership and the role of the  
artist

9

## NETWORKING

At ENCATC we're growing  
our network and growing  
our opportunities and you  
can too!

16

## STIMULATING EDUCATION

How is ENCATC  
professionalising the cultural  
sector through education and  
training?

19

## FOSTERING RESEARCH

ENCATC has been making  
waves in the European and  
international research areas!

21

## ENCATC IN CONTACT

Meet one of our newest  
members to join and meet a  
young creative and cultural  
entrepreneur .

26

## NEWS FROM MEMBERS

Get the latest news from  
members across Europe  
and beyond.

30

## NEWS FROM OTHER ORGANISATIONS

What are other cultural  
organizations contributing to  
our field?

???

## WHAT ARE YOU MISSING?

This is a Digest version of  
*ENCATC News*.

The FULL version for  
ENCATC members also  
includes:

Publications

Policy Developments

Upcoming Events

Call & Opportunities





## ENCATC signs a strategic MoU with the Association of Arts Administration Educators

Dear colleagues,

On 4 June 2016 in Philadelphia, USA, ENCATC President, Annick Schramme, signed a Memorandum of Understanding with her homologue Sherburne Laughlin, President of the Association of Arts Administration Educators (AAAE), to promote cooperation in the area of culture and education between the two networks.

This historic MoU broadly aims at developing cooperation activities between the two networks in the fields of teaching, research, and training. Through this strategic agreement, educators from European universities will be able to coordinate academic and student activities and share in the wealth of knowledge exchange in fields of mutual interest.

The signing of the MoU between the two associations is both the culmination of long-term efforts launched already in 2003 when ENCATC organised its first joint ENCATC-AAAE Annual Conference in Turin, Italy, as well as one of the most important outcomes of the 2014-2016 ENCATC strategic plan claiming for a significant advancement in the internationalization of our network.

Annick and I are extremely excited for the wealth of opportunities that this strategic agreement will offer to the two networks and its members in the years to come because we strongly believe that this MoU will facilitate opportunities for collaboration,

networking, and cross-disciplinary engagement between the participating parties for mutual benefit.

To reinforce links and synergies at the political and operational level, the two associations have already taken active steps in the area of governance. While he was still serving as President of AAAE, ENCATC appointed in early 2016 Alan Salzenstein to be an International Correspondent Board Member to have a visiting place on the board. Likewise, in March 2016, ENCATC President, Annick Schramme, was appointed Ex-Officio to the AAAE board in a corresponding role.

Alongside a stronger academia cooperation, the two networks have also agreed to establish and implement a programme of mutual information exchange. For example, the exchange of knowledge and innovative best professional practices will be promoted as well as the dissemination of information on current research and publications from members of both associations.

To mark this new enhanced cooperation with AAAE, ENCATC is already organising an International Study Tour in Barcelona next 9-11 October 2016 to which AAAE members are invited to attend and sets the premises for future cooperation projects.

The constant process of deepening ties between Europe and the USA and increasing cooperation among these two very important world regions are crucial for offering our members the opportunity to validate their knowledge and results with other colleagues, but also for giving them the possibility to find suitable partners for developing international projects.

Annick and I are extremely proud of this accomplishment and want to share our joy with all of you, our readers! This Memorandum of Understanding is an important step forward to enhance mutual understanding between American and European Higher Education Institutions and to boost the European Research Area to make it more competitive in a challenging global scenario.

Yours sincerely,



GiannaLia Cogliandro Beyens  
ENCATC Secretary General

# NEWS FROM ENCATC

Join us in welcoming these new members as our network grows!

*Four new members join from Belgium, Croatia and the United Kingdom*



## The Flemish Ministry of Culture

The Department of Culture, Youth, Sport and Media, is part of the Flemish public administration. It implements the Government of Flanders' policy on professional arts and cultural heritage; youth and Media and is responsible for a number of umbrella projects and themes. These transversal themes usually involve two or more policy areas. Examples include participation and employment. The department is also in charge of Flanders' international cultural diplomacy and cooperation policy and houses the Creative Europe Desk.

FOR MORE: [www.cjism.be](http://www.cjism.be)

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## INTERACTA, Association for Production and Interaction in Culture and Education

The association's main mails are to promote and introduce cultural and creative education and new culturally inclusive educational programs into the educational system, protect the rights of members of the community to cultural and social inclusion, promote the cultural activism and citizen participation in cultural and educational activities, enhance the social, cultural and intellectual development of citizens, promote free exchange of knowledge and cultural and artistic creativity of members of the community regardless of their age. We want to include artists, curators and other cultural practitioners into formal and non-formal education and develop children's and young people's knowledge and skills that are essential for full participation in society. Our intention is to actively participate in the creation of a wider educational and cultural policies and build our own identity, visibility and reputation on the local, national and international level.

FOR MORE: [www.interacta.org/](http://www.interacta.org/)

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## Anglia Ruskin University

Anglia Ruskin University is exceptional and imaginative in the advancement of knowledge and education of students. We are passionate about collaboration, innovation and transformation to enhance social, cultural and economic well-being. The university has BSc (Hons) Tourism Management, BSc (Hons) Events Management (starts 2017). These programmes aim to provide students with the theoretical underpinning and practical skills required to work in the Tourism and Events Sectors. Our team has expertise in cultural heritage, the arts, sustainability, food and drink, and events.

FOR MORE: [www.anglia.ac.uk/](http://www.anglia.ac.uk/)

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## University of the Arts London

UAL is Europe's largest specialist arts and Design University, bringing together six arts, design, fashion and communication Colleges with more than 3,000 academic, research and technical staff and about 19,000 students from more than 100 countries. UAL is actively engaged in research and innovation as well as artistic, cultural and education projects. In the latest REF (UK Research Excellence Framework) 83% of UAL research was classified as 'world leading' or 'internationally excellent', and its overall quality profile placed it in the top 25 of UK Universities. UAL has particularly strong links with industry and creative practice and has been a pioneer in the development of practice-based and practice-led research in creative fields.

FOR MORE: [www.arts.ac.uk](http://www.arts.ac.uk)

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## Plan your autumn and winter calendar with these ENCATC events



Looking for networking, training and research events? We've got your needs covered! Check out what we have on our fall and winter line up:



**NETWORKING | 5-7 October 2016 in Valencia, Spain**

[24th ENCATC Annual Conference "Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!"](#)



**RESEARCH | 6 & 7 October 2016 in Valencia, Spain**

[7th Annual ENCATC Research Session](#)



**RESEARCH | 6 October 2016 in Valencia, Spain**

[9th Young Researcher's Forum on Cultural Policy and Cultural Management](#)



**NETWORKING | 9-11 October 2016 in Barcelona, Spain**

[ENCATC/AAAE International Study Tour](#)



**SKILLS & TRAINING | 26 October in Brussels Belgium**

[ENCATC Breakfast Training "How to Get Things Done"](#)



**SKILLS & TRAINING | 18 November in Brussels Belgium**

[The Hofstede Method and improving international team work](#)



**SKILLS & TRAINING | 24-25 November in Brussels, Belgium**

[6th ENCATC Academy on Culture in External Relations](#)



**RESEARCH | 15 December 2016 in Brussels, Belgium**

[3rd ENCATC Research Award Ceremony](#)

## ENCATC Agenda: People, Places & Meetings

The ENCATC team led by Secretary General GiannaLia Cogliandro Beyens, and the ENCATC Board are regularly meeting with policy makers, influencers, new partners, and members to foster partnerships, develop new projects, and expand the network's visibility in Europe and beyond. Here's a selection of what ENCATC has been up to recently:

**13 June in Strasbourg, France:** ENCATC Ambassador and member, Claire Giraud-Labalte attended the 5th meeting of the Steering Committee for Culture, Heritage and Landscape (CDCPP). As she was involved in writing the strategy 21 her presence and expertise was requested for discussions dedicated to cultural heritage.

**14 June in Brussels, Belgium:** ENCATC was invited to share expertise at the Roundtable on the Creative Europe Programme held at the European Parliament. ENCATC Secretary General, GiannaLia Cogliandro Beyens was asked for her experience with the programme and recommendations for improvement as the Culture Committee will soon prepare its evaluation reports.

**16-17 June in Brussels, Belgium:** ENCATC board members gather in Brussels joined by ENCATC Secretary General, GiannaLia Cogliandro Beyens.

**23 June in Brussels:** ENCATC Vice President, Marcin Poprawski and ENCATC Board Member, Bernd Fesel, and member Ugo Bacchella, contributed their insight and expertise at the European Creative Industries Summit. ENCATC Secretary General, GiannaLia Cogliandro Beyens was also present to promote the network and provide additional visibility for the network.

**28 June in Brussels, Belgium:** ENCATC Secretary General, GiannaLia Cogliandro Beyens attended the General Assembly of its member, SMartBe to promote ENCATC activities and events to the organisation's stakeholders.



**1 July in Paris, France:** As an NGO in official partnership with UNESCO, ENCATC Secretary General, GiannaLia Cogliandro Beyens was in the French capital for a series of meetings with representatives of the international organisation to discuss UNESCO's future development and projects and present the 2016 ENCATC Annual Conference programme.

## Early bird booking for the 24th ENCATC Annual Conference closes on 30 July!

Why wait to reserve your place? Register by 30 July and benefit from discounted conference fees to attend the 24th ENCATC Annual Conference "Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?" next 5-7 October 2016 in Valencia, Spain.

Join academics, researchers, cultural operators, artists, policy makers, students and media from Europe and around the globe to explore what are consequences risk society has for education in general and for cultural management education.

Which knowledge, skills and attitudes are required nowadays to become a cultural manager that is able to respond to changes? Or do we need to look beyond the classical knowledge and competencies? And how can we teach students also entrepreneurial skills, which are more characterized by risk-taking, dealing with uncertainty and unpredictability in a digitalized and globalized environment? And do the recent adaptations of several cultural management programmes to cultural entrepreneurship reflect a broader and deeper paradigm shift?

