

# en c a t c

## ACTIVITY REPORT 2013



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## PREFACE

Dear Reader,

2013 has been a year full of activities. All of them do not have the same importance, but all of them have marked our organisation and will be a milestone in the ENCATC history. First in November 2013, the ENCATC General Assembly has elected a new Board that will be responsible to implement the new ENCATC strategic plan (2014-2017) during the next 3 years. This new Board will have to face new responsibilities in a rather complex European scenario and a difficult financial environment.

In 2013 ENCATC was directly involved in the design and implementation of **44 events** in **13 cities** in **10 countries**, attended by **2,696 participants** representing **52 countries**. These events included a major international Annual Conference, training academies, parallel research sessions, seminars, masterclasses, study visits, international and European study tours, a forum for young cultural policy researchers, and evening cultural happy hours. ENCATC's biggest event of the year, the 22<sup>nd</sup> Annual Conference, was organised in November in Antwerp, Belgium on the topic of "Rethinking Education in Arts and Cultural Management" which gathered **180** ENCATC members, academics, researchers, cultural operators, artists, policy makers and students from **31 countries** in Europe and beyond.

In addition to these many events, ENCATC was actively transferring information and knowledge through publications and bulletins relating to European and worldwide issues within arts management and cultural policy and on-line services resulting in 22 newsletters, three social media platforms, eight Thematic Area discussion forums, eight blogs, three videos, four databases and a constantly updated website that attracted **151,311 page views**.

Thanks to the wide dissemination through ENCATC's channels, those of our partners and our followers, information about ENCATC activities reached more than **2,000,000 multipliers** who benefited directly or indirectly from our information.

ENCATC is also very proud to have achieved in 2013 the following important results: **one job position created** after a success internship found through the ENCATC PRAXIS Newsletter; **one job position created** within ENCATC after a successful traineeship under the scheme of the Erasmus for Young Leaders programme; **one job position secured** in the COST European Agency following an excellent ENCATC traineeship under the scheme of Erasmus for Young Entrepreneur; **mobility of 36** academics, researchers and students fostered under the ENCATC mobility

initiative Cross Atlantic Education Exchange; **mobility of 8** academics and researchers fostered under the ENCATC mobility initiative Asia Region Education Exchange; **mobility of 1** trainer from Ukraine who received a travel grant from ENCATC's Thomassen Fund Mobility grant.

As for the previous years the majority of the activities implemented by ENCATC in 2013 and recorded in this Report were co-financed by our memberships. We estimate that in 2013 our members have contributed to the implementation of our activities with over 300.000 euro. This clearly demonstrates our members' commitment to pursuing and supporting ENCATC aims and activities.

The true spirit of solidarity and networking of our members encouraged us to create in 2013 a new ENCATC programme called "Pay it forward". Thanks to this programme we were able to offer to one institution based in Ukraine one year membership paid by our member the University of Goldsmiths.

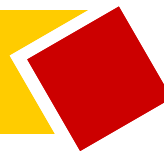
Last, but certainly not least, ENCATC was able to implement such an ambitious programme because of its dedicated staff, international board, and actively engaged membership base who contributed to the drafting of documents, voicing the network's interests at major conferences, as well as implementing European projects. The network is thankful for their priceless and invaluable intellectual support as well as their unwavering dedication and commitment to the success and sustainability of cultural management and cultural policy. ENCATC would have been able to attain its goals or reach such high accomplishments in 2013 if it weren't for the financial support of the European Commission's Culture Programme for which the network is extremely grateful.

Looking back, 2013 was a great year. ENCATC looks forward to building on its strong reputation as the leading network in its field, delivering quality and reliable services to our members, and contributing to the greater impact of cultural management and cultural policy in Europe and beyond!

Cristina Ortega Nuere  
ENCATC President

Giannalia Cogliandro Beyens  
ENCATC Secretary General

## > Promoting excellence in arts and culture management and policy education



### > ABOUT ENCATC

ENCATC is the leading European network on Cultural Management and Cultural Policy education. It is a membership non profit organisation gathering over 100 Higher Educational Institutions and cultural organisations in over 40 countries. It holds the status of an official UNESCO partner NGO and of observer to the Steering Committee for Culture of the Council of Europe.

ENCATC is a **long lasting platform** for academics students, researchers, cultural operators, artists, and policy makers as well as the wider public. It was founded to **exchange ideas, to structure and deliver accurate information and facilitate transnational and transectorial partnerships**. ENCATC activities focus on advocacy, networking, building capacities, research, and communication.

Through eight Thematic Area forums, a wide range of activities, events and projects, ENCATC contributes to the **professionalisation and sustainability of the cultural sector**. It also stimulates innovative thinking by researching trends and developments that affect the future of arts and culture, by supporting businesses and organisations with strategy development by means of scenario planning, and by developing new curricula, services and business concepts based on these scenarios.

ENCATC actively **encourages the mobility** of educators, students, artists, cultural operators across sectors and among countries because this experience is invaluable for capacity development, for the internationalisation of careers and for the achievement of the Europe 2020 objectives.

ENCATC is a nexus for strategic partnerships among individuals and organisations including international and European institutions, governments, business, civic and academic institutions fostering initiatives that brings diverse disciplines and domains. Representing all disciplines in the arts and culture, over the past 21 years ENCATC has established strong partnerships with major international and European institutions, organisations and networks in Europe and worldwide.

### > ENCATC'S MISSION SINCE 1992

*"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."*

### > ENCATC'S AIMS IN 2013

- **Developing and influencing policies in culture, education and related fields** by providing high level cultural management and cultural policies expertise at international, European and local level
- **Creating professional opportunities for people to meet** and share knowledge, set up cross-border cooperation and peer-to-peer learning
- **Developing skills, competences and know-how** by providing high-quality learning programmes, leading or joining transnational or cross-sectoral projects, testing innovative models, establishing creative partnerships with members or major stakeholders to further develop theory and cultural management learning that is rooted in practice, and providing spaces for reflection and discussion for both teachers and managers
- **Anticipating the future and better understanding the past through scientific research**, a Forum for young and experienced researchers, the development of innovative cultural indicators, and a Journal on cultural management and policy
- **Rewarding excellence through an annual Cultural Policy Research Award**, a prize to contribute to new competence building among young scholars in comparative cultural policy research
- **Promoting the internationalisation of the programmes and careers of our members and non members** by enabling international cooperation thanks to strategic partnerships, organising international study tours and events outside the European Union
- **Facilitating the employability of students and young professionals** by ensuring they develop multiple competences adaptable to various sectors and useful in the context of the changing digital, social and economic realities
- **Building knowledge societies** by the **transfer of information and knowledge** inside and outside the network through a number of publications and communication tools

## > How did we accomplish our mission? ENCATC has 5 stands that guided our actions and activities in 2013



Advocacy



Networking

Building  
Capacities

Research



Communication

### > ENCATC'S 5 STRANDS OF ACTIVITY

In line with its mission and objectives, ENCATC operates around five complementary strands of work:

#### 1. Advocacy

ENCATC develops and influence policies by engaging in advocacy actions through partnerships, expertise, policy recommendations, consultations, meetings and public speeches. Since 1992, ENCATC has been a key partner for constructive dialogue with UNESCO, the Council of Europe, the European Commission, the European Parliament and Member States. Additionally since 2011, to press Europe to invest more in cultural heritage, ENCATC joined the European Heritage Alliance 3.3.

#### 2. Networking

Through a major annual conference, eight Thematic Area forums, a wide range of projects, activities and events, ENCATC enables academics, researchers, cultural operators, students, artists, and policy makers to operate in a transnational context, find new audiences, and share ideas, projects, methodologies, experiences and research.

#### 3. Building capacities

ENCATC offers its members and non members a wide range of opportunities to enhance and strengthen their knowledge, skills, competencies and abilities. To satisfy the growing demand for the latest teaching material from academics, researchers, cultural operators and students, ENCATC publishes the online Scholars bulletin. On an institutional level, ENCATC uses its knowledge and experience as a network to facilitate other cultural organisations in becoming more established and prominent players. ENCATC also coordinates 8 Thematic Areas for a peer to peer learning exchanges inside and outside the network.

#### 4. Research

ENCATC promotes access to cutting-edge research in the field of cultural management and cultural policy. ENCATC also ensures that research feeds into policy

making so decision makers have a better understanding of cultural policy and educational issues as well as ways to address them. As part of its commitment to strengthening the European Research Area ENCATC manages the Cultural Policy Research Award and an annual Forum for young researchers. It also publishes a Journal on cultural management and cultural policy and organises an annual Research Session for established and emerging researchers.

#### 5. Communication

ENCATC transforms information into knowledge by collecting, analysing, and disseminating information inside and outside the network through a number of communication tools including a bi-monthly newsletter, a constantly updated website, eight blogs, three social media platforms, and publications. Since its creation, ENCATC has significantly improved knowledge sharing in the field of cultural management as well as access to worldwide bibliographies.

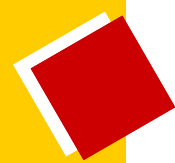
### > LOOKING AHEAD: ENCATC STRATEGIC PLAN 2013-2017

In 2013 ENCATC moved ahead with its strategic plan for 2013-2017 based on:

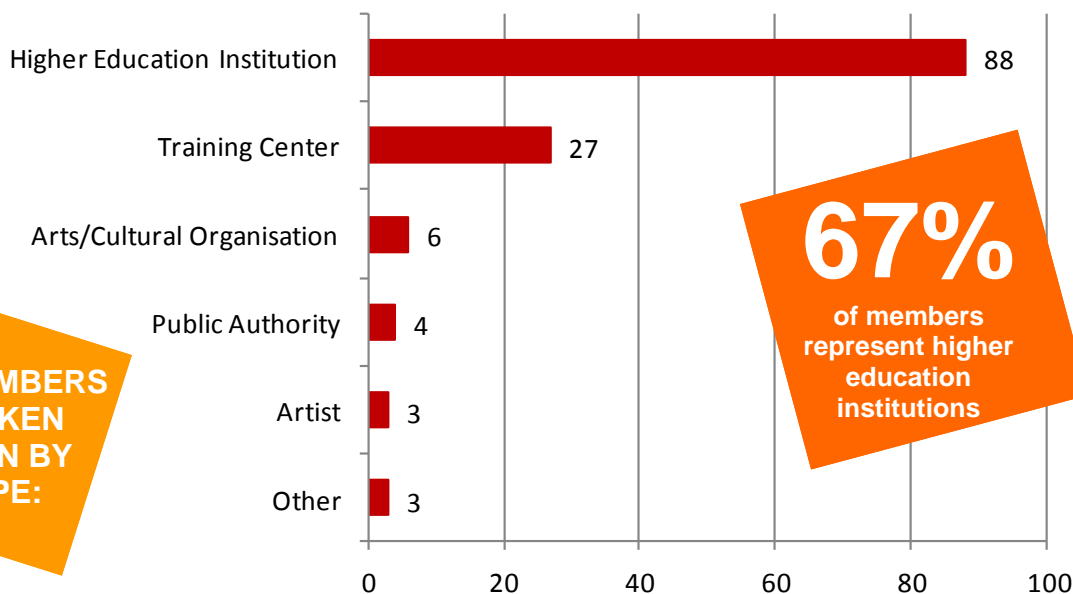
1. **Professionalising the sector and make it sustainable** by offering high quality learning programmes.
2. **Internationalising the careers** of academics, researchers, students, artists and cultural operators by offering them tailor made mobility programmes and networking events.
3. **Building strategic partnerships to overcome the crisis** by bringing together representatives from education, cultural industries and business sectors in a number of activities and projects.

## > Who were our members in 2013?

In 2013 ENCATC's membership was made up of higher education institutions (67%), followed by training centers (20%), the by arts and cultural organizations (4%), public authorities (3%), artists (2%) and other consultants (2%) who are dedicated to the advancement and sustainability of cultural management and cultural policy education.



**133 MEMBERS  
BROKEN  
DOWN BY  
TYPE:**



In 2013, ENCATC welcomed **15 new members** from Europe and beyond including **3 new countries** represented in the network: Colombia, Qatar, and Taiwan.