On our conference's website you can find the **presentation** of this year's theme, the **programme**, our **keynote speaker**, **study visits**, practical information and more!

ENCATC is delighted to work in partnership with its member, the University of Valencia, as well as the Centre Cultural La Nau, and with support from the Creative Europe Programme of the European Union.

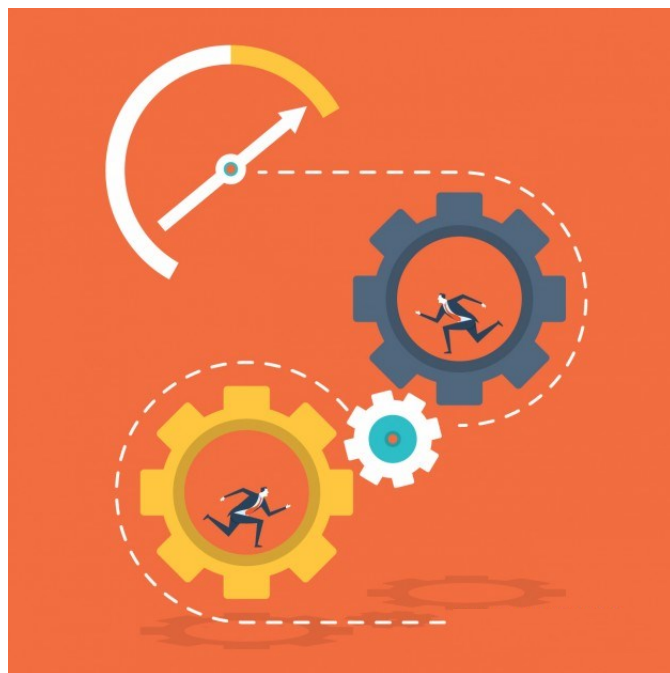
**To book your place, visit us on the web:**

<http://blogs.encatc.org/annualconference2016/#register>



PHOTO CREDIT: Alan Cleaver via Flickr CC BY 2.0

## Professionalising students to be ready for the competitive job market



In the framework of Erasmus+ Traineeship Programme of Università del Salento in Lecce, Italy, Martina Ingletti is the newest trainee to join the ENCATC team in Brussels. After completing a Bachelor in Language Mediation, Martina specialized in Management of Tourist and Cultural Activities at Università del Salento, a member of ENCATC. During her three month traineeship, Martina is assisting the Communication Department helping with the content creation and layout production of PRAXIS, ENCATC's e-magazine for students and animating the network's eight online discussion forums on a variety of topics under the umbrella of cultural management and policy. She will also be assisting with the regular updates of the ENCATC website and contributing her knowledge on social media marketing following her Master's thesis on *Determinants of virality in social media: a practical case study on PUGLIAPromozione*. She is also fostering her skills in using sectorial Digital Tools and contributing to translations with her knowledge of Italian, English, Spanish and French.

*"I had the opportunity to understand the real value of Cultures thanks to my studies and internships abroad and by being surrounded by historical heritage in Italy. This is why I decided to specialize in Tourism and Culture, the two potential development axes of the region where I come from: Puglia. I consider the*



*ENCATC traineeship as an opportunity to strengthen my skills in cultural management and communication, to gain a better understanding of European cultural policy and international organizations like UNESCO. I believe ENCATC can provide me the right competences to hopefully be an actor in the sustainable development of Puglia as well as to taking part in international contexts"*says Martina.



# INFLUENCING POLICY

ENCATC's 6th Annual Policy Debate in Brussels takes a closer look at cultural leadership and the role of the artist

How should training provision be developed beyond the role of the individual and their skill set?

How can leadership discourse move beyond the narrow remit of management to embrace social and cultural value?

How can leadership discourse develop policy that embraces unpredictability and create space for the role of the artist in public life?







The 6th Annual ENCATC Policy Debate on the 22 June in Brussels gathered 60 participants from 12 countries in Europe and beyond.

Entitled "European Cultural Leadership and the role of the artist" the aim was to discuss cultural leadership development in a European context. Leadership in the cultural sector is mostly associated with big cultural institutions, although a lot of innovations are coming from smaller cultural organisations and from the artist. The artist is sometimes an organisational leader, but may sometimes lead in other ways. Leadership is intimately connected with change. Leadership by artists in other contexts will inevitably reflect the kinds of creative tactics and strategies that keep us moving and responsive. The focus on leadership of artists opens up a complexity around leadership and takes the discourse beyond organisations, skills and competencies.

After the official opening and introduction, Jon Price, Senior Research Fellow, Gray's School of Art, Robert Gordon University delivered the keynote focusing the work he has done in the AHRC funded research into Cultural Leadership and the place of the artist.

For the debate, ENCATC President Annick Schramme, Professor at University of Antwerp/Antwerp Management School chaired and threaded key issues and questions to the panel composed of: Koen Broucke, artist; Jan Bloeman, Managing Director of the Arts Centre Z33, Hasselt, Belgium; Phillip Dietachmair, Programme Manager Tandem Cultural Managers' Exchange, Amsterdam; Sue Kay, cultural sector researcher from England and Marjolein Verhallen, Leadership in Culture (LinC) project, University of Utrecht; and Jon Price, Senior Research Fellow, Gray's School of Art, Robert Gordon University.

The discussions focused around how training provision should be developed beyond the role of the individual and their skill set, how leadership discourse can move beyond the narrow remit of management to embrace social and cultural value, and how discourse on leadership can develop policy that embraces unpredictability and create space for the role of the artist in public life. This policy debate had wanted to put the attention on the different dimensions of cultural leadership. It was clear throughout the debate that there is tension in leadership as a construct. For example, how does a leader of a cultural organisation balance the role of a leader to take risks and be a pioneer with the need and task to ensure the stability and sustainability of the organisation he or she leads?

With representatives of the European Commission in the audience, this was a key opportunity to discuss with policy makers about the role policy plays in supporting European cultural leadership and what can be done to address the 21st century challenges to make Europe's cultural sector sustainable through strong influence and direction. Furthermore, by bringing together different actors and players, this policy debate fostered reflection and stimulated a crucial dialogue on the multiple ways to deal with future leadership in the cultural sector.

The 6th Annual ENCATC Policy Debate was organised in the framework of a day of European Cultural Leadership which will also include a presentation of the European Cultural Leadership - the Fika project, as well as the launch of two publications "Perspectives on Cultural Leadership" and "Narratives by Cultural Change Makers".

*This Policy Debate was initiated by ENCATC, is designed in partnership with University of Antwerp/Antwerp Management School and is co-funded by the Creative Europe programme of the European Union.*

# NETWORKING

At ENCATC we're growing our network and growing our opportunities and you can too!

Networking is the surest way to expand your professional contacts and step up your career profile to the international level.

ENCATC networking events have a rich diversity of participants from different countries and sectors.

Learn how we have been helping professionals expand and internationalise their networks.

Learn about our upcoming networking events where you can do the same for your career!





Cultural study visits this October will connect you with leading professionals in Valencia, Sagunto, and Barcelona



VALENCIA



SAGUNTO



BARCELONA

Come October in Spain we are offering you a diverse selection of **cultural study visits in three cities!** Connecting you to leading professionals in the cultural sector, you're invited to build your cultural visit package along with other academics, researchers, educators, trainers cultural professionals, policy makers and artists in the field of cultural management and policy. Get the absolute most out of your time in Spain this fall so let's see what we have in store for you!

#### VALENCIA

In the framework of our **Annual Conference in Valencia** (5-7 October 2016), you'll have a choice of four **study visits to some of the city's flagship cultural institutions**. On the second day of the programme, **6 October, parallel visits are being organised to:** [Museu de les Ciències Príncipe Felipe](#); the [Palau de les Arts Reina Sofia](#), [Palau de la Opera](#); the [Museu del Carme](#); and the [Institut Valencià d'Art Modern IVAM](#). It will be interesting to learn how these cultural institutions are working in relation to this year's conference theme "Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?". What are the skills and attitudes that are most appreciated of the managerial staff at these institutions that help to respond to uncertainty and unpredictability in a digitalized and globalized environment? How are they involving the public in the creative process? Are they contributing to the professional development of students and future cultural managers? Have they noticed a shift in the artists they work with to be more entrepreneurial?

With these cultural visits in Valencia you will have the unique opportunity to choose a visit from among the most relevant cultural centres, but experience them with the expertise from managers who decide their programming and content.

You can access places where no one can enter as if you were a member of the cultural organisation's staff to gain an insider perspective on the cultural happenings and policy Spain's third largest city. ENCATC with the help of its conference partners, the University of Valencia and La Nau Cultural Centre, are opening privileged access to four cultural landmarks representing making the most important contributions in Valencia and the region to music, science, modern art and contemporary art.

At the visit to **Palau de les Arts Reina Sofia**, participants will be greeted by **Victor Gil**, Head of Education Projects, for a guided visit to one of the most architecturally striking and modern music halls on the continent. The centre is developing impressive and new content aimed at reaching all audiences.

Another among these top choices is the **Museu de la Ciència Príncipe Felipe**, where participants will meet with **Miriam Atienza**, the museum's Content Director. Situated in the city of les arts, the museum is one of the biggest cultural attractions in the city, especially famous for the stunning architecture and recognised as a leader in developing educational management.

For the visit to **Museu del Carme**, in the old part of the city, **José Luís Pérez Pont**, Director of Consorci de Museus – Generalitat Valencia, will help you discover this museum housed in a building from the late thirteenth century. Praised for its beauty and you'll architectural complexity due to many renovations over the centuries, enjoy the priceless exhibitions, and home to the Royal Academy of Belles Arts of San Carlos since 1848.

And finally, a visit will be organised to **IVAM, Institut Valencià d'Art Modern**, to meet with **Ramón Escrivà**, Deputy Director and Museum Curator, to experience the first the first center of modern art created in Spain, opening in 1989 and the largest collection of works by Julio González (1876-1942) and considered one of the leading sculptors of the 20th century.



These cultural study visits in the Annual Conference programme will be an **eye-opening experience** and can also serve as a base for the next cultural visits so you can compare and experience how cultural institutions are managed in the cities of Sagunto and Barcelona.

## SAGUNTO

For those that don't have to leave immediately after the conference, you're invited on **8 October** to a **cultural visit to the city of Sagunto**. Walk around this ancient city, tour the **Roman theatre**, first official National Monument declared in Spain (1896), and see the **castle** which has preserved much of its picturesque walled ramparts, of Roman and Moorish origin. Gain new insights into this cultural heritage and extend your discovery while taking advantage to **continue your networking with participants from the conference**.

## BARCELONA

Our final cultural visit offer is being brought by your popular demand. From **9-11 October** we will be organising our second **study tour in Barcelona**, in partnership with the Association of Arts Administration Educators and our member, the University of Barcelona.

An easy train ride from Valencia travelling along the Balearic Sea coast, once in **Barcelona** you'll visit this vibrant city's **most interesting arts, cultural and heritage institutions and landmarks**. With these **cultural visits, lectures**, and a **policy debate**, gain unique access to cultural experts, practitioners, academics, researchers, and policy makers, to **gain an insider perspective** on the cultural happenings and policy of one of Europe's top tourist destinations.

Being described by registered participants as "An arts manager's dream!", the two-day programme will include visits and privileged access to meet and discuss with top cultural managers and directors. First there will be the **Palau de la Música**, with **Joan Oller**, General Manager to visit one of the most beautiful music halls in Europe that is privately owned by a foundation.

Next, participants will meet with managers of **The Blueproject Foundation**, a private entity with creative space in the old part of the city and is leading in international contemporary collections with two temporary exhibitions that will be open in October.

Moving to one of Barcelona's most culturally diverse neighbourhoods, a visit is being organised to the Centre civic Convent de Sant Agustí to meet **Jordi Fàbregas** and **Joan Pedregosa** where you'll discover how this heritage site is successfully managing a programme of local activities for residents with major European and international projects.

The second day will begin with a visit to **Museu Nacional d'Art de Catalunya (MNAC)**, with **Pepe Serra**, one of the most innovative museum directors in Europe and the world admired for breaking down barriers and highly regarded around the globe for his innovative visions. A former director

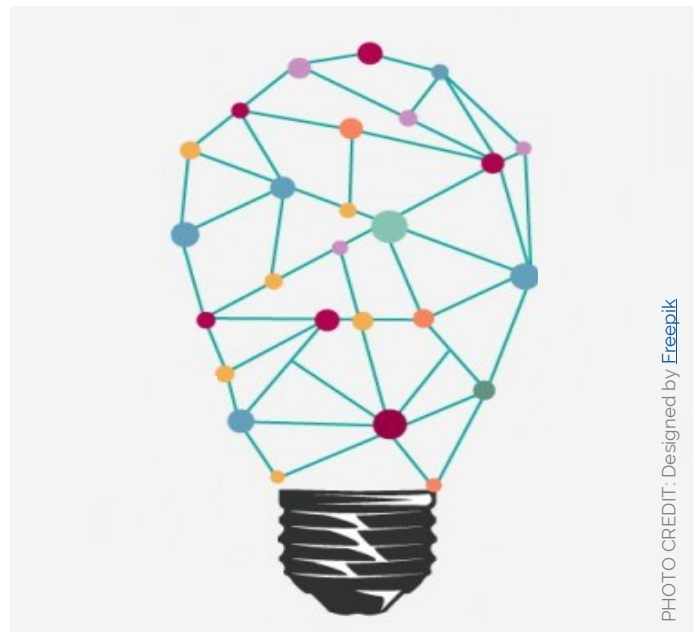


PHOTO CREDIT: Designed by Freepik

of the Picasso Museum, he has even worked internationally, including at the request of the MoMa to help it rethink its approach in New York.

Continuing on, participants will go the **Mercat de les Flors**, where they'll be welcomed by **Francesc Casadesús** director of the venue and a great European networker who is one of the most well known managers in the field of dance and praised for his open-minded approach to successfully lead major EU contemporary dance projects.

The last visit will be to **Central del Circ**, for a meeting with **Johnny Torres**, artistic director, and **Ione Hermosa** manager of the venue. The former factory invites circus programmes from across Europe to learn and share ideas and projects and foster innovation in this transformative space for creatives.

To compliment the visits, lectures will be given to provide background, context, and expertise on cultural policy and audiences. Participants learn about **cultural policies of Barcelona and Catalonia** in which these cultural institutions operate from **Lluís Bonet**, Professor at the University of Barcelona. **Pepe Zapata**, a partner of TekneCultura will also give a lecture on "From big data to audience analysis" which is key for understanding and growing audiences.

We look forward to sharing these experiences with you as together we embark on a wonderful discovery of another culture, experiencing how cultural institutions are managed in another country, and learning how common challenges are addressed in a different context. We will also expand our perspectives, connect theory to practice, enlarge professional networks, and raise the international visibility of member institutions.

Registration for the different cultural study visit packages can all be found on the registration page for the **ENCATC Annual Conference**:

<http://blogs.encatc.org/annualconference2016/#register>

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## 4th ENCATC International Study Tour in Boston looks at local cultural policy strategy, funding models and new opportunities for the network

From 3-7 June, 38 participants from Belgium, Spain, the United Kingdom and the United States took part in the 4th ENCATC International Study Tour in Boston, United States. This 4th edition built on previous international study tours in New York, Shanghai, and Barcelona.

Boston is one of America's major cultural cities. With more than 16,000,000 visitors each year, flagship cultural institutions, and world-renowned universities, the experience provided insight into the city's legacy for tourism, arts, culture, and education. For five days there were lectures, study visits, cultural tours, and lively discussions led by distinguished experts in the field. The tour's many networking opportunities had participants mingling with top leaders, experts, professionals, practitioners and artists in Boston's cultural scene to unlock opportunities for their organisations to present projects and make new contacts.

Visits were organised to **Museum of Fine Arts Boston**, the **Boston Symphony Orchestra**, **Boston Pops**, **SoWa Boston**, the **Freedom Trail**, the **Institute of Contemporary Art (ICA)**, **Harvard University**, and the **Boston Public Library**. Each visit was a way to gain insider views, learn about different funding models for culture and education, and ask questions to cultural directors and managers about strategy and management issues and collect innovative ideas as well as best practice.

The study visit was also a once in a life-time experience to meet with top leaders. Participants met with **Julie Burros** who is the first Chief of Arts and Culture in Boston to be appointed in more than 20 years. She'll shared her experience and knowledge with and how under her leadership, Boston has been rolling out new initiatives to boost culture and creativity, create a vibrant and sustainable arts and culture ecosystem, and mobilise likely and unlikely partnerships, and increase citizen engagement.

A seminar was offered within the programme as well on "EU-US Cultural Relations". First to speak was **Tim Rivera**, Programs Officer for the Delegation of the European Union to the United States, was also a speaker to present the public diplomacy strategy of the EU Delegation and the cultural programmes run in the US: from the EU Embassies' Open House, European Month of Culture, AFI-EU Film Showcase, the Kids Euro Festival, and the Getting to Know Europe grants programme. He also contributed to the theme of funding models for cultural operators with a comparison of those in the US versus Europe. His presentation was followed by **Sarah Delude** who talked about cooperation between UK and US, with a specific on education. Next, **GiannaLia Cogliandro Beyens** presented the EU's Creative Europe programme and cultural networks which was especially useful to the American participants with less familiarity of European cultural policy. Dean of Wilkinson College of the Arts, Humanities and Social Sciences Chapman University, **Patrick Fuery** provided real life examples to compliment the discussions. He has been



part of a two-year initiative to promote awareness of European Creative and Cultural Industries (CCI) through a series of residency programmes and conferences supported by the Getting To Know Europe grant. Bringing another perspective to the discussions, **Mary Helen Young** Operations Manager of Visiting Arts shared her experience of working actively since many years from the UK to boost cooperation with USA stakeholders, and international participation in EU support programmes for culture, with a focus on ACP Cultures+ and Creative Europe. To conclude the seminar, **Allyson Esposito**, Director of Arts & Culture, The Boston Foundation took the floor to present the arts and culture programmes of foundation. By the end of the seminar the participants came away with a better understanding of EU-US Cultural Relations as well as a diverse array of examples and evidence of what is being done to facilitate and foster cooperation between to the players.

To shift the focus to research, the study tour included a panel discussion with leading academics and researchers from both sides of the Atlantic to exchange on trends, developments and focuses in the field from a European and American perspective. It was an interesting discussion to compare research priorities, commonalities, differences and future possibilities for cooperation.

From the study tour's evaluation, the intensive and experience was positive for the experience. *"I think it is a good way to connect with others in the world to become connected by globalisation. I felt that I learned a lot and it was a great opportunity,"* said Brittany Ross from Boston University.