### Univesity of los Andes

Colombia, Higher Education Institution

### Tallinn Creative Hub

Estonia, Training Center

### Arcada University of Applied Sciences

Finland, Higher Education Institution

### Karlshochschule

Germany, Higher Education Institution

### IMT Institute for Advanced Studies

Italy, Higher Education Institution

### St John International University

Italy, Higher Education Institution

### Vilnius Academy of Applied Sciences

Lithuania, Higher Education Institution

### Lithuanian Academy of Music and Theatre

Lithuania, Higher Education Institution

### Qatar Museums Authority

Qatar, Arts/Cultural Organisation

### Etxepare Basque Institute

Spain, Training Center

### Univesity of Cadiz

Spain, Higher Education Institution

### National Taiwan University of Arts

Taiwan, Higher Education Institution

**3**  
new countries

**15**  
new members

### Leonie Hodkevitch

Austria, Cultural Producer

### Tetiana Biletska

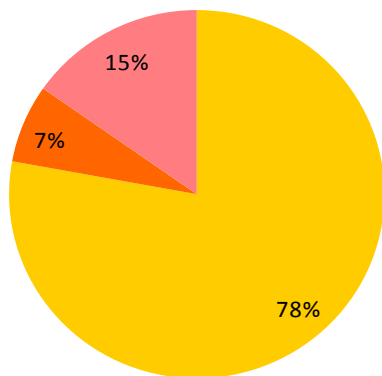
Germany, Capacity Building Expert

### Lidia Varbanova

Canada, researcher, lecturer and trainer

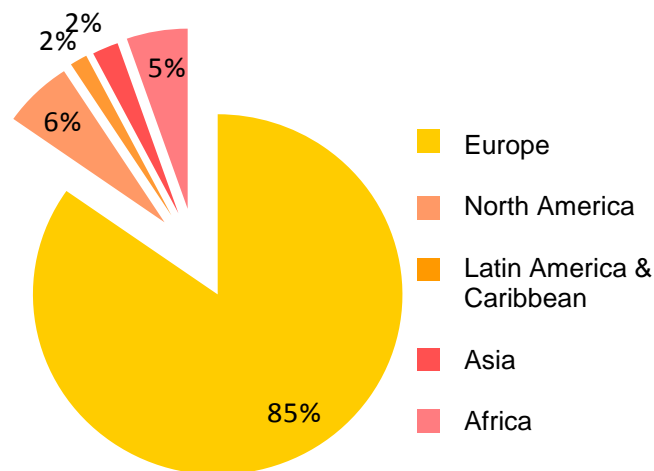


## How many ENCATC members were in the European Union in 2013?



- Members in the EU
- Members in Europe, but not in the EU
- Members outside of Europe

## In 2013, where were ENCATC members located around the globe?



- Europe
- North America
- Latin America & Caribbean
- Asia
- Africa

## ENCATC members by country in 2013

### AUSTRIA (4)

- Christian Henner-Fehr Kulturmanagement
- IKM Institute of Culture Management and Culture Studies
- Institut für Kulturkonzepte
- Leonie Hodkevitch - author and cultural producer

### BELGIUM (6)

- Association Marcel Hicter pour la Démocratie Culturelle
- BOZAR, Centre for Fine Arts of Brussels
- Haute Ecole ICHEC - ISFSC
- Observatoire des Politiques Culturelles// Ministère de la Communauté Française Wallonie-Bruxelles
- SMartBe - Association des métiers de la création
- University of Antwerp

### BRAZIL (1)

- Centre for Advanced Studies in Integrated Conservation (CECI), Federal University of Pernambuco

### BULGARIA (3)

- ESSBTI University of Library Studies and Information Technologies
- Foundation for Urban Projects and Research (FUPR)
- South-West University "Neofit Rilsky"

### CANADA (2)

- HEC Montreal
- Lidia Varbanova - researcher/lecturer/trainer

### COLOMBIA (1)

- University of los Andes

### CROATIA (1)

- Prokultura Association - Observatory of Cultural Policy

### CYPRUS (1)

- Kakia Catselli

### CZECH REPUBLIC (2)

- DAMU Theatre Faculty of Academy of Performing Arts
- Janacek Academy of Music and Performing Arts

### DENMARK (1)

- Copenhagen Business School

### ESTONIA (2)

- Estonian Academy of Music - EAMT
- Tallin creative hub – KULTUURI KATEL





### FINLAND (9)

- Arcada University of Applied Sciences
- Helsinki Metropolia University of Applied Sciences
- HUMAK University of Applied Sciences
- Mikkeli University of Applied Sciences
- Seinajoki University of Applied Sciences
- Sibelius Academy / Sibelius-Akatemia
- TAKU The art and cultural professionals trade union
- Turku University of Applied Sciences
- University of Jyväskylä

### FRANCE (16)

- AGECIF
- Conseil Régional Nord-Pas de Calais
- Ecole Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT)
- ESC / Burgundy Business School
- Groupe EAC - Ecoles d'arts et de culture
- Musée du Louvre
- Observatoire des Politiques Culturelles OPC
- Université Bordeaux 3 IUT Michel de Montaigne
- Université Catholique de l'Ouest
- Université de Cergy Pontoise
- Université de Haute-Alsace
- Université Lumière Lyon II
- Université Paris 8
- Université Pierre Mendès / Direction de projets culturels, Option: Métiers de la Culture
- Université de Savoie - IUT de Chambéry
- Université de Versailles Saint-Quentin (UVSQ)

### GERMANY (7)

- bbw Hochschule
- Fachhochschule Potsdam
- Institut für Kulturkonzepte Hamburg

- Institut für Kultur-und Medienmanagement (KMM)
- Karlshochschule International University
- Pädagogische Hochschule Ludwigsburg
- Tetiana Biletska -Capacity Building Expert

### GREECE (1)

- Panteion University

### HUNGARY (1)

- Pázmány Péter Catholic University

### ICELAND (1)

- Bifröst University

### IRELAND (1)

- National University of Ireland, Galway

### ITALY (12)

- City Council of Genoa
- Fondazione Ater Formazione
- Fondazione Fitzcarraldo
- IMT Institute for Advanced Studies
- Istituto Luigi Sturzo
- Libera Università di Lingue e Comunicazione IULM
- Melting pro. Laboratorio per la cultura
- Politecnico di Torino
- SDA Bocconi School of Management
- St John International University
- University of Bologna (Graduate Program GIOCA)
- University of Ferrara (MuSeC - Course on Economics and Management of Museums and Cultural Services)

### **JAPAN (1)**

- National Graduate Institute for Policy Studies

### **LITHUANIA (3)**

- Lithuanian Academy of Music and Theatre LMTA
- Vilnius Academy of Arts
- Vilnius kolegija / University of Applied Sciences

### **NETHERLANDS (4)**

- Cultuur-Ondernemen / Culture-Entrepreneurship
- Hogeschool van Amsterdam
- Kódex Advisory & Consulting
- Utrecht School of Arts

### **NORWAY (1)**

- Norwegian School of Management BI

### **POLAND (4)**

- International Cultural Centre
- Maria Curie-Sklodowska University Lublin
- Narodowe Centrum Kultury / National Centre for Culture
- ROK AMU Culture Observatory, Adam Mickiewicz University of Poznan

### **PORTUGAL (3)**

- Catarina Vaz Pinto
- Setepés Education
- Universidade Lusófona de Humanidades e Tecnologias / Instituto Politécnico do Porto

### **QATAR (1)**

- Qatar Museums Authority

### **ROMANIA (1)**

- Centre of Professional Training in Culture

### **RUSSIA (2)**

- INTERSTUDIO Innovative Programs in Culture
- Institute for Cultural Programmes (ICP)

### **SERBIA (1)**

- University of Arts in Belgrade

### **SINGAPORE (1)**

- LASALLE College of the Arts

### **SLOVAKIA (1)**

- Academy of Performing Arts (VSMU)

### **SOUTH AFRICA (1)**

- University of the Witwatersrand

### **SPAIN (8)**

- Etxepare Basque Institute
- Fundacion Autor
- Fundacion Iberoamericana de las Industrias Culturales y Creativas (FIBICC)
- Observatorio Cultural del Proyecto Atalaya - Universidad de Cádiz

- University of Barcelona
- Universidad de Deusto
- Universitat Internacional de Catalunya
- Universitat de València

### **SWEDEN (4)**

- DIK Association
- Karlstad University
- Nätverkstan
- Södertörns Högskola / Södertörn University College

### **SWITZERLAND (1)**

- Université de Genève

### **TAIWAN (1)**

- National Taiwan University of Arts

### **TURKEY (4)**

- Çekul Foundation
- Cultural Policy and Management Research Center (KPY)
- Istanbul Bilgi University
- Istanbul Moda Academy

### **UKRAINE (3)**

- Center for Cultural Management
- KusiCreaVision NGO
- NGO "KATKA"

### **UNITED ARAB EMIRATES (1)**

- Odekhiren Amaize








### **UNITED KINGDOM (7)**

- Anglia Ruskin University
- City University in London
- Goldsmiths, University of London
- University of the Arts London
- University of Kent
- University of Leeds
- University of Warwick







### **UNITED STATES (6)**

- Boston University
- Carnegie Mellon University
- Columbia College Chicago
- J. Dennis Rich
- Southern Methodist University
- University at Buffalo

## > Who was on the ENCATC Board in 2013?

						
<b>Cristina ORTEGA</b> University of Deusto, Spain	<b>Manuele DEBRINAY-RIZOS</b> ENSATT, France	<b>Gerald LIDSTONE</b> Goldsmiths, University of London, United Kingdom	<b>Annick SCHRAMME</b> University of Antwerp, Belgium	<b>Fabio DONATO</b> University of Ferrara, Italy	<b>Jaakko PITKANEN Mikkeli</b> University of Applied Sciences, Finland	<b>Blanka CHLÁDKOVÁ</b> JAMU, Czech Republic



					
<b>François COLBERT</b> HEC Montréal, Canada	<b>Dennis RICH</b> Columbia College Chicago, USA	<b>Claire GIRAUD-LABALTE</b> Université Catholique de l'Ouest, France	<b>Donato GIULIANI</b> Conseil Régional Nord-Pas de Calais, France	<b>Ihor SAVCHAK</b> Center for Cultural Management, Ukraine	<b>Didem ÇAKAR</b> Çekül Foundation, Turkey

## > Who were ENCATC Ambassadors?

## > What kind of activities did we offer in 2013?

In 2013 ENCATC organised or co-organized a total of 44 activities and events in 13 cities in 10 countries including an annual conference, learning academies, international and European study tours, policy debates, masterclasses, study visits and more!

**44**

ENCATC organised 44 activities in 13 cities in 12 countries attracting 2,696 participants representing 52 countries!

**2**

Number of Masterclasses offered in 2013.

**3**

In addition to the organisation of the 21<sup>st</sup> ENCATC Annual Conference, ENCATC was also a partner for the Brussels Conversations and ARTLab13.

**8**

The number of cultural seminars ENCATC organised intended to stimulate debate and empower individuals with the appropriate education tools, skills and competencies for their active cultural, political and economic participation in European society and beyond.

**3**

ENCATC organised 1 International Study Tour in New York City and 2 European Study Tours in Brussels

**1**

The 2<sup>nd</sup> ENCATC Academy on Cultural Relations and Diplomacy focused on the the Middle East, North Africa the Arabian Peninsula.

**1**

The 3rd Annual ENCATC Policy Debate gathered 92 participants in Brussels to explore new governance and business models for the cultural sector.

*... and much more!*

## How did we accomplish so much in 2013?

ENCATC was able to implement its ambitious 2013 programme thanks to:

**7** ENCATC Board Members

**1** International Board Correspondent

**6** ENCATC Ambassadors

**133** ENCATC members in 41 countries

**9** ENCATC Thematic Area Chairs

### ENCATC Secretariat in Brussels:

**3** Full-time experienced staff

**7** ENCATC Trainees

## > What key areas did we work in?

As a cross-disciplinary network, in 2013 ENCATC continued its 8 Thematic Areas that represent the interests of our members and stakeholders



The ENCATC Thematic Areas are open to members and non members who are interested in these topics to share experiences, enhance collaboration, keep in touch with peers, aid and stimulate research, make new contacts, keep up to date with advancements in the field and announce events.

## > Did you know?

ENCATC Thematic Areas were first established in 2008 and are lead by distinguished researchers, academics and experts in the field.

**8**

Thematic Areas covering different fields with in arts and cultural management and policy.

**414**

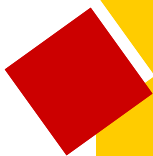
The number of updates on the Thematic Area Google Groups sent by ENCATC alone.

**9**

Thematic Areas chairs who are leading experts in their field.

**791**

The number of members and non members who follow the Thematic Areas on Google Groups.



## > Who were our supporters and partners in 2013?

ENCATC continues to be a nexus for strategic partnerships among individual, national, European and international institutions.

## > Who did we collaborate with in 2013?

To carry out its ambitious working programme to implement its activities, ENCATC partnered with 43 other cultural organizations, universities, networks, financial institutions, and international organisations based in 7 countries in Europe and beyond.



Antwerp Management School (BE) ■ Asselin (FR) ■ Biskala International Music Experience (ES) ■ Boston University (USA) ■ BOZAR (BE) ■ Brno City (CZ) ■ Brussels Creative Forum (BE) ■ Brussels Art Factory (BE) ■ Brussels Philharmonic (BE) ■ Contemporary Art Center in Brussels (BE) ■ Culture Contact Point Wallonie-Bruxelle (BE) ■ CultuurContactpunt Vlaanderen (BE) ■ CIC (FR) ■ CIVA (International Centre for Urbanism, Architecture and Landscape) (BE) ■ CPAS (Public d'Action Social de Bruxelles)(BE) ■ Czech Commission for UNESCO ■ De Kathedraal (BE) ■ European Festivals Association (BE) ■ European House for Culture (BE) ■ European Parliament ■ Festival Masterclass (USA) ■ Fitzcarraldo Fondazione (IT) ■ Flanders Fashion Institut (BE) ■ Genesis (FR) ■ Goldsmiths, University of London (UK) ■ Het Toneelhuis (BE) ■ Iberoamerican Foundation for the Creative and Cultural Industries (ES) ■ Janáček Academy of Music and Performing Arts (CZ) ■ Les Halles (BE) ■ Maison Particulière (BE) ■ MOMU Fashion Museum (BE) ■ Museum Aan de Stroom (BE) ■ Museum Plantin-Moretus (BE) ■ New York University (USA) ■ Rockox Huis Museum (BE) ■ SMartBe (BE) ■ The Art Society (BE) ■ The South Moravian Region (CZ) ■ The Ministry of Culture of the Czech Republic (CZ) ■ United Nations ■ University of Antwerp (BE) ■ University of Deusto (ES) ■ Viixel (FR)



Trashworld CC BY-NC-ND 2.0

## > Who did we impact?

Through our direct contact with members and followers and thanks to dissemination through the communication channels of our partners, news and television, in 2013 ENCATC was able to reach millions of educators, academics, researchers, cultural operators, policy makers, students and the general public interested in our work.

<b>1,359,864</b>	Cultural operators & stakeholders
<b>115,914</b>	Press & media
<b>196,789</b>	International & European organisations
<b>261,651</b>	Online followers
<b>167,346</b>	Researchers & academics
<b>40,161</b>	Artists
<b>65,976</b>	Early career / young cultural policy researchers
<b>8,454</b>	General public
<b>15,120</b>	ENCATC members & students
<b>4,777</b>	Mailing databases
<b>1,135</b>	Higher Education institutions

# 2,237,187

Source: ENCATC Impact Assessment 2013

**STRAND 1 DEVELOPING AND INFLUENCING POLICIES**



ACTIVITY IMPLEMENTED IN 2013	DETAILS
<p><b>European Platform Access to Culture</b></p>  <p><small>Kevin Dooley, CC BY 2.0</small></p>	<p>ENCATC has been an active member of the <a href="#">Access to Culture</a> Platform since it was created in June 2008 in the framework of the structured dialogue process launched by the European Commission – Directorate General for Education and Culture. This Platform has structured its work under three working groups: Audience Participation, Creativity &amp; Creation, and Education &amp; Learning. The Platform’s mandate is to produce concrete political recommendations on how to enable, sustain and increase participation in culture.</p> <p>In 2013, ENCATC’s General Secretary, a member of the Platform’s Advisory Group, held an active role to mediate and advise the spokesperson, the WG leaders and secretariat on the Platform’s overall strategy.</p> <p>Furthermore, ENCATC provided concrete input to the work done by the Platform and by the OMC group “Access to Culture” by:</p> <ul style="list-style-type: none"> <li>▪ Attending all the meetings and platform’s Advisory group meetings;</li> <li>▪ Contributing to the evaluation of the platform;</li> <li>▪ Coordinating the publication “Rethinking education: empowering individuals with the appropriate educational tools, skills and competencies for their active, cultural, political and economic participation in society in Europe and beyond to be published in 2014;</li> <li>▪ Sharing knowledge, information and best practice with members of the Platform and the OMC group.</li> </ul>
<p><b>European Platform on the potential of the cultural and creative industries</b></p>  <p><small>Jurvetson CC BY 2.0</small></p>	<p>Since 2008, ENCATC has been an active member of the European Platform on the potential of the cultural and creative industries. During the year 2013, ENCATC continued to follow up on this Platform’s activities through a continuous debate with its members, the European Commission, national governments, as well as the main actors involved in this issue.</p> <p>Concretely, ENCATC contributed to the platform by:</p> <ul style="list-style-type: none"> <li>▪ Co-shaping the agenda and attending all the meetings;</li> <li>▪ Actively participating in the drafting of an evaluation for the platform;</li> <li>▪ Sharing knowledge and information with members of the Platform thus giving them access to cutting edge information on articles, research and publications on this topic. (The dedicated ENCATC blog and Google Group on cultural industries was relevant for the achievement of this goal.)</li> </ul>



## European Commission



### Joint Research Centre Meeting, 24 October 2013 // Brussels, Belgium

On 24 October in Brussels, ENCATC President, Cristina Ortega, was invited to contribute her expertise at the “Scientific Support to Growth and Jobs: Cultural and Creative Industries (CCIs)” - an initiative of the European Commission’s Joint Research Centre (JRC). Held in close consultation with Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth, this first high-level meeting of experts focused on two key issues: the impacts and in particular the indirect impacts (or spill-over effects) of CCIs on the economy and on the wider society, and their contribution to local and regional development. To address these topics, three sessions were organised on: “Promoting European CCIs for the benefit of the wider society”; “Developing stronger scientific evidence on the impacts of CCIs for better policy making”; and finally “The CCIs as a driver for local and regional development”.

Over 100 participants including policy-makers (representing 20 Member States and seven Commission DGs), representatives of CCIs and other cultural organisations, as well as academics and researchers gathered to enable a structured dialogue between these various sectors in order to identify the scientific support that is needed to exploit the potential of CCIs for growth and jobs to the fullest extent.

Ms. Ortega was a key contributor to the event’s second session which took stock of some of the tools that were already developed to measure the impacts and spill-over effects of CCIs and examined the way forward towards a more structured and comprehensive approach. The session also looked at the broader context and examined the recent developments in the beyond GDP debate and the place given to culture in various well-being indicators or civic participation indexes. It emerged very clearly from these debates that while the existing tools were highly valuable, there were strong needs for more cooperation at the European level in order to address the current fragmentation of information, a need to facilitate the aggregation of results, improve their comparability and thus strengthen the evidence.

Read the full report [here](#).


### European Culture Forum, 4-6 November 2013 // Brussels, Belgium

ENCATC was invited to share its expertise with more than 1,250 cultural policy makers, stakeholders, artists, European Institution representatives and cultural professionals, attending the third edition of the European Commission’s European Culture Forum, organised from 4-6 November in Brussels. ENCATC’s President, Cristina Ortega from the University of Deusto in Spain spoke to the audience about cultural indicators and rethinking cultural evaluation and how to go beyond GDP.

The Forum addressed some of the hottest topics for the sector at the moment, such as: measuring the true value of culture and the functioning of the cultural eco-system; funding culture in the digital era, looking at new funding models; and audience development and making cultural participation a reality. Furthermore, this was the occasion to reaffirm culture’s crucial importance to build strong cohesive societies and for the cultural and creative sectors to contribute to growth and jobs; as José Manuel Barroso, President of the European Commission stated in his opening: “*Culture is not a nice-to-have, but a need-to-have*”.

With 5 plenary panel discussions, 15 flash sessions, a new “Vox pop” format and some creative surprises, the Forum proved to be, more so than ever, a unique rendez-vous for culture in Europe. Participants from all cultural sectors and backgrounds learned, debated and networked with one another over the course of two and a half days in the BOZAR Art Centre – a member of the ENCATC network.

Watch the summary video [here](#).

	<p><b>European Presidency “Cultural heritage and the EU 2020 strategy - towards an integrated approach, 13-14 November 2013 // Vilnius, Lithuania</b></p> <p>Held in the city of Vilnius, Lithuania, on 13-14 November 2013, within the framework of the Lithuanian Presidency of the EU Council, co-funded by the Culture Programme of the European Union, the “Cultural heritage and the EU 2020-strategy – towards an integrated approach” Conference gathered over 100 participants from around Europe. ENCATC member and Chair of the ENCATC Thematic Area “Understanding Heritage”, Claire Giraud-Labelle, was invited as a speaker to share her expertise on rethinking education and training in cultural heritage as key for a more integrated and cross-sectorial cooperation in Europe.</p> <p>Read the final statement from the conference <a href="#">here</a>.</p>
<p style="text-align: center;"><b>UNESCO</b></p> 	<p>In 2013, as an official UNESCO partner NGO, ENCATC was invited to provide expertise at the <b>UNESCO Hangzhou International Congress “Culture: Key to Sustainable Development”</b> held from 15-17 May in China. With some 450 participants, experts, and global leaders, the objective was to set clear and concrete recommendations to harness the power of culture and the creative industries for sustainable development. ENCATC President, Cristina Ortega, shared her expertise during the “Culture, Poverty and Wellbeing” session. <i>“This was an opportunity for ENCATC to exchange ideas and learn from other international experts about how culture can be a key driver in sustainable development. It’s important that we can share what we learn with our members and followers who can use this in their lectures, research and knowledge exchanges, not only to improve cultural management and cultural policy education, but to make a difference at the local, regional and national level,”</i> said ENCATC’s Secretary General, Giannalia Cogliandro Beyens.</p> <p>UNESCO also sought ENCATC’s expertise for:</p> <ul style="list-style-type: none"> <li>▪ Two working meetings in Paris (February and June);</li> <li>▪ The first <b>UNESCO Forum of NGOs</b> organised by UNESCO on the theme of “What Education Goals for Tomorrow’s citizens of the World? Is Quality Enough?” (September);</li> <li>▪ The <b>UNESCO International Conference of NGOs</b> for the presentation and discussion of the draft resolution and the draft collective contribution to drawing up of draft 37 C/4 and draft 37 C/5;</li> <li>▪ <b>Written contribution to the UNESCO consultation of Member States</b> and association members, as well as of intergovernmental organisations (IGOs) and international non governmental organisations (NGOs) on the preparation of the draft medium-term strategy for 2014-2021 and the draft programme and budget for 2014-2017 (37 C/5).</li> </ul>
<p style="text-align: center;"><b>Council of Europe</b></p>  <p style="text-align: center;">COUNCIL OF EUROPE CONSEIL DE L'EUROPE</p>	<p>ENCATC continued its longstanding relationship with the Council of Europe in 2013. The network has long held the status of “Observer” to the Council of Europe’s <a href="#">Steering Committee for Culture</a> - a status bequeathed to only four NGOs in the world. In spring 2013 ENCATC travelled to Strasbourg, France, to actively participate in the Steering Committee for Culture meeting along with representatives of the other <b>47 Member States</b>.</p>

<p><b>Platform European Heritage Alliance 3.3.</b></p> <p><b>&amp;</b></p> <p><b>Cultural Heritage Counts for Europe</b></p>	<p>The <a href="#">European Heritage Alliance 3.3</a> was launched in June 2011 by 27 European and International networks and organisations active in the field of cultural heritage. It brings together Europe's civil society organisations, historic regions, cities, towns and villages, museums, (private) owners of historic buildings, cultural landscapes and collectors of artifacts, educators, town planners, heritage professionals and volunteers.</p> <p>In 2013, as a partner of the "<a href="#">Cultural Heritage Counts for Europe</a>", project funded by the EU Culture Programme, ENCATC continued to work together with its partners as well as members of the Alliance to promote the untapped potential of Europe's cultural heritage – responding to an urgent need to obtain explicit recognition within EU policy priorities of the crucial contribution cultural and natural heritage can and does make to realising Europe's potential, economically, environmentally, socially and indeed culturally. On 5 December in Brussels, ENCATC and the project partners organised a <b>European Heritage Policy conference "Cultural Heritage for Europe, Europe for Cultural Heritage"</b> bringing together eminent experts, decision-makers and top-level representatives from EU Institutions.</p>
<p><b>3<sup>rd</sup> Annual ENCATC Policy Debate</b></p> <p><b>"Responding to the crisis with culture: Towards new governance &amp; business models for the cultural sector"</b></p> 	<p><b>5 July 2013 // Brussels, Belgium</b></p> <p>On 5 July in Brussels, the ENCATC Policy Debate, "Responding to the Crisis with Culture: Towards new Models of Governance for the Cultural Sector" gathered over 90 participants to explore new model and best practices to help the cultural sector weather the ongoing crisis. Experts on arts and cultural management, and from museums, orchestras, cultural and creative industries, and heritage shared their knowledge, inspiring case studies, and suggestions for new models of governance. They engaged with debate participants on consequences of the financial crisis on the cultural sector, shared their professional experiences of impacts they've witnessed, and how cultural organisations forecast to survive when European and national subsidies are being cut.</p> <p>All the experts agreed that these are challenging times, but the cultural sector is in a unique position thanks to its wealth of creativity and cultural products that it can use to come out of the crisis if cultural operators, managers, artists and stakeholders are ready to adapt their traditional models of governance to the values and behaviors of today's society. It will also be an important moment for lifelong learning and professionalising the sector if cultural managers are to successfully execute innovative projects and new models of governance. <i>"Especially now, this is not a time for amateurism. When the stakes are high all players, big and small, need to be on top of their game if they are to react quickly, ensure quality and performance and weather this storm,"</i> said Jean-Pierre Baeyens, holder of the Marketing Chair at the Solvay Brussels School of Economics and Management.</p> <p>Many recommendations and best practice shared during the policy debate called for enlarging audiences and networks, combining resources (intellectual, financial, logistical, etc.), engaging with local communities, looking for international cooperation and partnerships, and embracing this opportunity for change and innovation. Across the board it was very clear that cultural organisations who resist change and cling to their traditional models of governance will not be important players in the future – that is if they still exist.</p> <p><b>Read the Policy Debate report and presentations :</b></p> <p><a href="http://www.encatc.org/pages/index.php?id=294">http://www.encatc.org/pages/index.php?id=294</a></p>



ENCATC Policy Debate at BOZAR in Brussels.