SEE THE PHOTO ALBUM ON FACEBOOK:  
[www.facebook.com/ENCATC/photos/?tab=album&album\\_id=10153695783946958](http://www.facebook.com/ENCATC/photos/?tab=album&album_id=10153695783946958)



## "Direct Connect: A New Way Forward"

ENCATC represented at AAAE Conference 2016 in Philadelphia, Drexel University



As promised in its theme, "Direct Connect: A New Way Forward", the 2016 AAAE Conference was already inspiring by their keynote speakers. **Jane Golden, Executive Director of Mural Arts**, offered an overview of its growth from a small city agency with a mission to clean up graffiti in the city into the nation's largest mural program and a model for community development around the globe. The Mural Arts Program has created over 3,800 landmark works of public art through innovative collaborations with community-based organizations, city agencies, nonprofits, schools, and philanthropies. From this keynote we took the encouraging insight that, once art become present in any neighborhood project or any larger civic plan, the positive impact of the initiative multiples exponentially in unexpected ways.

Another focus of the presentations was sustainability, the common thread: There are no universal tools that work everywhere, each organization must adapt to its own environment. Such a case study was the session "**Classical Music Leadership Today**" by **Travis Newton, Stuart Malina, and Jeff Woodruff**. The presentation analyzed the strategy that the Harrisburg (PA) Symphony Orchestra has used to sustain its presence in the community. The key tools of success have been an artistic director who has invested in the community and access to highest quality musicians for superior music performance.

A presentation that provoked particular discussion, both during the panel and at the membership meeting was "**Social Justice – a Must in Cultural Management Education**" held by **Leonie Hodkevitch and Morenga Hunt**. Its message read "Social justice is a utopia, yet, if it is not constantly pursued, things won't stay as they are, but get worse". It was a call to integrating Social Justice as a component of cultural projects and cultural management education. A number of successful and experimental tools developed in Europe and America were introduced and discussed with the result being members suggesting integration of this topic into the standard curriculum for Arts Administration.

Other sessions, such as **Integrating Meaningful Technology in the Arts Administration Classroom** by **Rachel Shane and Yuha Jung**, featured technology as part of the educational process and raised the question whether we are using a variation of the "flipped classroom" idea—putting the responsibility for learning on the students and moving the instructor to the role of "guide on the side" through a carefully planned experiment process. The topic of "Transdisciplinarity" was accentuated in presentations like "**The Arts in Context Course Series: A 10-year Odyssey**" by **George Sampson, Lindsey Hepler**. Arts Admin is an interdisciplinary field where the Tools of Business converge with the Tools of Community Building and the Tools of Creativity to form a three-way intersection. The knowledge presented here was the understanding of our field as uniquely transdisciplinary and arts administrators are employing just as much creativity as the artists they are supporting.

In the President's Address we were happy to hear that AAAE continues to grow in membership and attendance, strengthening partnerships with organizations like the Wallace Foundation and ENCATC and transitioning into a mature professional organization. With this perspective, on this sad day of the Brexit, we are looking forward to the 2017 Conference in Edinburgh, Scotland.

*This text was contributed by **Leonie Hodkevitch**, Founder of Platform 'Clearly Culture' and Cultural Management Program Director of the University of Vienna, Austria, [www.4p116.com](http://www.4p116.com) and **Andrew Vorder Bruegge**, Assistant Dean of College of Visual and Performing Arts and Program Director of Graduate Programs in Arts Administration, Winthrop University, South Carolina, [www.winthrop.edu](http://www.winthrop.edu)*



## ENCATC's Cultural Happy Hour visits unfamiliar cultural heritage at Atelier Marcel Hastir

26 May 2016 in Brussels, Belgium



On the occasion of the 31st ENCATC Cultural Happy Hour on 26 May in Brussels, a small selective group of guests were invited to discover the world and intimate creative place of Marcel Hastir, painter, theosoph and member of the wartime Resistance. This inconspicuous building situated in the heart of the European quarter is not widely known to the public as an open space for visitors to see the artist's works, atelier, and living space as well as for enjoying an exciting cultural programme that includes concerts and temporary exhibitions.

Like many smaller cultural heritage sites in Europe, the Atelier Marcel Hastir does not have funding, popularity, or visibility or large and well-known European heritage. This is not a reflection of its limited value, rather it demonstrates in this case an undervalued and underused resource that has the potential to contribute to new business models, foster social cohesion and understanding, and preserve the life story and work of one of Belgium's illustrious artists, Marcel Hastir (1906–2011).

Guests were led on a guided tour by Jacqueline Pacaud from the European Commission and dedicated stakeholder who in her personal time works to ensure the atelier's continued preservation and curation.

In 1935 the artist had set up his studio and five years later he managed to secure permission from the German occupying authorities to use his studio for drawing and painting lessons. But this "art school" was above all a cover which enabled young people to meet in relative safety.

These people included Alexandre and Youra Livchitz, and Jean Franklemon, who apart from other acts of defiance came up with a particularly bold plan – to stop a train which was deporting Jews to Auschwitz. After the war, he continued to work in the atelier where he also organised events of a musical, literary, theatrical and intellectual nature. Following Marcel Hastir's passion and support for art and music, today the atelier celebrates his life and work and continues to serve as a concert space as it did during his lifetime.

As more funding becomes available in the future, the atelier would like to have the collection archived. It is already engaged the help of a curator who would like to see this project through, but it is an ambitious work as much of his papers and drawings are waiting in storage to be catalogued.

Following the guided visit, guests were invited to a presentation of OneHouseStand, a new company founded by two young entrepreneurs, Emanule Buttice and Maurizio Chicco. The two have designed an online platform for individuals and businesses to create their events from A to Z online, all in just a few clicks. Its listing of venues offers exclusively private homes and cultural spaces, including the Atelier Marcel Hastir. As a venue option on OneHouseStand, clients can hire space in the atelier Marcel Hastir to host their event in a unique and important historical place that today also serves as a cultural and creative environment. For the atelier, working with OneHouseStand it is a way to bring value, income and creative use, all while increasing visibility on the web and attracting new audiences and interest. As the atelier is looking at new business models, its relationship with the online platform is a first step to securing stable income to preserve the place, memory, and collection of a great Belgian artist.

*"This marriage of a new business model and the value of cultural heritage we see here this evening is an inspiring example we would like to share with our stakeholders who join us in working for the sustainability of Europe's cultural sector. It is also an interesting case to provide ENCATC members who are responsible for the education and training of cultural managers across the globe. It serves as a testament to how entrepreneurial thinking and action can use cultural heritage as a resource while increasing heritage's value,"* said ENCATC Secretary General, GiannaLia Cogliandro Beyens.

Learn more about the Atelier Marcel Hastir:

<https://sites.google.com/site/ateliermarcelhastir/>

See what OneHouseStand can offer for your next event:

[www.onehousestand.com](http://www.onehousestand.com)

## ENCATC's Cultural Happy Hour explores LaVallée's cultural space

*16 June 2016 in Brussels, Belgium*

Where can creatives in Brussels share working space, inspire one another, and foster collaborative projects?

On 16 June in Brussels, ENCATC and 28 Cultural Happy Hour guests were invited for an evening immersion into a world of creativity with a unique visit to LaVallée.

To open the event, guests were welcomed by Pierre Pevée, LaVallée's manager, and Stephan Balleux, Professor at the Royal Academy of Beaux Arts in Brussels.

A project of ENCATC member, SMartBe, LaVallée located in the Molenbeek neighbourhood of Brussels aims to bring together a diversity of actors and varied skills to encourage the emulation of ideas. By pooling skills, areas of expertise, and equipment, LaVallée is able to increase collaboration opportunities between the more than 100 creative professionals and entrepreneurs (visual artists, graphic designers, painters, fashion designers, decorators...) who work in the space. The working partnerships and the human participatory nature of the project are core values of LaVallée.

LaVallée has workspaces, workshops, and offices of varying sizes, a dozen square meters to a hundred m<sup>2</sup> for shared accommodation. The site also organises many events. Several event rooms can accommodate and produce events such as exhibitions, and artistic performances, but also workshops, trainings, conferences.

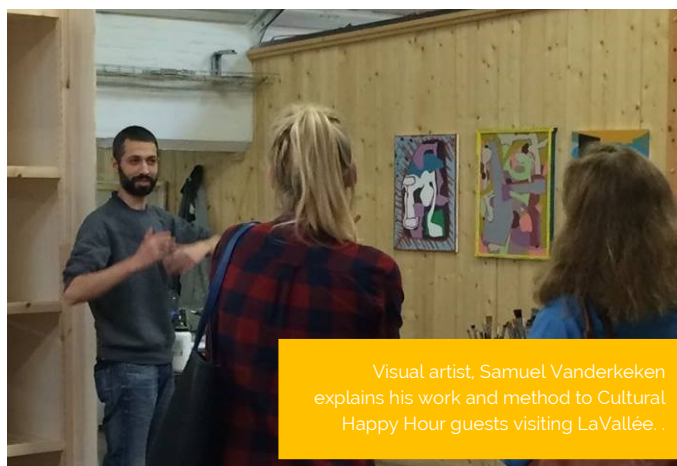
For this ENCATC Cultural Happy Hour, LaVallée opened its doors for an evening tour to discover its premises, learn how it functions, a meet with members of its community. It was a moment to visit behind-the-scenes of a dynamic creative space. Guests spoke with artists, learned about their artistic medium, and watched them work.

On this special occasion, guests were treated to a sneak peek of the selected work of students by a special jury of the Académie des Beaux-Arts de Bruxelles, which is hosted by LaVallée.

To conclude the evening, guests enjoyed networking time in LaVallée's exhibition space surrounded by works for an upcoming temporary exhibition.

See more photos from our Cultural Happy Hour album on our Facebook page:

[www.facebook.com/ENCATC/photos/?tab=album&album\\_id=10153711173626958](https://www.facebook.com/ENCATC/photos/?tab=album&album_id=10153711173626958)





# STIMULATING EDUCATION



How is ENCATC professionalising the cultural sector through education and training?

ENCATC aims to ensure the cultural sector's sustainability, adaptability and employability by offering its stakeholders education and training opportunities for lifelong learning.