**Brussels Conversations Conference:**  
**“What is culture’s contribution to Europe?”**



**14 December 2013 // Brussels, Belgium**

The Brussels Conversations conference “What is culture’s contribution to Europe?” gathered 47 innovative and influential individuals from arts and cultural organisations to discuss the Decisive Deal, a process to define culture’s contribution to Europe in the context of the European elections taking place 22-25 May 2014. The day’s discussions resulted in three core concepts for “A Soul for Europe” and the Cultural Coalition for a Citizens’ Europe:

- From Engaged Citizenship to Community Development: *Long-term policy decisions should highlight how culture provides strong mechanisms for the development of civic values.*
- Ensuring a Fundamental Commitment to Culture: *There is a need for dialogue between the EU and Members States about the creation and implementation of a basic commitment to culture and the arts at the level of Member States.*
- Streamlining Cultural Competence: *Policy makers should work towards making culture a shared competence between the EU and the Members States. Furthermore, the EU, Member States, regions and cities should develop a more globally connected cultural policy with clear stages of collaboration and implementation.*

**Read more on the three core [concepts](#).**

**Providing Expertise**



As a network of Higher Education institutions, cultural institutions, regional and municipal authorities, ENCATC was solicited to **provide expertise** at major international conferences and events. In 2013, ENCATC Board members, ENCATC Ambassadors and experts shared their knowledge and expertise at more than 50 events in 15 countries in Europe, but also China, Colombia, South Africa and the United States.

## STRAND 2 NETWORKING: CONNECTING INSTITUTIONS AND PEOPLE - CREATING PROFESSIONAL OPPORTUNITIES AND INTERNATIONALISING CAREERS



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### ACTIVITY IMPLEMENTED IN 2013

### DETAILS

#### Cultural Happy Hours



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#### February - November 2013

A new initiative of ENCATC launched in 2013, the Cultural Happy Hours aim to **catalyse** international partnerships, cross sectorial exchanges, collaborations and knowledge transfers among networks and organisations acting in the field of arts and culture based in Brussels; **strengthen** the Belgian artistic and cultural scene and its European projects by enlarging their audience; **connect** with a variety of stakeholders based in Brussels through culture; and **create** innovative partnerships among cultural, business and education sectors.

Organised by ENCATC in partnership with Cultural Contact Points Wallonie-Bruxelles and Vlaanderen, 10 Cultural Happy Hours were held in Brussels gathering a total of 234 cultural operators, local artists, researchers, educators, policy makers, journalists and new audiences from the business sector based in Brussels who wanted to enjoy evenings of cultural discovery and networking cocktails. Cultural Happy Hours included visits and additional partnerships with:

- “Sex, Money and Power” exhibition at the [Maison Particulière](#)
- Flagey 75<sup>th</sup> Anniversary exhibition, classical music concert and backstage tour of the award-winning [Brussels Philharmonic](#)
- Private tour of the [CPAS Museum](#) (Centre Public d’Action Social de Bruxelles)
- Debate on “Brussels and the Contemporary Arts Field” and a visit of the [CAB](#), a new emerging contemporary art centre in Brussels
- “Le Courbusier and Photography” exhibition at the [CIVA](#) (International Center for City, Architecture and Landscape)
- “Wonderland” exhibition at the [European Parliament](#)
- [Brussels Creative Forum](#)
- [Brussels Art Factory](#) at SmartBe
- [Europe Refresh](#), the first European gathering for crowd funding
- “France’s Cultural Policy in the Middle East & North Africa” with guest of honor, the French Ambassador to the Kingdom of Belgium, S.E.M. Bernard Valero, and a visit of the “XDGA\_160 EXPO Xaveer De Geyter Architects” exhibition at the [CIVA](#)

The Cultural Happy Hours also resulted in **one new successful transnational Belgian-French collaboration on a transectorial project** combining literature, music and the visual arts.

## 21<sup>st</sup> ENCATC Annual Conference

### “Rethinking Education on Arts and Cultural Management”



## 5-7 November 2013 // Antwerp, Belgium

From 5-7 November in Antwerp, ENCATC celebrated held its 21<sup>st</sup> Annual Conference “Rethinking Education on Arts and Cultural Management”. Over **180** ENCATC members, academics, researchers, cultural operators, artists, policy makers and students from **31 countries** in Europe and beyond participated in the **3-day event** to listen to experts discuss how education should evolve in arts and cultural management, the skills and expertise cultural management and cultural policy education should provide, and how networks in the field of culture and education can contribute to reform and modernize the educational system.

This outstanding international event aimed to reflect on two key themes: **rethinking leadership in cultural and creative sectors, and rethinking education in changing times: preparing the next generation of arts-cultural managers to meet the needs of the arts-cultural market.** In order to look and respond to a changing global environment with innovative thinking and practices, ENCATC wanted to create opportunities to listen to expertise from leading experts in their fields, policy developments from EU representatives, real-life experiences from cultural operators, theory from academics and emerging trends from researchers. The conference’s ambitious programme included **3 keynote speeches, 1 roundtable, 7 cultural seminars, 6 parallel research sessions, 6 study visits, 2 parallel project presentation sessions, and numerous case studies.** The Annual Conference also included a very rich artistic programme including a performance by a **hip-hop youth dance troupe** from Antwerp, **2 classical musicians, 1 theatre performer** and **6 young musicians** who shared their passion and talents with the conference’s European and international audience.

The wealth of knowledge and expertise offered in this diverse and exciting programme aimed to facilitate reflection and exchange on topics that matter most to those engaged or impacted by arts and cultural management and policy education. This initiative was implemented by ENCATC in partnership with the University of Antwerp/Antwerp Management School. The event was organised under the patronage of UNESCO and with the support of the European Commission.

## Annual Conference Seminar

### Rethinking education in Cultural External Relations - Cultural Diplomacy programmes: competencies and skills required for future managers



LaoWai Kevin  
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## 6 November 2013 // Antwerp, Belgium

This seminar aimed to explore the growing interest in teaching and creating new curricula in Cultural Relations and Diplomacy. Traditionally there have been many programmes both undergraduate and postgraduate in International Relations, but the focus has not been on culture. There are a very few new programmes relating culture to International Relations and Diplomacy however it is expected over the next few years for this to increase as cities, regions and countries need people educated to represent them and engage with others worldwide. Some international cultural organisations now distance themselves from engaging in Diplomacy as that is seen as representing a state or particular culture and uses a specific language, but rather engage in Cultural Relations, seen as a more open and mutual activity. Also the state mechanisms of communication through embassies are maybe becoming less effective with the rise of social media and person to person communication. This debate between the impact of Cultural Relations and Diplomacy has been a current one for a few years now and is still in many cases pertinent. Considerable literature is available on the subject and creating bibliographies for study is relatively easy. However, when creating a curriculum some things seem essential core learning, other areas less so.

### Annual Conference Seminar

#### Rethinking cultural evaluation: going beyond the GDP



6 November 2013 // Antwerp, Belgium

This seminar continued the discussion from the Stiglitz-Sen-Fitoussi Report on rethinking GDP and the Rio+20 request to the United Nations system to address the measurement of progress beyond GDP. Can well-being be defined and achieved regardless of individual and collective aspirations, identities, rootedness, creativity and the freedom of expression? What about the free-flow and exchange of ideas, diversity, access to culture and knowledge, and participation? How can the cultural dimensions of well-being be integrated into measuring progress beyond GDP? The UN General Assembly in its Resolution 65/309 entitled "Happiness: Towards a Holistic Approach to Development" was conscious that the pursuit of happiness was a fundamental human goal and recognised that the indicator of gross domestic product (GDP) was not designed to and did not adequately reflect people's happiness and well-being. This debate not only applies to which indicators are the most appropriate, but also to the methodology used to design those indicators themselves. This seminar provided an overview of the state-of-the-art when thinking about culture as an indicator of well-being and development followed by a dynamic debate on rethinking the measurement of the spill-over effects of cultural and creative industries and evaluation of cultural approaches.

### Annual Conference Seminar

#### Rethinking education in Museums and Heritage programmes: competencies and skills required for future managers



6 November 2013 // Antwerp, Belgium

The mutation in the field of museums and heritage in a moving context and requires us to rethink education of professionals by training young people in cultural management (studies) and life long learning. Indeed, besides the scientific staff (curators, researchers) varied activities and services are emerging and developing that also provide work for contractors: the interface with the public through technology that is always innovating, fundraising and partnerships, marketing, design and management of meaningful projects. It was clear from the discussions in this seminar that there is a greater need to support young professionals (mentoring). Moreover, it will be crucial to have cooperation between museums and heritage institutions to provide young cultural managers with internships to gain professional experience. However, this collaboration can begin earlier by inviting museum and heritage professionals into the classroom. The overall aim is to improve education and training to ensure that young people improve their leadership, team thinking, cooperation, and negotiation skills that will help them to find work easily in a competitive job market.

### Annual Conference Seminar

#### Rethinking education in Culture & Creative Industries programmes: competencies and skills required for future managers



6 November 2013 // Antwerp, Belgium

What constitutes the 'mismatch' between the needs of the CCIs and the skills of creators, artists and cultural managers entering the CCIs? Where exactly are problems located? Is there also a justified distance between the more general objectives of higher education and the specific needs of the sector? What does lifelong learning have to offer to cultural managers, artists and creators? Who is responsible for improving the skills base of artists and creators? In general, three types of skills are being identified as lacking: entrepreneurial and business skills; digital and specific new media skills and communication and negotiation skills. There is a great divergence of opinions: graduates complain about lacking essential technical skills for jobs; education argues that technology changes faster than curricula, etc. This seminar explored these questions and heard from experts and stakeholders in CCI with the ultimate goal to advance the debate on these issues.



**Annual Conference Seminar**

**Rethinking education in Performing Arts programmes: competencies and skills required for future managers**



**6 November 2013 // Antwerp, Belgium**

The main topic discussed during this year's Performing Arts Thematic Area Seminar focused on leadership in the education process. Primarily the leadership of teachers in the classroom, but also on educating the future leaders in the performing arts area. Experts wanted to raise a fruitful discussion on how leadership needs to change and how this could be done at the level of higher educational institutions to educate leaders able to work in the cultural market once they get their diploma, since it is known that the leadership positions in performing arts are the most requested. It was apparent from the discussions that there's a need for critical thinking to be a main component of arts management education that should be delivered to students through cases and discussions with the artistic managers and practitioners. Questions on leadership were raised, such as is it possible to educate 18 - 20 years old people leadership or does it only come with the age and experience? The seminar's discussion and enriching examples from the participants could be summarised in Alan Selzenstein's words presented in his keynote address: *"As arts managers but as well as teachers we must provoke ourselves not to be satisfied with the status quo and be willing to fail and have courage to be different. The heart of academic teaching is to achieve flexible thinking to find benefits in unexpected places."*

**Annual Conference Seminar**

**Rethinking education in Cultural and Sustainable Development programmes: competencies and skills required for future managers**



**6 November 2013 // Antwerp, Belgium**

There is a growing public awareness on the importance of cities as nodes in European and global flows of capital, migration, ideology and culture. Cities are increasingly seen as sites in which new forms of identity can be created and co-exist – for example through the promotion of innovative design and new architectural developments, culture-led urban regeneration and creative management of public space. Currently we also observe a process of rescaling of governance and growth of the potential role for cities as a driving force for social change in a new 'European society'. Therefore, the dynamics of European cities in a range of contrasting contexts, related to various forms of inclusion-exclusion, requires closer attention in order to understand contemporary processes of socio-cultural change and the potential for managing such change in the urban environment. Current European enlargement and integration processes suggest the need to re-think implications of the new multicultural context, particularly to minimize the negative effects of this new cultural situation of constantly growing and less manageable diversity. Arts and creative activities are of profound significance in this process of promotion of inclusive European citizenship as instruments for social cohesion and reintegration. This is due to their value added to stimulate positive cultural identities and to afford opportunity for self-expression and self-determination of different sections of the population, including various disadvantaged groups. Having this in mind, this seminar questioned how we need to rethink the educational offer in the field of cultural policy in order to prepare the future generation of cultural operators and local administrator to answer to the future challenges cities and regions have to face.



### Annual Conference Seminar

#### Rethinking education in Arts and Health - How to transform culture into wellbeing and employment: competencies and skills required for future managers



#### 6 November 2013 // Antwerp, Belgium

In Arts and Health there is a challenge that is very wide as specific education is needed both in BA and MA levels as well as in continuing studies and in adult education. As the working environment and culture are very diverse on one hand in the arts, on the other hand in health, there is a need to concentrate on developing transversal skills. In many European countries there are several studies already on the skills and competencies needed in Arts and Health. From an arts/cultural manager's point of view, the challenges in financial management and entrepreneurship are part of the arts and health project development. This seminar highlighted the central need to find ways to enhance creative ideas into sustainable practices and entrepreneurship within the realm of arts and health. There should be more innovation, more sustainable practice, new employment opportunities, financing models, client basis and value chain of production as well as service development.

### Annual Conference Study Visits



#### 6 November 2013 // Antwerp, Belgium

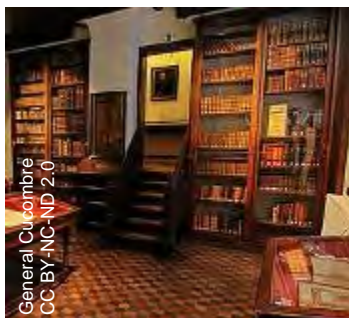
Inviting Annual Conference participants to acquire first-hand experience and speak with Antwerp-based cultural managers and operators, ENCATC organised six study visits to some of Antwerp's cultural flagship institutions.

These organizations and venues were chosen for their renowned reputation as key cultural players and to compliment the conference's theoretical examples presented during the Annual Conference seminars on rethinking education in various fields within arts and cultural management.

These visits were a prime opportunity to gather fresh perspective and ideas from local cultural operators, open a dialogue about real practices, methodologies and policies being implemented in Belgium's arts and cultural field. Furthermore, the study visits were an occasion to expand horizons, deepen knowledge and build professional networks. Directors and representatives of the visited cultural organisations presented their educational programmes that promote access to culture to the participants.

### Annual Conference Study Visit

#### Museum Plantin-Moretus



#### 6 November 2013 // Antwerp, Belgium

It is just as if after 440 years the working day is about to begin for the type founders, composers, printers and proofreaders in the world-famous printing works. The oldest printing presses in the world are in the Museum Plantijn Moretus, intact and ready to roll. The offices and shop echo with conversations between Christoffel Plantijn and aristocratic and scholarly clients from all over the world. Participants at this Annual Conference study visit strolled through the drawing rooms, soaked up the atmosphere of life in Antwerp in the sixteenth and seventeenth centuries and admired the impressive art collection which includes portraits by Peter Paul Rubens. With a guided visit they made their way through the rarefied libraries lined with the breathtaking 30,000 old editions that make up the Moretusses' collection and marveled at the magnificent manuscripts and some of the finest examples of European typography.

**Annual Conference  
Study Visit  
Museum Aan de Stroom**



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**6 November 2013 // Antwerp, Belgium**

The MAS Museum Aan de Stroom is a ground-breaking museum that tells the story of the people, the past, present and future of the city of Antwerp and the world. The MAS is a cultural heritage forum that works with various collections and methodologies. Participants attending this study visit learned about how the museum is developing a diverse intramural and extramural programme, the common theme of which involves stories of the river, the city, the port and the world. The MAS is of course first and foremost a museum, but it is also an extraordinary building in its own right, occupying an extraordinary site in an extraordinary location. To walk across the square in front of the MAS is to literally walk on world art! On the Hanzestedenplaats you'll find a work of art by Antwerp's most famous living artist: a 1,600-m<sup>2</sup> mosaic entitled 'Dead Skull' by Luc Tuymans, his first public work to be permanently on display.

**Annual Conference  
Study Visit  
Rockox House Museum**

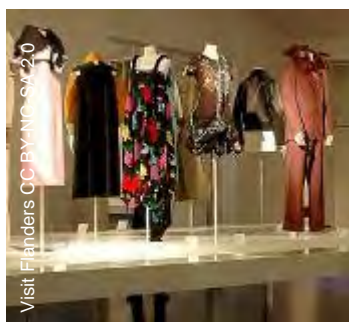


Sijn Nieuwendijk CC BY-NC-ND 2.0

**6 November 2013 // Antwerp, Belgium**

The Rockox House is a museum of art history, a contribution from KBC to preserving the Flemish cultural heritage and a witness to one of the most important periods in the history of Antwerp, from the Fall of Antwerp in 1585, with the subsequent closure of the Scheldt, to the Peace of Munster in 1648, which marked the final separation of Northern and Southern Netherlands. It was the home of Nicolaas Rockox (1560-1640), a key figure in the politics, society and culture of the first half of the 17<sup>th</sup> century. The furnishing of the house demonstrates the interest Rockox had in archaeology, and Roman history in particular, as well as in humanism and his patronage. Several artists enjoyed his patronage and today still serve as references to the prosperous baroque period the city enjoyed. Participants at this Annual Conference study visit learned about the museum, its collection, interpretation and preservation of its many pieces.

**Annual Conference  
Study Visit  
MOMU Fashion Museum**



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**6 November 2013 // Antwerp, Belgium**

The Fashion Museum is sheltered in the ModeNatie in the Nationalestraat. Attending this study visit, participants learned that from the beginning the MoMu has opted for a dynamic approach that exceeds the static character of the average museum. The starting point for each new exhibition is an overall concept, focussing not merely on clothing but on an entire context: the designer's various sources of inspiration, links with other art disciplines, and so on. No static glass cases, but a dynamic room that is tailored to the needs of each exhibition. This vitality is the very strength of the Antwerp Fashion Museum. The building in which ModeNatie is housed, goes back to the 19<sup>th</sup> century and was originally designed as a storehouse for the men's and children's clothing company New England. In 2000 it was decided that the premises be thoroughly renovated under the leadership of the Ghent architect Marie-José Van Hee.

**Annual Conference  
Study Visit  
Het Toneelhuis**



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**6 November 2013 // Antwerp, Belgium**

Toneelhuis sees itself as an artistic micro-society which makes up-to-the-minute theatre about the here and now. It sees the world as its oyster, Antwerp as its home base and the Bourla theatre as the hub and heart of its operations. Participants visiting Toneelhuis learned about how it has become to represent the hallmark of artistic excellence both nationally and internationally. Though the theatre is at the centre of the performing arts scene institutionally, it is also at the spearhead of innovation and experimentation. The artistic differences between the makers and their various artistic disciplines are still the creative engine of the house. Using a very personal and contemporary theatre language the Toneelhuis-makers go in search of inspirational, critical and alternative ways of dealing with today's complex reality and come up with a whole host of answers.



**Annual Conference  
Study Visit  
De Kathedraal**



**6 November 2013 // Antwerp, Belgium**

Not only is Antwerp's cathedral the largest Gothic church in the Low Countries, it also tells a story of glory and prosperity – and even more so one of sorrow and disaster. Participants at this study visit learned the story of people who built dreams, people who expressed their allegiance to God and their fellow men. For over a thousand years, Mary has been the patroness of this Cathedral and of the city of Antwerp; each year thousands of people come and express their love and sorrow to Mary. This church is much more than just a museum filled with valuable treasures, it is still an active place of worship.

**European Project:  
European House for  
Culture**





**January - December 2014 // Brussels, Belgium**

ENCATC is partner of the [European House for Culture](#) which is a cultural organisation initiated by the European Festivals Association (EFA) in 2008.

The mission of the European House for Culture (EHfC) is twofold: first to be a House of Welcome – a meeting and working place for networks and initiatives which relate to the cultural sector; secondly, the House aims to give the cultural sector in Europe a visible space in order both to facilitate networking among the cultural organisations sharing the same space and to facilitate a stronger voice of the cultural sector in the European decision-making process.

In 2013 ENCATC continued to be an active partner by attending monthly breakfast meetings and partnering for the Brussels Conversations Conference 2013 "What is culture's contribution to Europe?"

**STRAND 3****BUILDING CAPACITIES: FACILITATING PEER LEARNING?  
KNOWLEDGE TRANSFER AND FASTER ADJUSTMENT**

<b>ACTIVITY IMPLEMENTED IN 2013</b>	<b>DETAILS</b>
<p data-bbox="140 394 512 461"><b>SETKANI / ENCOUNTER 2013 Festival</b></p> 	<p data-bbox="552 394 1062 423"><b>16-20 April 2013 // Brno, Czech Republic</b></p> <p data-bbox="552 439 1465 804">For a second year, in 2013 ENCATC was a partner of the <a href="#">SETKÁNÍ/ENCOUNTER</a> – an international festival of theatre schools organised by ENCATC member, the Theatre Faculty of Janáček Academy of Music and Performing Art in Brno. The <b>5-day</b> festival welcomed <b>13 student theatre groups</b> coming from all over the world: Austria, Bulgaria, china, Czech Republic, Kazakhstan, Mexico, Poland, Romania, Slovakia, South Africa, and Switzerland. The students performed to an audience of <b>211 attendees</b>. <b>31 performances</b> were scheduled over the course of 5 days and concluded with the “Marta” Award Ceremony for the best artistic achievements chosen by the festival’s jury made up of leading theatre experts. Organised along side the festival’s theatre performances was a series of interesting workshops, debates, concerts, and pedagogues meetings.</p> <p data-bbox="552 819 1465 1064">On this occasion ENCATC also interviewed Blanka Chládkova, ENCATC Board member since 2009, lecturer and Vice-Dean for the development and external relations of the Janacek Academy of Music and Performing Arts in Brno (JAMU) as she has been overseeing students who help to organise the event. ENCATC wanted to learn about the opportunities the festival provides for students to professionalise and internationalise their careers as future cultural managers, the economic impact the festival has on the city of Brno and its image, and what this festival can mean for ENCATC members.</p> <p data-bbox="552 1079 1465 1294"><i>“Students gain deep understanding of different cultures, approaches in the theatre making process, and ways of dealing with professional printing houses or with the Czech TV channel. Those working as stage managers are solving sophisticated requirements for equipment needs of theatre groups coming from around the globe and all students are actively involved within the City of Brno’s professional theatre environment as festival,”</i> said remarked.</p> <p data-bbox="552 1310 1465 1373">Learn more about the SETKANI/ENCOUNTER festival and read the ENCATC in Contact interview in the ENCATC <a href="#">Digest N°3, page 9</a>.</p>
<p data-bbox="129 1435 520 1503"><b>Festival and Event Management Masterclass</b></p> 	<p data-bbox="552 1435 1054 1464"><b>11 -12 March 2013 // Brussels, Belgium</b></p> <p data-bbox="552 1480 1465 1787">23 participants from 8 countries gathered for the Brussels edition of the Festival and Event Management Masterclass led by festival expert Paul Gudgin, who has over 20 years of experience running national and international festivals. Over the course to two days, festival professionals participated in an intensive learning programme that covered topics such as Marketing, Press, Programming, Evaluation, Sponsorship and Fundraising. The course highly encouraged participants to express their difficulties, raise questions and share examples from their own festival and event management experience. The course was also full of practical ideas and examples to increase participants’ knowledge and improve their events.</p> <p data-bbox="552 1803 1465 2078">Partnering with ENCATC for this edition of the Festival and Event Management Masterclass had its advantages as Paul Gudgin said, <i>“This is by far the most international group of festival professionals I’ve had in one of these classes and I’ve given them in cities around the world.”</i> Festival professionals from Belgium, Croatia, Greece, Hungary, Italy, Romania, Switzerland, and the United Kingdom were in attendance and their different experiences and perspectives enriched group discussions. <i>“ENCATC strongly believes in the power of bringing cultural professionals from different nationalities together for this kind of capacity building event. Not only are the</i></p>

*experiences and stories shared varied and enriching, these encounters help to foster mutual trust and understanding, and present interesting potential for transnational synergies,”* said ENCATC Secretary General, Giannalia Cogliandro Beyens.

ENCATC also took this opportunity to interview Paul Gudgin on festival trends, the impact of the ongoing financial crisis, advice for festival managers, and common challenges.

Read the ENCATC in Contact interview with Paul Gudgin in the ENCATC [Digest N°2, page 12.](#)

## European Study Tours



### 14 -15 March 2013 // Brussels, Belgium

For its first 2013 European Study Tour on 14-15 March in Brussels, ENCATC welcomed a group of 45 students from the University of Deusto (Bilbao, Spain). The aim of this European Study Tour was to provide participants with a unique, first-hand experience of the workings of European organisations. During the 2-day learning programme, these future cultural managers had the opportunity to discover a multicultural, multilingual and multiethnic European capital, contributing to the development of mutual understanding, trust and tolerance.