In this section of *Stimulating Education*, we take a look at a training session and seminar for lifelong learning for working in our digital world.

How can professionals use digital tools for unlocking new audiences for cultural organisations?

How do we adapt our digital storytelling to be successful in a world where audiences are more and more distracted with the abundance of online content?



## ENCATC Breakfast Training: How can digital tools unlock new audiences for your organisation?

21 June 2016 in Brussels, Belgium

On 16 June in Brussels, 27 participants from Belgium, China, France and the United Kingdom gathered for the ENCATC Breakfast Training on "How can digital tools unlock new audiences for your organisation?" at the Polish Cultural Institute.

After a breakfast networking session, the training began with learning the most up to date and innovative digital tools and how to exploit them for professional needs and those of cultural organisations, participants were led by trainer and social media researcher, Chris Hogg, from Goldsmith's University of London.

During the training, Mr. Hogg presented tools such as : Followerwonk - to analyse and compare their audience with those of others; BuzzSumo - to see what the most shared content is in your community; similarweb.com - to analyse competitors; Canva - a great tool for quick and good social media design; and Cloze.com - a personalised CRM.

Within a few minutes of using Followerwonk, participants could see on Twitter where their followers are they located, when they are most active, and compare their followers' profiles with that of competitors.

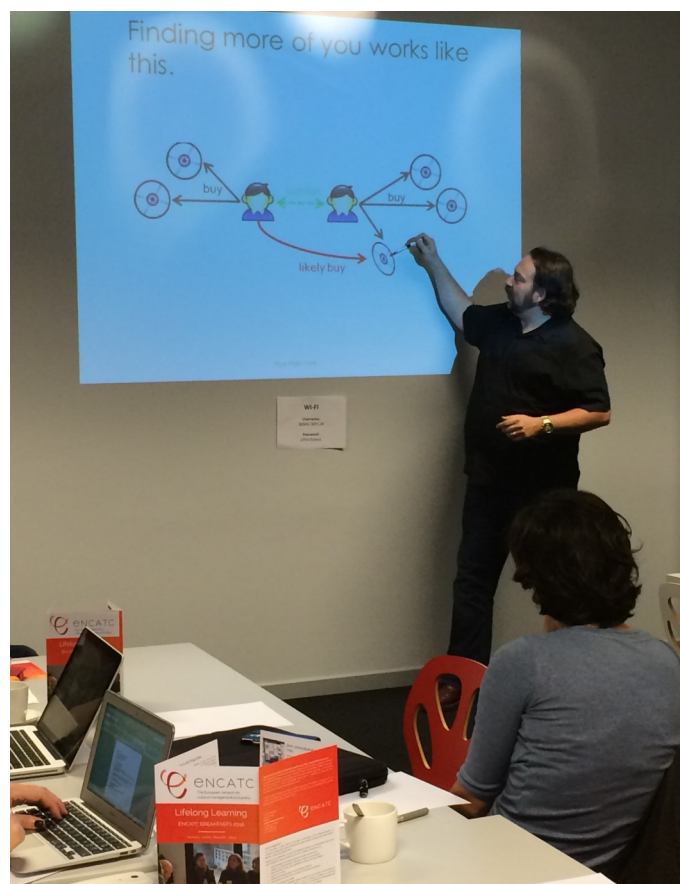
Similarweb.com measures every website and mobile app, and work relentlessly to become the world standard for digital measurement. With this tool, participants could gain the complete picture and get insights on competitors' website traffic statistics.

Visiting BuzzSumo, participants could unlock and understand who are their key influencers and champions who could share content thus increasing an organisations visibility, reach and impact.

As our audiences demand more visual content, participants were introduced to Canva. Since some cultural organisations and non-profits may not have the budget to hire a graphic designer, Canva makes it easy to produce visual content and infographics. With many free and templates, it is easy to produce high quality and professional looking graphic design that can be personalised to reflect the user's branding.

Cloze.com is a useful tool to help professionals foster smarter relationship management. It allows one to see everything about contacts in one place to learn who is important in one's network. Reminders can also be set up with the software to help users nourish relationships. This takes the work out to remembering when and to whom you need to contact to maintain and grow professional networks, and ensure important relationships don't fall to the wayside.

Many of these tools have components available for free which is attractive for cultural organisations and non-profits who may not have the financial means to purchase new software and analytic platforms. Even with the free options, an organisation can already better understand their audience and that of their competitors and partners. This



kind of data (which is often lacking in the cultural sector) is key for designing, implementing, tweaking, and evaluating an audience development strategy. By becoming more familiar with these tools, an organisation can later decide if the paid options will be a smart investment.

The end of the training was open for discussion among participants who wished to raise challenges they had confronted, to learn if others were experiencing similar obstacles, and to share solutions. Many were interested contact database software management, and communication mailing services, and digital collaboration platforms. *"I think getting together with other cultural managers is the key, not only can you practice these tools together, but sharing of practical examples is the key,"* said Chris Hogg. While it may not always be possible to meet in person, he suggests for quick questions that participants consult content on YouTube because *"it is the second largest search engine in the world and a great visual resource."*

This training was a continuation of ENCATC's work on digital tools for the arts and cultural sector which has included ENCATC's survey on Digital Tools for Cultural Managers and the ENCATC Masterclass organised on the topic in December 2015 in Brussels.

Learn more how you can invest in your professional development and the ENCATC Breakfast trainings here:

[www.encatc.org/en/events/upcoming-events/encatc-breakfast/](http://www.encatc.org/en/events/upcoming-events/encatc-breakfast/)

21 June 2016 in Brussels, Belgium



Following the ENCATC Breakfast on "How can digital tools unlock new audiences for your organisation?" ENCATC proposed participants a seminar on "Digital Storytelling - The age of the 6 second fragment."

How can you tell a story online in a world of constant interruption? How do narratives behave in a world of fragments of small digital content? And why are we amazing at putting on a cultural experience, but find it so difficult to tell stories about the value we create?

Chris Hogg, trainer and social media researcher, from Goldsmith's University of London shared his expertise to pass on the skills necessary to tell memorable stories online. As a storyteller himself, Mr. Hogg has worked as a playwright and stand-up comedian.

It is challenging to tell a memorable and authentic story in our times where audiences have so much content at the tip of their fingertips. At least in the United Kingdom, smartphone penetration is now at 78% with mobile and tablet being the preferred way for new customers to find out about new brands, events, and ideas.

This change in behaviour and consumption habits has come with side effects. We are less able to remember information as we crowd source answers from friends and Google. We have trouble concentrating if we know there is a message on our phones. We are misled thinking we can multitask when in fact we are just task switching. Mr. Hogg presented a timeline of attention spans for Facebook, Twitter, YouTube, and direct links via messenger. From this data it is clear we live in a world of the six second fragment as the title of the seminar refers.

Having less time to tell a story means we are witnessing a "narrative collapse". To adapt. Mr. Hogg gave examples for how to tell stories and convey value without following a traditional linear timeline. Fragments are often de-contextualised as audiences don't know what has come before or after. Therefore, storytellers have to build context in order to create a sense of satisfaction in non narrative means. Such means include providing trust and authenticity. You'll also need some strategies for putting the fragments

back together now and again. A successful example of this Facebook's "Friends Day" that regroups the most popular moments users have had with their friends and is a way to pause and take a memorable look back at those moments (fragments) and appreciate them together and the larger story they tell. Snapchat has also had success with their its "Stories" that allow users to accumulate and build fragments on fragments into a short video that can be shared on the application.

He also presented data on small fragment storytelling and the ideal character count for social media, but also tiny fragments like URL domains, hashtags, subject lines, title tags, blog headlines, LinkedIn posts, and blog posts. He also presented best practice and ideal content length for YouTube videos, podcasts, and slideshares.

The participants appreciated the many examples of best practice that were shared not only for digital storytelling, but also for fundraising. He also presented some digital storytelling from corporate giants like Starbucks that failed or had the opposite reaction from the public than the one intended.

By the end of the seminar, participants had an appreciation of how story and narrative work, a better understanding of their own digital identity, knowledge of the story-doing concept, and the know-how for keeping a brand narrative working in small fragments.





# FOSTERING RESEARCH

ENCATC has been making waves in the European and international research areas!

How has the networking been attracting attention from researchers and academics in over 30 countries who are eager to share their work with ENCATC?

How has ENCATC been opening doors and reaching new audiences in Asia?

How does ENCATC envision rethinking cultural policy education and what roles does research-based learning and action research have to play?



## Researchers and academics from around the globe wish to contribute to the 7th Annual ENCATC Research Session



Following an open call for abstracts to its 7th Annual ENCATC Research Session to be held on 6 and 7 October in Valencia, Spain, 85 researchers and academics from over 30 countries submitted their work to be evaluated for selection by the Research Session's Scientific Committee.

Representing 20 countries in Europe, applications also came from countries as far away as Australia, Brazil, China, India, Japan, Malaysia, Japan, Morocco, Taiwan, and the United States.

Such diversity is an added value to ensure the Research Session provides its participants and audience with new perspectives, trends, and developments happening in the wide field of cultural management and policy from different corners of the globe.

Those selected by the Scientific Committee will present their research to a wide international audience at the Research Session to be held in the framework of the 24th ENCATC Annual Conference "Cultural Management Education in Risk Societies - Towards a paradigm and policy shift?!"

The final papers will also be included in an e-publication (with ISBN) to be made available to the participants and the wider public.

FOR MORE ABOUT THE ENCATC ANNUAL CONFERENCE WHERE THE RESEARCH SESSION WILL TAKE PLACE: <http://blogs.encatc.org/annualconference2016/>

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### \*IMPORTANT INFORMATION!

**05 October 2016:** The first day of the ENCATC conference, 5 October is open to ENCATC members ONLY for the General Assembly and Members' Forum.