The programme included meetings with managers, directors and specialists from cultural organisations from in Brussels such as the BOZAR Fine Arts Centre with a presentation of the structure and missions followed by a visit of the current exhibitions; Les Halles Saint-Gery Patrimoine et Culture with lectures on *Belgian Cultural Policy* by Jean-Pierre Deru, Director of the Marcel Hicter Foundation and *The Role of European Cultural Networks* by ENCATC Secretary General, Giannalia Cogliandro Beyens; the Basque Country Delegation; and TourSpain. And of course what would be a visit to the European capital without visits to the European Parliament and the European Commission that included lectures on *The European Union and Culture: Competences, priorities for the next years and new financial perspectives 2014-2020* and *The 2013 European Year of Citizens*. In addition to the programme's cultural visits, to round out their experience in Brussels the students were invited to participate in several cultural offers that included a tour of Brussels' Fashion District, a tour of the famous Grand Place and its historical surroundings and an evening concert by Brussels Philharmonic.

Having the opportunity to listen to and meet with experts who are involved in the daily implementation of European and local Belgian cultural policy making and cultural activities is an added value to students' continuing education.

### 5 July 2013 // Brussels, Belgium - University of Boston students, USA

On 5 July in Brussels, ENCATC welcomed 10 American students enrolled at Boston University's Graduate Arts Administration Program and two professors, including ENCATC member, Richard Maloney for a European Study Tour also organised in the framework of the [Cross Atlantic Education Exchange](#) (CAEE) initiative. CAEE aims to foster dialogue and mobility between academics, researchers, students, artists and cultural managers in Europe and North America.

In addition to inviting the group to attend the ENCATC Policy Debate "Responding to the crisis with culture: Towards new governance and business models for the cultural sector", ENCATC organised a programme that included a visit to the European quarter to learn about European Cultural policy, discover how its citizens are "united in diversity" and learn how the EU has contributed to the development of each of its Member States. Before having a tour of Brussels' historic centre and world class heritage, students sat down with ENCATC staff member, Elizabeth Darley

	<p>a lecture on "Working in Europe: experience from an American perspective." This one-day European Study Tour to Brussels was an excellent opportunity for these American students to learn more about the cultural context in Europe and about professional possibilities abroad.</p>
<p><b>Summer School in Fashion Management</b></p> 	<p><b>26 - 30 August 2013 // Antwerp, Belgium</b></p> <p>ENCATC, in partnership with its member, the University of Antwerp, organised the second <a href="#">Summer School in Fashion Management</a> from 26-30 August 2013 in Antwerp, Belgium.</p> <p>Well known for its creative high-fashion designers currently working in the most important fashion houses in the world, the setting of this summer school was more than perfect for those desiring to learn more about what goes on behind the scenes of fashion management.</p> <p>In order to respond to the sector's need for continued professionalisation, this unique 5-day summer school programme focused on managerial needs of this creative sector that built on Antwerp's rich fashion and creative tradition. "The aim of the programme was to introduce participants to the real world of fashion management and get to the foundation of what it takes to manage this intense and highly competitive industry," said Annick Schramme, ENCATC Board Member and Academic Director of the MA in Cultural Management at the University of Antwerp.</p> <p>45 participants from 14 countries attended the Summer School in Fashion Management to listen to renowned national and international academics lecture on different aspects of management specifically tailored towards the fashion industry. For practical expertise, professionals working in the industry were invited to discuss their experiences in fashion and give participants a real behind-the-scenes look at their organisation or business. To round out the programme, participants visited Antwerp's thriving fashion district and discovered various local fashion houses such as Van de Velde, Dries Van Noten, Essentiel, and an interview with designer Tim Van Steenberghe.</p>
<p><b>ArtLab13 Regions Culture Innovation:</b> "What to keep and what to change"</p> 	<p><b>24 –28 September 2013 // Lecce, Italy</b></p> <p>Organised by ENCATC member, Fondazione Fitzcarraldo in partnership with 37 institutions, including ENCATC, ArtLab13 took place from 24-28 September in Lecce, Italy. This 5-day event brought with it a dynamic atmosphere and a positive feeling for a real possibility of change.</p> <p>"ArtLab this year went well beyond expectations," said Ugo Bacchella president of Fondazione Fitzcarraldo, "Participation has been very high with over 400 people that registered online and more than 150 speakers. Moreover, on 27 September, in addition to the online subscriptions, there were about 140 people that asked to sign up at the desk. Participants were of a wide variety: professionals coming from cultural sector, engineers, architects, business managers, artists, and social workers. It was exactly the goal we wanted to achieve: to gather and mix up all those who are working beyond the usual patterns of culture to find solutions that meet community needs."</p> <p>ArtLab's success clearly shows the need for places of mediation where those interests can be brought back together and discussed. It's necessary to start again from beauty and creativity, which are the only ones able to give new sense to architecture, landscape, cities and life itself.</p> <p>What are some practical results emerged from ArtLab13? Several network projects involving operators from different backgrounds, a national network of collaboration among training institutions specialised in management for culture and heritage, collaboration among regional authorities to exchange best practices and find synergies for the development of new territorial policies.</p>

Furthermore, a smart city is a city that knows how to meet the needs of its inhabitants and of those who visit it regardless of their age, geographical origin and social status. It also ensures for everyone the conditions to produce income. The issue of accessibility becomes a matter of crucial importance not only in regard to access to services, but especially in regard to their conception and design. A careful consideration on this theme requires a new point of view that must include the needs of all those stakeholders that were ignored until today.

Culture is the common denominator and the primary actor in social innovation, the trigger for 'proactive action' and the only one capable to let institutions, companies and cultural professionals work together.

To learn more about **ArtLab13** [here](#).

## CREA.M Creative Blended Mentoring for Cultural Managers



**CREA.M, Creative Blended Mentoring for Cultural Managers** (2011-2013) was a European project financed by the European Commission's Lifelong Learning programme under the Leonardo da Vinci development of Innovation programme. The project aimed to develop and test a mentoring kit deployed into learning outcomes to foster creativity and entrepreneurial skills, based on the mapping of competences needed in the cultural sector.

In February 2013 in Denizli, Turkey the CREA.M consortium held a meeting to exchange best mentoring practices and ENCATC member and CREA.M project partner, Goldsmiths, University of London prepared a training session on mentoring practices and tips to guide cultural managers seeking employment. A follow up meeting was organised in Helsinki, Finland in June to prepare for the project's final conference that was organised in Antwerp, Belgium in November.

Organised by ENCATC, CREA.M's final conference, "Which education for tomorrow's cultural managers?" took place on 7 November and gathered 181 academics, researchers, educators, trainers, cultural operators, artists, students and policy makers to share the project outcomes and findings to an international audience. The conference also included a debate on which education, skills and competences will be needed by tomorrow's cultural managers who will also benefit greatly from the CREA.M outputs.

For its role in this project, ENCATC was responsible for the dissemination and valorisation of the project results. In 2013 ENCATC designed and produced CREA.M communication materials and disseminated project news and accomplishments via its newsletters (ENCATC Newsletter & Digest, ENCATC PRAXIS for Students) as well as all other ENCATC communication channels. ENCATC also produced a special CREA.M Newsletter with articles from experts about mentoring, interviews with academics who oversaw the collection of data on the skills, competences and attributes desirable for a cultural manager profile, testimonials from one mentor and mentee, and highlights of the project's final conference. To promote the project and its results on a wider European and international scale, ENCATC staff and ENCATC Board members also promoted the project when attending local, national, and international events, conferences, seminars, and workshops.

The CREA.M consortium includes: Istituto Luigi Sturzo - ENCATC member (Italy) lead partner, Goldsmiths, University of London - ENCATC member (United Kingdom), ENCATC, Denizli Provincial Special Administration (Turkey), Finnish Museums Association (Finland), RPIC\_VIP (Czech Republic), UNIROMA3 (Italy), the University of Deusto - ENCATC member (Spain).

Learn more about the CREA.M project [here](#) and access all project communication material [here](#).

## ADESTE

### Audience Development Project Meeting and Launch event



#### 17-19 November 2013 // Turin, Italy

The ADESTE (Audience Developer: Skills and Training in Europe) consortium met in Turin, Italy from 17-19 November to kick-off the project with the first partner meeting to review the work plan, schedule, communication, evaluation and outputs to be done over the course of the project's two-year lifespan. A public launch of the ADESTE project was held in the presence of more than 25 local Italian cultural operators who were invited to attend a panel discussion on audience development practices in Europe.

Cultural organisations across Europe and beyond have been and are still going through a critical phase due to a variety of factors. There is the *economic crisis* that has dramatically changed forever the environment in which we work and live; *austerity measures* which have resulted in limited funds for arts culture forcing organizations to reevaluate their management, activities and communication; *new emerging forms artistic creation and expression*; unprecedented *demographic transitions and changes* (an ageing population, low birth rates, changing family structures and migration); and the rapidly evolving *digital shift* which influences society's behavior, desires and habits. Unquestionably these and other influencing factors affect how artistic and cultural organizations reach and engage with audiences, both present and potential, and how in turn these audiences interact and react to cultural offers available to them.

In order to support cultural organizations and practitioners having a greater impact on access to culture and cultural participation, financed by the European Union's Lifelong Learning Programme, has the specific objective to develop a European occupational core profile in the fields of arts and culture based on the role of the "audience developer". Pooling the resources and expertise of 13 partner organizations in 8 countries, ADESTE will identify the skills required of an effective audience developer; collect best audience development practices; design and test formal, informal and innovative training methods for audience developers in line with the needs of the cultural labor market; and promote cooperation and exchange between different stakeholders through a pan-European and cross-sectorial approach. ADESTE targets arts and cultural organisations, arts and cultural professionals, artists, researchers, vocational education and training institutions, formal and informal training organisations, project trainers and trainees, decision makers at the local, regional, national and European level and cultural management students.

The ADESTE project will result in a study on the profile of audience developers at the EU level incorporating the needs of the arts and cultural labor market, a European occupational standard profile of the audience developer with well defined skills and competences, and tested innovative training methods to help audience developers develop the necessary skills. In addition to widely disseminating a number of outcomes, the consortium will also organize major international events to stimulate discussion on the greater importance of this topic.

The ADESTE consortium is made up of 13 project partners: Fitzcarraldo Foundation, - Project Leader and ENCATC member, Italy; ENCATC, Belgium; the Danish Center for Arts & Interculture, Denmark; Melting Pro - ENCATC member, Italy ; Academy of Performing Arts in Bratislava (VSMU) - ENCATC member, Slovakia; University of Deusto - ENCATC member, Spain ; The Audience Agency, United Kingdom; Goldsmiths, University of London - ENCATC member, United Kingdom and five Associate Partners: The Indian Foundation for the Arts, India; Associazione Piuconzero, Italy; Arts Marketing Association, United Kingdom; CCskills, United Kingdom; Los Angeles County Museum of Art, United States.



**ENCATC/BIME  
Workshop:  
“Inventing the  
Album of 2025”**



**20 November 2013 // Bilbao, Spain**

The first European music conference on gaming, app and digital revenue opportunities in the Bizkaia International Music Experience (BIME) was held on 19-23 November in Bilbao, Spain. In this setting BIME, in cooperation with ENCATC, launched an interactive Masterclass “Inventing the Album of 2025” considering what is technologically, economically and artistically possible and creatively discussing what the record album should look, sound, and feel like in 2025.

The session was directed by Stephen Webber - director of Academic Technology and director of Music of Technological Innovation at Berklee College of Music in Valencia, Emmy-winning composer, musician, DJ, Label producer and professor at Berklee College of Music - with the help of Gael Hedding - producer, musician, Latin Grammy winning engineer, business entrepreneur and professor and studio supervisor at Berklee College of Music.

The discussion was focused on the current situation of the album, the essential elements of an effective album and what the future of recording could look like in the next few years - taking into account the top new technologies and other key elements that audiences value most nowadays, such as interactivity and diversity of the product. In this sense, some of the conclusions were focused on how the future scenario could look like. The four main features considered key for the future were: music (stereo-sent to all your devices, multi-channel surround, stems to remix), visuals (immersive environment, performance videos, scripted videos for singles, video diary from the artist, “making of” or behind the scenes, 50 hi-res still photos), interactivity (private social media feed, online community of people who own the album, special VIP offers), and the importance to be both physical and virtual (the key of buying one gets you both). With the help of Webber and Hedding participants were able to reflect on the future of the album and new models needed by the music industry that could be reinforced by other industries like videogames, movies, online/digital applications and the like. Nobody knows where the future of the album is, but this session inside BIME helped to see that creativity and binding ideas can lead us to a new era in the industry.

Learn more about BIME in this video [here](#).

**ENCATC’s Academy  
“Cultural Relations and  
Diplomacy”**





**21 - 22 November 2013 // Brussels, Belgium**




The second ENCATC Academy on [Cultural Relations & Diplomacy](#) was held from 21-22 November in Brussels. Special focus for this edition was put on the Middle East, North Africa and the Arabian Peninsula drawing participants from the European Parliament and the European Commission, the Hill International for Grand Egyptian Museum in Giza, the British Council, institutes for cultural policy and European universities.

Hosted by the CIVA (Centre International pour la Ville, l'Architecture et le Paysage) in Brussels, the intimate learning environment resulted in depth discussions and passionate debates. Together, the invited experts brought a wealth of knowledge and expertise to this year’s Academy who engaged in topics such as: “cultural diplomacy vs. cultural relations vs. public diplomacy”; “democratic transitions and understanding the political and geopolitical challenges of Arab nations”; “understanding social and cultural challenges in Arab countries”; “financing the sector in the Arab world”; and finally the hot topic of the “role of intellectuals and artists in the Arab Spring”. S.E.M. Bernard Valero, French Ambassador to the Kingdom of Belgium also provided insight to France’s cultural policy in the Middle East and North Africa, bringing interesting and thought-provoking examples.

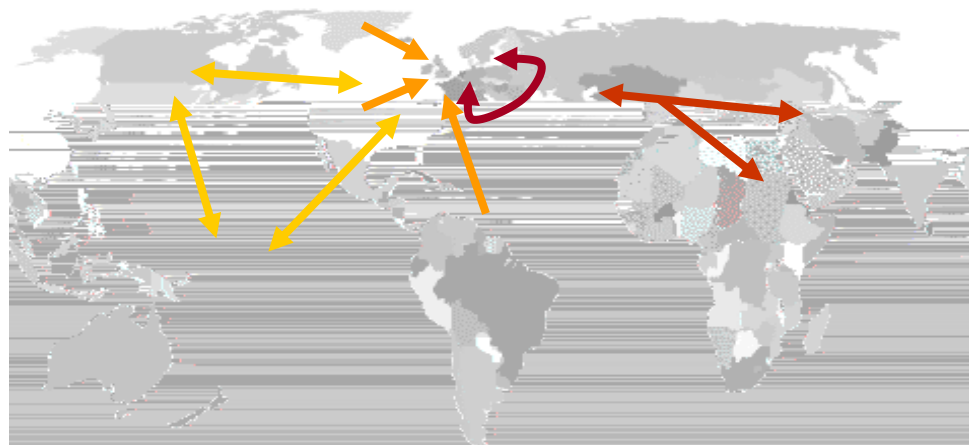
The content was further enriched by the participants who, inspired by the deep knowledge and experience of the Academy’s contributors, shared their own views, experiences and challenges they have faced. In the end there was no lack of diverse and stirring examples of transnational and

	<p>international cultural projects, training and education for arts managers, funding opportunities and more.</p> <p>There were also many occasions to network as participants expanded their professional contacts, <i>“The ENCATC Academy gives a good cross cultural approach with an emphasis on practicalities together with a reflection on the complexity and subtlety of the notion of culture,”</i> said Olivier Deseez, Chargé de mission Afrique-Proche et Moyen-Orient at the French Ministry of Culture and Communication.</p>
<p><b>International Study Tour</b></p> <p><b>"New models for arts and cultural organisations: Innovative case studies from the USA"</b></p> 	<p><b>2-5 December 2013 // New York City, USA</b></p> <p>The ENCATC International Study Tour, "New models for arts and cultural organisations: Innovative case studies from the USA", was organised on 2-5 December in New York City. This 4-day event gathered 43 cultural administrators and educators from European and American schools and institutes representing 12 countries. Participants hailed from a variety of locations, including Vienna, Bilbao, Zagreb, Bogota, Milan, Helsinki, Bratislava, Warsaw, Gothenberg, Chicago, and New York just to name a few.</p> <p>The programme focused on exposing European art administrators and educators to the wide scope of arts and cultural organizations throughout NYC. Much more than just theatre and museum visits, this tour was filled with explorations into a variety of innovative institutions that pushed attendees to expand their definitions of how art and culture are defined, created, funded, and presented. Most impressive were speakers at each location who gave of their time and expertise, including those from Queens Museum, The Public Theater, Creative Capital, Dutch Consulate, Lincoln Center, Signature Theater Company, David Zwirner Gallery, Park Avenue Amory, BAM, and MoMA. Of special interest to all was a behind-the-scenes tour of the United Nations followed by presentations and a round-table discussion with UN senior advisors on culture, economic affairs, and strategic development.</p> <p><i>“Participants were able to hear from leaders at each venue about their varied histories of service through the arts to the New York and world communities. With this information in hand they took a birds-eye view of New York’s lively arts scene back to their own universities and institutes to share with their colleagues and students,”</i> said Professor Brann J. Wry, Director of the Performing Arts Administration Program Dept. of Music and Perf. Arts Professions, at the NYU Steinhardt School. <i>“This was a unique opportunity ENCATC could offer to members to learn and exchange with colleagues from US and Europe, gain a better understanding culture’s role in American society, as well as develop collaborations and ties with universities, art organisations and cultural companies based in New York City,”</i> added ENCATC Secretary General, Giannalia Cogliandro Beyens.</p> <p>The International Study Tour is one of many activities organised in the framework of ENCATC’s mobility initiative, the <a href="#">Cross Atlantic Education Exchange</a> (CAEE). This particular ENCATC International Study Tour was organised in collaboration with ENCATC’s American sister network AAE (<a href="#">Association of Arts Administration Educators</a>) and New York University.</p>
<p><b>Cross Atlantic Education Exchange (CAEE)</b></p> 	<p><b>January - December 2013</b></p> <p>First launched in 2012, ENCATC’s mobility initiative, <a href="#">Cross Atlantic Education Exchange</a> (CAEE), aims to foster dialogue and mobility between academics, researchers, students, artists and cultural managers based in North and South America and in Europe. Continuing in 2013, this mobility initiative helped to promote <b>36</b> mobility exchanges that included:</p> <ul style="list-style-type: none"> <li>▪ <b>1 ENCATC member</b> representing the network at the Annual Conference of ENCATC’s American sister network, the Association of Arts Administration Educators from 7-9 March in New Orleans, USA.</li> </ul>

	<ul style="list-style-type: none"> <li>▪ <b>10 students</b> and <b>2 professors</b> from Boston University first visit ENCATC member, Goldsmiths, University of London and then traveled to Brussels for the ENCATC Policy Debate in July 2013 followed by a specially designed European Study Tour in Brussels organised by ENCATC.</li> <li>▪ <b>The President</b> and <b>1 Board member of the Association of Arts Administration Educators</b> attended the 21<sup>st</sup> ENCATC Annual Conference, “Rethinking Education on Arts and Cultural Management” in Antwerp, Belgium in November 2013.</li> <li>▪ <b>4 academics</b> and <b>researchers</b> from Brazil, Canada, Colombia, and the United States attended the 21<sup>st</sup> ENCATC Annual Conference, “Rethinking Education on Arts and Cultural Management” in Antwerp, Belgium in November 2013.</li> <li>▪ The mobility of <b>17 researchers, academics</b> and <b>cultural operators</b> from Europe to attend the International Study Tour in New York City from 2-5 December 2013.</li> </ul>
<p style="text-align: center;"><b>Asia Region Education Exchange (AREE)</b></p> 	<p><b>January - December 2013</b></p> <p>Following the partnership agreement finalized in 2012 with ANCER, (Asia Pacific Network For Cultural Education And Research) and a successful pilot phase, in 2013 ENCATC officially launched a new mobility programme, “<a href="#">Asia Region Education Exchange</a>” (AREE), focusing on countries in the Asia region. This new mobility programme aims to bring attention to the mobility and knowledge exchange of its members in the Asia Region in order to encourage further exchanges and synergies between the two. This mobility initiative helped to promote <b>8</b> mobility exchanges that included:</p> <ul style="list-style-type: none"> <li>▪ <b>4 researchers</b> from China, Japan and Taiwan presented papers at the 4<sup>th</sup> Annual ENCATC Research Session held on 6 November in the framework of the 21<sup>st</sup> ENCATC Annual Conference “Rethinking Education on Arts and Cultural Management” in Antwerp, Belgium in November 2013.</li> <li>▪ <b>4 researchers</b> and <b>academics</b> from China and Singapore attended the 21<sup>st</sup> ENCATC Annual Conference “Rethinking Education on Arts and Cultural Management” in Antwerp, Belgium in November 2013.</li> </ul>
<p style="text-align: center;"><b>Trans Europe Express (TEE)</b></p>  	<p><b>17-27 January 2013 // Brussels (BE), Budapest (HU), Goteborg (SE), Glasgow (UK), Plovdiv (BG), Vienna (AU)</b></p> <p>In partnership with ENCATC member, Université Catholique de l’Ouest in Angers, France, the 4<sup>th</sup> edition of the Trans Europe Express project saw 13 students travel to six different European cities for seven to ten days to meet with professionals in the cultural sector as they tried to elaborate on a specific cultural question/issue they have prepared in advanced to their departure which was on the theme of “Heritage and Creativity”. In preparation for their voyage, students developed and researched their topic and organized study visits, interviews and meetings with cultural professionals, professors and artists in their destination city. Each group prepared a summary of their experiences which resulted in an online <a href="#">TEE publication</a>.</p> <p>This initiative targets ENCATC students of the Master programme in Cultural Management at UCO and ENCATC members based in destination countries. The aim is to provide these future cultural managers with an enriching opportunity not only to broaden and internationalise their emerging professional network, but also strengthen their intercultural skills that are required more and more in today’s interconnected and multicultural environment. Learn more about TEE <a href="#">here</a>.</p>



<p><b>Thomassen Fund Mobility Grant</b></p> 	<p>In 2013, the <a href="#">Thomassen Fund</a> continued as a mobility fund aimed at enhancing the participation of member cultural management education and training institutions in ENCATC activities, enabling them to cooperate, professionalise their career and develop projects by being a part of the network.</p> <ul style="list-style-type: none"> <li>▪ <b>1 mobility grant</b> provided to an ENCATC member in <b>Ukraine</b></li> </ul>
<p><b>ENCATC Traineeships “Marie-Claire Ricome”</b></p> 	<p><b>January - December 2013 // Brussels, Belgium</b></p> <p>Since 1993 ENCATC has provided young university graduates with a unique, first-hand experience of the workings of European organisations. At the ENCATC Secretariat in Brussels, future cultural managers have an opportunity to work in a multicultural, multilingual and multiethnic environment, contributing to the development of mutual understanding, trust and tolerance. In 2013 the ENCATC Traineeship Program “<a href="#">Marie Claire Ricome</a>” welcomed <b>6 students</b> of cultural management from <b>5 countries</b>: Belgium, Hungary, Italy, Mexico, and Spain.</p>
<p><b>Erasmus Young Entrepreneurs programme</b></p> 	<p><b>January - March 20123</b></p> <p>As ENCATC has long been committed to helping professionalise the arts and culture sector, in 2013 it welcomed its second young professional through the <a href="#">Erasmus Young Entrepreneurs</a> programme which is a cross-border exchange programme that gives new or aspiring entrepreneurs the chance to learn from experienced entrepreneurs running small businesses in other European Union countries. In the case of ENCATC, the network welcomed one young entrepreneur from Italy who was interested in setting up a cultural consultancy and wanted to learn how an international NGO with few human resources operates and implements its working programme and communication strategy.</p> <ul style="list-style-type: none"> <li>▪ <b>1 job position secured</b> following a successful professional insertion at ENCATC under the Erasmus for Young Entrepreneurs programme</li> </ul>

**> How do ENCATC’s mobility programmes cover the globe?**



- **AREE** - Mobility between Europe and Asia
- **CAEE** - Mobility between North and South America and Europe
- **Marie Claire Ricome** - Bringing students from around the world to Brussels.
- **TEE** - Facilitating mobility for students in Europe