**06-07 October:** These two days of the conference are open to everyone!

PHOTO CREDIT: rvacapinta via Flickr CC BY 2.0

## ENCATC leads thematic session on Rethinking cultural policy education at ICCPR 2016

ENCATC was well represented at the 2016 International Conference on Cultural Policy Research held from 5-7 July in Seoul, South Korea.

For the conference, thematic sessions explored specific research interests on the subject of arts management, civic engagement, art education, cultural policy education, cultural industry, cultural policy development, and urban regeneration.



For its thematic session on 7 July ENCATC focused on "Rethinking cultural policy education. Does research provide new ideas for teaching and training cultural policy?" Sharing their expertise and representing the network were: Annick Schramme, University of Antwerp/Antwerp Management School (Belgium); Milena Dragičević-Šešić, University of Arts in Belgrade (Serbia); Carla Figueira, Goldsmiths University of London (UK); Anna Gaio, ENCATC Board Member, City University London (UK); and Marcin Poprawski, ENCATC Vice-President, Adam Mickiewicz University in Poznan (Poland).

The session's discussions focused on dealing with key, complex issues of quality and content of teaching cultural policy, tools and media channels adjusted to spread around the globe in recent years. One of the major topics covered was the role of research-based learning and action research in understanding and contributing to the cultural policy changes.

In addition to sharing expertise, by participating at ICCPR 2016, ENCATC opens itself to research and teaching interests for academics, researchers and students. *"It is not just about acquiring a new knowledge, it is also about being inspired to use new methodologies, but also, to better prepare our students for the future of international cultural cooperation, which should be based on respect and mutual knowledge. Knowledge about ways of working, but also about cultural policies that operators can rely on, values they are cherishing and values - les oeuvres they are creating. Otherwise, how we would really co-create cultural projects, how we would understand the need of artist and cultural practitioners from Asia to use their own heritage, but in the same time to be deeply contemporary, as the whole Seoul art scene and its numerous galleries are showing today,"* said Milena Dragicevic Sesic.

FOR MORE:  
<http://iccpr2016.sm.ac.kr/>



# ENCATC IN CONTACT

We want to hear directly from ENCATC members about what is going on in the field of cultural management and policy in their own countries.

The first interview is with one of our newest members to join, the University of Macerata in Italy.

Continuing our new series focusing on cultural entrepreneurship we're learning about a new project empowering citizens to make their points of view heard.

The second interview is with Alessandro Cozzutto, the man behind Slash Prod and the creator of the *Once Upon a Time in Anderlecht* project.

## ENCATC in Contact Interview with new member the University of Macerata

*ENCATC spoke with our new contact, Mara Cerquetti from the University of Macerata who joined the network in .*

### Why did you want to join ENCATC?

The University of Macerata has applied for ENCATC membership for the evolution and upgrading of its programmes and research in the field of cultural management and policy. As confirmed by its testimonials, ENCATC could help researchers and students to share knowledge in this field and to compare different practices and approaches in cultural management training and learning. Moreover, it allows networking with cultural organisations and universities at an international level, offering a broad range of events and training opportunities. Looking for the research development in the field of cultural heritage management, ENCATC is an opportunity to share knowledge between professionals and academics in Europe and then to promote the cross-fertilization between theory and practice.

In the past I had the opportunity to attend two ENCATC Conferences: in 2010, in Brussels ('Can I Google it?' – ENCATC's 18<sup>th</sup> Annual Conference), and in 2015, in Lecce ('The Ecology of Culture: Community Engagement, Co-creation, Cross Fertilization' – 6<sup>th</sup> ENCATC Annual Research Session). During these events I met a huge number of scholars and practitioners in the field of cultural heritage, having the opportunity to share both our experience and emerging issues in cultural policy and management. Many of these organizations are already part of the network and participate in international projects. Joining the network, UniMC hopes to have more opportunities to collaborate with them.



### What are your personal expectations concerning the ENCATC network?

My personal expectations concern both education and research opportunities. First of all, I would like to find more opportunities for our students (internships, student exchange programs, further training in the field of cultural policy and management). To this end, the ENCATC PRAXIS e-magazine is a great resource as it includes internship opportunities for students, ways they can be more involved in the wider European community, learn from other young cultural entrepreneurs, and network with other students at the European and international level. Secondly, I hope I will have more occasions to share my research with European scholars and professionals in the field of cultural heritage. Particularly, at the moment I am interested in the possibility to compare different theories and approaches in: (1) museum marketing and communication, visitor studies and audience development in a multicultural society and (2) the application of the Faro Convention in Europe. I would like to share

international experiences and best practices in these fields and have the opportunity to collaborate with other universities and organisations having the same purposes.

### How do you like to see ENCATC further develop in future?

I hope that in future ENCATC community could have an even bigger impact in Europe and European cultural policies. It's great that ENCATC is being represented at other major international gathers like ICCPR taking place in July in South Korea and it should continue to represent and be a voice contributing to the field of cultural policy. There is also the ENCATC Journal of Cultural Management and Policy and the new ENCATC Book Series on Cultural Management and Policy Education. Not only are these career advancing publishing opportunities for ENCATC members, but they are important resources for policy makers. It would be a great achievement if ENCATC could be an increasing useful think tank for European decisions in



the cultural and creative sectors. I also hope that ENCATC members will have more opportunities, be eager to participate and collaborate in European and international research projects and activities.

**Do you have any interesting projects you're working on right now that are interesting for ENCATC members and followers?**

UniMC is now looking for the possibility to participate in European projects in the field of **museum audience development and engagement**. Between 2015 and 2016 UniMC carried out the project *CROSS-SHIP. CROSS-cultural Doors. The perception and communication of cultural heritage for audience development and rights of citizenSHIP in Europe*. Scholars who worked on this matter belong to different scientific disciplinary sectors and interdisciplinary interacted to share solutions better responding to the complex challenges that multicultural society sets for education and cultural heritage management. In order to define new strategies for audience development and rights of citizenship to culture, we discussed ideas and suggestions for a multicultural communication, addressing new immigrant citizens and foreign tourists and then improving integration and mutual comprehension among European citizens, also in peripheral contexts, no less interested by the immigration phenomenon. The Italian proceedings of the [final conference](#) will be published by the end of 2016. It is the first step to start a stronger cooperation in this field in Europe.

Another research field we are now approaching is **the sustainable development of inner and peripheral areas through an integrated approach to cultural heritage and landscape management**, aimed at promoting both (1) the link between cultural assets, historical productive contexts and current agri-food productions and (2) the connection between cultural heritage management and other sectors and policies – e.g. ICT, agri-food, environment, tourism, etc. On this matter see also: the *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* (Council of Eu-

rope, Faro, 27 October 2005); the *Conclusions on Cultural Heritage as a Strategic Resource for a Sustainable Europe* (Council of Europe, Brussels, 20 May 2014) and *Towards an Integrated Approach to Cultural Heritage for Europe* (European Commission, Brussels, 22 July 2014).

FOR MORE: [www.unimc.it/en](http://www.unimc.it/en)

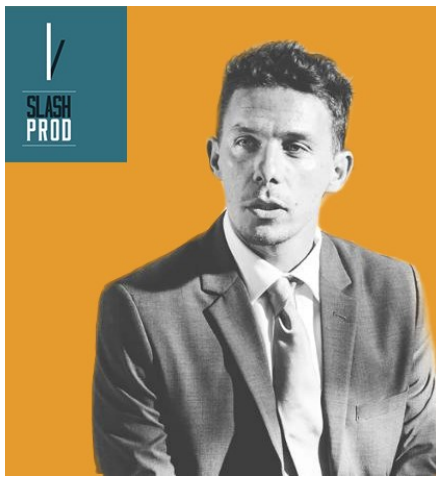
Are you interested in getting in touch with the University of Macerata?

ENCATC Contact:  
Mara Cerquetti  
[mara.cerquetti@unimc.it](mailto:mara.cerquetti@unimc.it)

Mara Cerquetti is a researcher in Management at the Department of Education, Cultural Heritage and Tourism of the University of Macerata (UniMC). At the same University she teaches Management and Organization of Cultural Institutions and Cultural Heritage Management. She has been a member of the Scientific Committee and Editorial Board of the Journal "Il Capitale Culturale. Studies on the Value of Cultural Heritage" (<http://riviste.unimc.it/index.php/cap-cult>) since 2010. From January to April 2016 she was visiting scholar at the Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths, University of London. Her research and publications focus on cultural management and policy, cultural heritage value, cultural marketing, museum visitor studies, museum management, sustainable tourism and the links between cultural heritage and made in Italy. The results of her research have been presented in several international conferences and published in international journals (Journal of Cultural Management and Policy; Enlightening Tourism; Tourism and Hospitality Management). In 2014 she published the book *Marketing museale e creazione di valore. Strategie per l'innovazione dei musei italiani* (Museum marketing and value creation. Strategies for innovating Italian museums).

*Image in this interview are from the University of Macerata with permission to ENCATC.*





## Once Upon a Time in Anderlecht is empowering citizens to make their points of view heard

### ENCATC in Contact Interview with Alessandro Cozzutto, the man behind Slash Prod and the creator of Once upon a time in Anderlecht

*ENCATC spoke with Alessandro Cozzutto, the creator of an innovated idea that helps people to film and edit videos using only a smartphone. We learned what it's like to run new a business like the Once upon a time in Anderlecht, what impact or influence can this project have on the cultural sector and what is the most difficult challenge to getting started.*

#### What is Once Upon a Time in Anderlecht and where did you get the idea?

Ouatia is a project funded by the Roi Baudoin Fondation ("Fonds Alain De Pauw") and is about filming and editing videos using only a smartphone. On one side, I use my smartphone to collect video-portraits of common people that live in this peculiar area of Brussels. On the other side, I teach groups of kids this amazing new frontier of video making.

The idea came while walking all in, around, and outside Brussels. I have noticed how many communities exist here and how little they know one other. I think that if you want to know somebody, you have to give him or her the opportunity to introduce him or herself. Videos are the most effective form of communication. And smartphones are the most accessible tool for video making.

#### What impact or influence can this project have (or is having) on the cultural sector?

Smartphone video making can help the cultural sector optimise its shrinking resources, for sure! On the project's website you can find and download for free our manual of smartphone video making. We want people that work in the cultural sector, as well as those who work in the European institutions, to stop being afraid of going out of the box: DO IT YOURSELF! Sometimes you cannot do it all by yourself: a good website or good video require the intervention of a professional. However, in many other occasions you simply need a smartphone, a lot of patience, and a bit of creativity.

#### How do you see your project having an impact on major political developments such as UK's EU referendum?

The Brexit is the dramatic consequence of a majority of people not having the right or the possibility to speak for themselves. Because of a cynical – and by no means wrong – political calculation by David Cameron, the UK as well as continental citizens were forced whether to take the side of bureaucratic Brussels or to despise the democratic value of international union. However, people's opinion on this subject is much more diverse.

We all want a better European Union, don't we? So, what can a common citizen do? Well, I can take my phone and describe what better union I have in mind. That does not change the world, but it forces me to frame a political idea and to be accountable for it! Anyone, even my mother, can use a

smartphone to record a video and speak out. Each contribution to social dialogue, even the smallest ones, can help fight the indifference that is so typical of modern cities, in Europe and elsewhere. This form of dialogue is pivotal because social exclusion explains violence and terrorism much better than religion or any other 'culturalist' thesis.

#### ENCATC: What is your educational and professional background?

As the long and boring answers that I have given so far may suggest, I have a PhD in Political Science and International Relations. However, I am much more interested in sharing rather than accumulating knowledge. So, after defending my dissertation, I have gathered my passions and launched my own business: "Slash Prod," an out-of-the-box communication agency. Digital communications have the power to connect people, which embodies not only a deep political message but – more importantly – a deeply revolutionary political meaning.

#### What skills do you have that you think have been particularly useful for you to successfully launch Once Upon a Time in Anderlecht and carry it forward?

Once upon a Time in Anderlecht is a side project, so I had to make a lot of noise, mostly by myself, in the time that was not taken by our clients. I guess that my technical skills made all this possible. However, a project like this is not about making a bunch of cool videos. It's more about building relations of trust and intimacy with the people to whom you ask to share his



or her personal story. And from this point of view, I think one can only improve.

**What had you wished you had known before you started this project?**

When I wrote the project, I thought that the opportunity of learning how to make cool videos with a smartphone would have been a self-evident reason to join the initiative. However, I soon realised how difficult it is to get people's true attention when one wants to take new forms of communication out of a strictly technical domain.

**For the project, how did you go about getting start-up funds and how did you use them?**

I have started working on this project after getting the support of the Roi Baudouin Foundation. They are amazing, they fund every year a lot of social and cultural projects. Without them, I would have never had the possibility to give my time to such a challenging project.

I recommend anyone in Brussels to start looking for funds via this kind of institutions or similar ones in their own countries. I also tried with other institutions and companies, because I wanted to increase the project's impact, and I will try again now that the project is almost over, as it's easier to "sell" a cultural project once that it is made rather than when it is still a piece of paper only.

**What was the most difficult challenge to starting the project and how did you overcome it?**

Well, when I wrote the project, I thought of smartphones for filming, not for editing. I was not aware of the existence of smartphone applications for video-editing yet, so I was afraid that I would have not been able to find enough laptop computers for all participants! And once I found out about these apps, the challenge became to find the participants! Lucky me, now I can count on the support of local associations (Casi-uo, Beeldenstorm, Boutique Culturelle), institutions (the Fine Arts Academy and the Resistance Museum Anderlecht), and even a member of the European Parliament, [Angelika Mlinar](#).



**What advice would you give to others looking to start their own project?**

I would say that starting is the most important step. I have lost so many battles since I have started freelancing, but each loss gave me the necessary knowledge and expertise to overcome more important battles that came afterwards.

Beginning is always tough, failing even more, but isn't it just pathetic to spend all your life copying someone else??? Isn't our life simply too short to avoid trying??? So, my advice is to refrain from looking for good reasons, convenience, or social approval of what you want to do. If you feel that this is the right thing to do, just do it. And in case failure comes, just embrace it. Losers are the new winners.

**What keeps you motivated and going?**

We all have dream jobs in mind. My dream job was some vague idea of creativity and freedom, rather than money or reputation. Once Upon a Time in Anderlecht was an audiovisual-sociological experience that I was really keen on doing, because of my background and because – like many oth-

ers – I could anticipate Charlie Hebdo's attack way before it took place. One year before, I have launched this crazy digital campaign called "House of Cats," which was the European version of House of Cards with cats in the place of Kevin Spacey, because I thought it was a good way to make fun of the Eurobubble ([watch the trailer](#))

Do you want a dream job? Make it true, then! People wonder: "what should I do with my life?". As a European, I read the answer in our common history. People like Albert Camus or Pier Paolo Pasolini told us to revolt against a system that says you cannot be happy without a stable job, and that you cannot have a stable job if you are not obedient and respectful. Our common history keeps me motivated. Our human destiny keeps me going.

See some examples here:

[www.facebook.com/SlashProd/videos/](http://www.facebook.com/SlashProd/videos/)

# NEWS FROM OUR MEMBERS

What are ENCATC members up to lately?  
How are they working together?

From European projects and training, to publications, cultural events, research projects and more, ENCATC members are making their mark on the field of cultural management and policy in Europe and beyond.







## MEMBER STORIES: ITALY, SPAIN & UNITED KINGDOM

### ADESTE project publishes a set of guidelines for an effective vocational training for the European Audience Developer

Over the course of two years, the ADESTE (Audience Developer: Skills and Training in Europe) consortium worked to research, design and test a training module for cultural professionals working in audience development. A key outcome of the project is a set of guidelines for an effective vocational training for the European Audience Developer. This toolkit was produced to accompany the ADESTE pilot training programme as part of the resources to help organisations to develop their audience development plans by seeing the advantages of being able to implement a step-by-step approach and to be able to instigate organisational changes with an evidence-based approach.

The Guidelines will introduce you to a simple but effective framework for building a plan suitable for all sorts of experiences, art forms and types of organisations, regardless of scale, resources or mission. The process of creating an audience development plan will illustrate the principles of effective audience development and highlight the skills and approaches required.

There is no single, right way to create an audience plan. Organisations play different roles in the "cultural ecosystem" and any audience development plan should reflect the scale, resources, personality and purpose of each. Organisations try to reach different audiences for different reasons and do so in different ways. This diversity is the sign of a healthy and creative cultural sector.

ADESTE developed a distinctive audience development approach or philosophy, which is holistic, audience focused and entrepreneurial and a place to think of others as collaborators and not competitors.

The Adeste view is that audience development is the process by which cultural organisations might become more democratic and socially relevant as well as financially sustainable in a lasting and meaningful way. Furthermore, the kind of audience-centric thinking that audience development demands is still a new idea, often requiring organisational change, if not a change of hearts and minds.

ADESTE's approach to training therefore reflects this understanding and is designed to equip trainees to use

simple and effective strategy tools, whilst valuing their combined knowledge as audience practitioners, and recognising their role as change agents

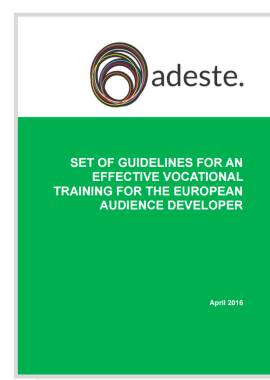
As this set of guidelines is one of the project's final outcomes, it is further evidence of a successful collaboration demonstrating ENCATC and its members working together to advance and professionalise the cultural sector. The ADESTE consortium included members: the Fitzcarraldo Foundation (project leader), Goldsmiths University of London, MeltingPro Laboratorio per la cultura, and the University of Deusto.

Reflecting on the experience of working with other ENCATC members, Antonia Silvaggi of Melting Pro said: *"The added value of being member of ENCATC is that you can find easily competent and reliable partners to work internationally and advance research and thinking on topics that are relevant to your mission. Since we joined the network Melting Pro has been working with other ENCATC members on skills development in the cultural sector, especially in developing and advocacy on the importance of developing entrepreneurship competences and audience development skills. In the ADESTE project four out of seven partners are ENCATC members. ADESTE has been one of the milestone of this collaboration, that surely made it stronger."*

The set of guidelines are available in Danish, English, Spanish, French, and Italian.

DOWNLOAD THE GUIDELINES:  
[www.adesteproject.eu/guidelines-set-guidelines-effective-vocational](http://www.adesteproject.eu/guidelines-set-guidelines-effective-vocational)

*Funded by the Lifelong Learning Programme of the European Union, the ADESTE project is led by ENCATC member, the Fitzcarraldo Foundation. The consortium also includes ENCATC and ENCATC members: Goldsmiths, University of London; Melting Pro-Laboratorio per la Cultura; and the University of Deusto. The Audience Agency and the Danish Center for Arts & Interculture are also project partners.*



Do you have a member story to share? We'd love to share your story collaborating with other ENCATC members in our upcoming issues of this e-magazine. Send in your collaboration to [e.darley@encatc.org](mailto:e.darley@encatc.org).

## CALL FOR PAPERS: The Performing arts and the film industry through sustainable development

DEADLINE: 5 October

ENCATC members, ESC Dijon and the University of Lyon II have launched a call for papers for the international conference "The Performing arts and the film industry through sustainable development" to be held from 8-10 March 2017 in Paris.

The goal of this conference is to interrogate the links that have been established between the performance arts, cinema, and sustainable development. To what extent are the notions of sustainability and sustainable development relevant for analysing artistic and cultural practices?

Following COST typology (2015), the links between the performing arts, the film industry and sustainable development can be discussed from three different perspectives: performing arts and film industry in sustainable development by adding culture as a fourth pillar to its economic, environmental and social pillars; the performing arts and the film industry for their economic, environmental, social and aesthetic contributions to sustainable development; the performing arts and the film industry as sustainable development through processes of co-construction in which the world of the arts enters into more solid relations with other sustainability projects.

We propose four areas of questioning: conventions and doctrines of culturally sustainable action; the dynamics of sharing artistic creations; solidarity and economic sustainability in the performing arts and the film industry; the characteristics of festivals seeking to abet culturally sustainable development.

To submit a proposal: Please send the title and an abstract around 3 000 characters with a short bio-bibliography (in the form of a Word document) before October 5, 2016 to the Organization Committee: [colloquetcio32017@gmail.com](mailto:colloquetcio32017@gmail.com)

DOWNLOAD THE CALL:

[www.encatc.org/media/942-call-for-papers\\_arts-sd.pdf](http://www.encatc.org/media/942-call-for-papers_arts-sd.pdf)

ENCATC CONTACT AT ESC DIJON:

Christine Sinapi

[Christine.Sinapi@escdijon.eu](mailto:Christine.Sinapi@escdijon.eu)

## The Role of Theatre Festivals in the International Cultural Relations

University of Arts in Belgrade - UNESCO Chair in Cultural Policy and Management, and the Belgrade International Theatre Festival (BITEF) are organising the international conference BITEF and Cultural Diplomacy: The Role of Theatre Festivals in The International Cultural Relations, which will be held on 1 and 2 October 2016 in Belgrade.

The Conference will take place in the context of the following topics:

- the role of culture in international relations - between conflicts, promotion and cooperation;
- the new / old actors of cultural diplomacy: civil society, intellectuals and artists;
- the importance of theatre festivals in the development of international cultural cooperation;
- BITEF and the Cold War cultural diplomacy;
- BITEF in the perspective of contemporary cultural policy and cultural management.

This conference is being organised as part of the 50th BITEF festival - one of the oldest, most relevant, most prestigious events and a rarity in the family of major world festivals. It was founded by a decision of the Assembly of the City of Belgrade as a regular annual event of particular importance for the City of Belgrade on 26 December 1967.

FOR MORE:

[www.facebook.com/events/495077280692434/](https://www.facebook.com/events/495077280692434/)

ENCATC CONTACT:

Nina Mihaljinac, [nmihaljinac@gmail.com](mailto:nmihaljinac@gmail.com)



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## SPAIN

University of Barcelona

## TAIWAN

National Taiwan University of Arts

### CALL FOR PAPERS: MUSEOTUR 2017 International Congress on Museums and Tourisms

The University of Barcelona, through its Cultural Management Program and the LABPATC Lab of Heritage, Creativity and Cultural Tourism, are organising MUSEOTUR 2017 – International Conference on Museums and Tourism. The event will take place in Barcelona on 13-14 February 2017. Organisers of the event have launched a call for papers, with proposals invited to address any of these themes:

- Policies and strategies of tourism in museums
- How museums are driving economic development and local investment as tourism attractions
- The role of museums in cultural and/or creative tourism
- Attracting tourist audiences in museums
- Museums in tourism strategies in tourist destinations
- Museums networks and tourism
- ICT, museums and tourism
- History of museums and tourism
- Museums in cultural diplomacy and brand-tourism destinations
- Museums services for tourists
- Museum cultural products and gifts shops for tourists audiences
- Museum bar and restaurants and tourism strategies
- Best practices and case studies on museums and tourism
- Collaboration between museums, tour operators and travel agencies
- The museum guides and tour guides in museums
- Museum passes and urban tourism
- Economuseums, crafts with identity and local development
- Tourism strategies for festivals and cultural events in museums
- The role of museums in cultural routes
- Shooting in museums: museums, film commissions and tourism

Proposals should be sent in English or Spanish, by 30 September 2016 at the latest.

FOR MORE:

[www.facebook.com/events/1777040195860136/](http://www.facebook.com/events/1777040195860136/)

ENCATC CONTACT:

Lluís Bonet [lbonet@ub.edu](mailto:lbonet@ub.edu)

### Cultural Policy Action Forum 2.0: Culture in Progress

The National Taiwan University of Arts (NTUA) and the Taiwan Association of Cultural Policy Studies (TACPS) intend to create a long-term network among art-cultural groups in Taiwan and augment their voices. Welcoming the new cultural minister, who took office in May 2016, NTUA and TACPS held a forum, entitled "Cultural Policy Action Forum 2.0: Culture in Progress".

A first forum was organised by TACPS was entitled "Cultural Policy Action Forum 1.0: Culture in the Future Tense". Held before the presidential election in January 2016, this gathering called for citizens' active engagement in culture. In the forum, raising people's awareness about the absence of cultural policy during the presidential election, and fostering cultural monitoring power of civil society in Taiwan were two critical missions. It will look into the policy directions of the new ministry and reflect upon current situation of cultural governance in Taiwan.



Building on the outcomes of the first forum, the second forum looked into the policy directions of the new ministry and reflected upon current situation of cultural governance in Taiwan.

The congregate believes strongly that a standing platform for cultural groups to exchange ideas about cultural policy is absolutely necessary.

ENCATC CONTACT:

Jerry C Y Liu, [jerryliu@ntua.edu.tw](mailto:jerryliu@ntua.edu.tw)

# NEWS FROM OTHER ORGANISATIONS

## Award ceremony of the 2016 EU Prize for Literature

The European Prize for Literature Awards Ceremony took place in Brussels on 31 May 2016.

The 12 winning authors attended from Belgium, Bosnia and Herzegovina, Cyprus, Denmark, Estonia, Finland, Germany, Luxembourg, the former Yugoslav Republic of Macedonia, Romania, Slovenia and Spain.



The ceremony was an opportunity to bring writers from all these cultures together, all with one thing in common: their love for literature.

The winners were presented with their awards by Mr. Tibor Navracsics, Commissioner for Education, Culture, Youth and Sport; in the presence of Mrs. Anneli Jäätteenmäki, MEP and Vice-President of the European Parliament, and Mrs. Marjan Hammersma, Director General of Culture and Media at the Dutch Minister of Education, Culture and Science, for the Dutch Presidency of the Council of the EU.

*"The award ceremony for the 2016 winners of the European Union Prize for Literature marks the beginning of a recognition and celebration of the literary talent of new writers from many European countries", said Dr. Nick Yapp, President of the European Writers' Council, "It is one of those key moments when creativity is recognised and applauded. It is proof that our culture, on which so much of our enjoyment of life depends and on which so much of our economy is based, is in good hands. The European Writers' Council is delighted to play its part in the organisation of this event, and wishes a creative future to those writers we celebrate today."*

FOR MORE:

[www.euprizeliterature.eu/](http://www.euprizeliterature.eu/)



Illustration designed by Freepik

## On the Move: cultural mobility opportunities and much more!

Since the beginning of 2016, On the Move, the cultural mobility information network, has already co-published: - The cultural mobility funding guide focused on Africa (with the research coordination of Art Moves Africa and the support of Korea Arts Management Service-KAMS). More than 130 funding schemes are listed in this publication available in French and English. - A web-repository for first cultural mobility experiences by European artists and cultural professionals in Korea (EN / FR) with the support of KAMS, the Ministry of Culture and Communication-France, within the exchange year France-Korea (2015-2016). Beyond sharing daily news and opportunities on funding opportunities for artists and cultural professionals in Europe and worldwide, On the Move is interested in developing partnerships for more culture mobility focused information sessions, training, publications and knowledge building. Should you be interested in partnering with On the Move, contact us at [mobility@on-the-move.org](mailto:mobility@on-the-move.org).

FOR MORE:

<http://on-the-move.org/>





## In the future, do you want to receive the full version of *ENCATC News*?

This exceptional sending of the digest version of *ENCATC News* included exclusive content usually reserved for ENCATC members.

By becoming an ENCATC member you'll gain full access and also the opportunity to publish news from your institution to an international audience of researchers, academics, cultural professionals, artists, and policy makers.

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.

**Learn more about becoming** a member of Europe's leading network on cultural management and policy.

FOR MORE:

[www.encatc.org/en/members/join-us/](http://www.encatc.org/en/members/join-us/)



## 6 good reasons to become a member:



**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



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## WHERE WILL YOU GET THE LATEST UPDATES HAPPENING IN THE FIELD OF CULTURAL MANAGEMENT AND POLICY?

*ENCATC News* is a trusted source for what is happening in the wide field of cultural management and policy. Since its creation, ENCATC has dedicated itself to keeping its members abreast of the latest developments in the field, as well as highlighting a plethora of opportunities for them to deepen their knowledge and advance the visibility of their institutions as well as their careers. Furthermore, in each issue our readers can learn from peers in the ENCATC in Contact interview series, see what other members and cultural organizations are contributing to the field, and consult recently published books, studies, and reports.

*ENCATC News* is an electronic magazine is produced for ENCATC members by the ENCATC Secretariat in Brussels. A shorter *Digest* version is made available to non members.

## ENCATC IS THE LEADING EUROPEAN NETWORK ON CULTURAL MANAGEMENT AND POLICY.

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, professionalize the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level.

ENCATC holds the status of an NGO in official partnership with UNESCO, of observer to the Steering Committee for Culture of the Council of Europe, and is co-funded by the Creative Europe programme of the European Union.

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