## STRAND 4 STRENGTHENING THE EUROPEAN RESEARCH AREA - MAKING EUROPEAN RESEARCHERS MORE COMPETITIVE

ACTIVITY IMPLEMENTED IN 2013	DETAILS
<p><b>ENCATC Journal of Cultural Management and Policy Editorial Meeting</b></p>	<p><b>7 June 2013 // Brussels, Belgium</b></p> <p>This meeting was organised for the <a href="#">ENCATC Journal of Cultural Management and Policy</a> Editors and selected Board members coming from Belgium, Italy and Spain to discuss the Journal's next phase and future editorial policy.</p> <p>To learn more about the ENCATC Journal of Cultural Management and Policy, see page 41.</p>
<p><b>7<sup>th</sup> Young Cultural Policy Researchers Forum</b></p> 	<p><b>4-5 November 2013 // Brussels and Antwerp, Belgium</b></p> <p>From 4-5 November, the 7<sup>th</sup> edition of the Young Cultural Policy Researchers Forum took place in Brussels and Antwerp bringing together talented young researchers from across Europe and beyond to network, forge partnerships and hone their analytical and methodology skills. <i>"The rich mix of ages, nationalities and fields of study exposed participants to new perspectives, ideas and opportunities that will have a lasting impact on their research endeavors and outlooks long after the Forum ends,"</i> said Giannalia Cogliandro Beyens, ENCATC's Secretary General.</p> <p>With a record of 92 applications submitted in 2013, 35 energetic, talented and promising young researchers were invited to attend the Forum in Brussels and Antwerp. Over the course of the Forum, they participated in workshops, listened to top researchers in their field, networked with established researchers and attended the <b>opening of the 21<sup>st</sup> ENCATC Annual Conference "Rethinking Education in Arts and Cultural Management"</b> and the <b>10<sup>th</sup> Cultural Policy Research Award Ceremony</b>. For many of the Forum's participants, this was an opportunity to meet with their young colleagues and establish professional links. <i>"Networking and meeting new people that were cultural policy researchers! I do not come across this often in my everyday academic life,"</i> said one YCPRF participant.</p> <p>Initiated in 2006 by the European Cultural Foundation and managed since 2008 by ENCATC, this important initiative has proven over the years to be an ideal occasion for young cultural researchers to expand their network and explore new cooperation opportunities.</p> <p>Learn more about the YCPRF <a href="#">here</a>.</p>
<p><b>Cultural Policy Research Award and Award Ceremony</b></p> 	<p><b>5 November 2013 // Antwerp, Belgium</b></p> <p>As the Cultural Policy Research Award (CPRA) celebrated its 10<sup>th</sup> anniversary in Antwerp, the 2013 winner of the prestigious 10,000€ award was revealed at the opening ceremony of the <a href="#">21<sup>st</sup> ENCATC Annual Conference</a> "Rethinking Education on Arts &amp; Cultural Management". The international CPRA jury chose Višnja Kisic for her research project: <i>Governing Dissonant Heritage - Promises and Realities of Existing Cultural Policy Tools</i> from a pool of six talented finalists from across Europe.</p> <p>Since 2008 ENCATC has managed the prestigious Award which was initiated by <a href="#">European Cultural Foundation</a> (ECF) and the <a href="#">Riksbankens Jubileumsfond</a> in 2003 to encourage young researchers to work in applied and comparative cultural policy research in Europe. Over the past decade the Award has honoured ten talented young researchers who are addressing topics of European relevance in the cultural policy sector. The winner receives 10,000 EUR towards a research project and final publication that can bring valuable insights and proposals to inform policy-making and to benefit practitioners who are active in the field.</p>

Director Katherine Watson presented this year's Award at the CPRA's tenth anniversary celebration, which took place at the University of Antwerp on 5 November. Some 170 people attended the ceremony, which included speeches by the President of the CPRA's international jury Lluís Bonet, ENCATC President Cristina Ortega Nuerte, as well as ECF's Head of Advocacy, Research and Development Isabelle Schwarz and Mats Rolén, who is former Research Director at the Stiftelsen Riksbankens Jubileumsfond. The Alderman of Antwerp Philip Heylen, whose portfolio includes culture and economics, also attended the ceremony.

Some of the previous CPRA winners also came along to celebrate a decade of success – including the very first winner of the award, Nina Obuljen, who gave an impressive speech about what the award has meant for her, both personally and for her career.

Some of the CPRA winners have gone on to make significant strides in the field of cultural policy research, including 2011 winner Aleksandar Brkić – whose research on constructing national and supranational identities in Europe and the Balkans was published in 2013 and is available on the CPRA website [here](#).

CPRA's 2013 six finalists were drawn from a selection of 36 applications from 17 different countries across Europe: Nicolás Barbieri (Italy), Martha Mary Friel (Italy), Ana Gonçalves (Portugal), Višnja Kisic (Serbia), Arne Saey (Belgium), and Loes Veldpaus (The Netherlands). They are among 206 researchers who have applied for the Award over the past ten years from 36 countries.

The finalists were chosen by a prestigious international jury that included: Lluís Bonet – President (University of Barcelona, Spain); Eleonora Belfiore (University of Warwick, UK); Jacques Bonniel (Université Lyon II, France); Timo Cantell (City of Helsinki Urban Facts, Finland); Sanjin Dragojevic (University of Zagreb, Croatia); Mikhail Gnedovsky (Cultural Policy Institute, Russia); and Therese Kaufmann (eicp, Austria).

To learn more about the CPRA, [click here](#).

#### 4<sup>th</sup> Annual ENCATC Research Session



#### 6 November 2013 // Antwerp, Belgium

On the occasion of the 4<sup>th</sup> [Annual ENCATC Research Session](#), **25 papers were presented by researchers from 19 countries** to an international audience in six parallel sessions covering topics on:

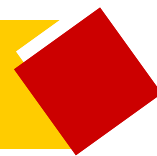
- Culture and Education
- Cultural Heritage Management
- Culture and Local and Regional Development
- Cultural Policy
- Creative and Cultural Industries.

Chosen from over 50 abstract proposals, these confirmed researchers presented to an international audience of academics, researchers, cultural professionals, students and policy makers the latest trends and research done in the field of arts and culture. Chairing each session was a renowned expert in the field who encouraged questioning and discussion to provoke debate and reflection.

The Research Session was also open to a hand full of young/early career researchers attending the Young Cultural Policy Researchers Forum organised in Brussels just prior to the ENCATC Annual Conference in order to provide them with an opportunity to present their research to a larger audience, gain essential presentation experience and network with established researchers.

## STRAND 5 BUILDING KNOWLEDGE SOCIETIES - ENGAGING AUDIENCES AS ACTIVE PARTICIPANTS

> How does ENCATC transfer information to its members, followers and wider public interested in our work?



ACTIVITY IMPLEMENTED IN 2013	DETAILS
<p><b>ENCATC Newsletter &amp; Digest</b></p> 	<p>In 2013, ENCATC produced <b>6 issues</b> of its popular and well recognized <a href="#">Newsletter</a> which has become a go-to information source for update-to-date information on European policy developments, news from the ENCATC Secretariat, ENCATC members, partners and other organisations, the latest calls, grants and publications as well as interesting upcoming events. The ENCATC Newsletter is a member only service, however ENCATC also produced a shorter Digest version for followers who are non-members which was made available for free to the public. Members can access all back issues of the ENCATC Newsletter in the "<a href="#">Members Only Area</a>" on the ENCATC website. Non ENCATC members can access the <a href="#">Digest Archive</a> to all issues.</p>
<p><b>Special Edition ENCATC Newsletter</b></p> 	<p>In 2013 as the European Commission announced significant policy and budget developments that will have a major impact on the arts-culture and education sector, ENCATC published a special edition newsletter in order for ENCATC members and followers to take advantage of new policies and funding opportunities. This news will have a profound impact on ENCATC members and stakeholders who are academics, researchers, professionals from the cultural and educational sectors, arts-cultural organizations, students, and artists. In times of severe cuts to public funds, the increased European support from will certainly help members and stakeholders to build on existing ENCATC aims such as: gaining international experience and professionalising careers for academics, researchers, cultural operators and students; contributing to growth and learning in the arts and education sectors; and exchanging knowledge and practice among an increasing international pool or players and stakeholders in arts management education and research. <b>Read the special edition newsletter on new EU programmes 2014-2020 <a href="#">here</a>.</b></p>
<p><b>PRAXIS Newsletter for Students</b></p> 	<p>The <a href="#">PRAXIS Newsletter</a> has become a popular product among ENCATC students enrolled at ENCATC member institutions. In 2013 work placements and internships continued to be an important component in a number of our members' training programmes a desirable form of personal professional development for individual managers and administrators.</p> <p>To respond to this need, in 2013 ENCATC produced <b>11 issues</b> of its PRAXIS Newsletter for students. Thanks to PRAXIS, in 2013 ENCATC was able to promote <b>130 training and internship opportunities, 23 capacity building offers, and 4 job offers in 23 countries</b> in Europe and beyond. This resulted in at least <b>1 job position created</b> after a successful traineeship found through the PRAXIS Newsletter. ENCATC members may access all back issues of the PRAXIS Newsletter in the "<a href="#">Members Only Area</a>" on the ENCATC website. Non ENCATC members can access a <a href="#">sample</a> PRAXIS Newsletter.</p>

**/encatcSCHOLAR**



Designed to be a unique tool for education and lifelong learning on arts and cultural management and policy, the /encatcSCHOLAR is composed of articles, exclusive interviews, case studies, conference reports and more. This annual e-bulletin was born to satisfy the growing demand for the latest teaching material from academics, researchers, cultural operators and students in over 40 countries around the world.

Read the 2013 issue of the /encatcSCHOLAR [here](#).

**Press Releases**



In 2013, ENCATC's [PR distribution list](#) had more than **4,400 followers** who received information about ENCATC events and activities promoted through 12 press releases sent throughout the year. This information was also disseminated to over **260 individuals representing ENCATC member institutions**.

**Website**



ENCATC's [website](#) is an effective platform used to promote our network, highlight our objectives and missions, and give visibility to our members, projects, Thematic Areas and activities. In 2013 the ENCATC website had **151,311 page views**.

**Distribution Lists**



In 2013 ENCATC managed two online distribution list databases. It's [PR database](#) counted over **4,400 followers** that included academics, researchers, students, cultural managers and operators, policy makers, media, artists, representatives from European institutions, a wider general public interested in our work.

The ENCATC Members' database counted **261 contacts** who represent ENCATC member institutions and who are charged with disseminating information to their colleagues and students.

**News Flashes**



ENCATC is dedicated to ensuring its members receive the latest news at it develops so that they can make the most of opportunities to professionalise their career and internationalise their organisation. On a frequent basis, ENCATC members and major stakeholders received news flashes from the ENCATC Secretariat in Brussels. In 2013, ENCATC sent **over 100 short news flashes** about partnership opportunities, job offers, publications, grants, calls for papers and interesting events in the field of cultural management and cultural policy.



### Interviews and ENCATC in Contact



**ENCATC in Contact** is an integral part of the ENCATC Newsletter where ENCATC interviews one of its members about their ongoing projects, their view on changes in the field of cultural management, or interviews an expert who had contributed their knowledge to an ENCATC event in 2013. **8 ENCATC in Contact interviews** were conducted in 2013.

### Social Media



In 2013 ENCATC continued to be very active on its social media channels. ENCATC increased its presence both on [Facebook](#), [Twitter](#) and [LinkedIn](#) to frequently inform a combined **4,420 followers** about:

- Upcoming ENCATC events and activities
- Unfolding events while they happen and keynotes speeches by micro blogging during events
- ENCATC news, calls, deadlines, reports, publications
- News from members, ENCATC partners and the EU
- Interesting job opportunities in arts and culture
- Interesting calls, interviews, publications, articles, etc. from the 8 ENCATC Thematic Areas

### ENCATC Thematic Area Blogs & Discussion Forums



Established in 2008, the 8 ENCATC Thematic Areas (TA) represent the interest and expertise of the network's members. Each TA has its own website including a general presentation, the TA's background and objectives, activities and outcomes.

To continue to facilitate the exchange of information and discussions, in 2013 each Thematic Area also had its own dedicated **Google Group** where ENCATC members and a wider general public could join to receive weekly updates, but also post to other members for information about partnerships, publications, upcoming events and much more. In 2013 ENCATC posted over **400** such **updates** through its 8 Google Group discussion forums counting over **790 followers**. Learn more about each ENCATC Thematic Area:

- [Creative Industries & Art Management](#) // [Google Group](#)
- [Understanding Heritage](#) // [Google Group](#)
- [Monitors of Culture](#) // [Google Group](#)
- [Museums in Europe](#) // [Google Group](#)
- [Europe International](#) // [Google Group](#)
- [Urban Management and cultural policy of city](#) // [Google Group](#)
- [Arts and Health](#) // [Google Group](#)
- [Performing Arts Management](#) // [Google Group](#)

### Videos




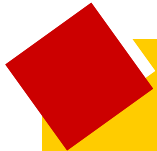
From interviews, to speeches and award ceremonies, ENCATC videos are meant to be a unique teaching tool. They raise interesting questions and bring debates and new perspectives as they are unfolding in the field of cultural management and policy.

Video access is possible via the [ENCATC YouTube Channel](#).

## > How does ENCATC transfer knowledge to its members, followers and wider public interested in our work?



ACTIVITY IMPLEMENTED IN 2013	DETAILS
<p><b>ENCATC Journal of Cultural Management and Policy</b></p> 	<p>In 2013, ENCATC published one issue of its annual Journal of Cultural Management and Policy. With the 3<sup>rd</sup> Volume, ENCATC continued once more to stimulate the debate on the topics of cultural management and cultural policy among academics, researchers, educators, policy makers, cultural managers and artists. The Journal is a unique platform for multidisciplinary debate and offering new perspectives aiming to connect theory and practice in the realm of the cultural sector.</p> <p>Volume 3, Issue 1 included seven articles covering cultural management and policy issues coming from Brazil, France, Serbia, the United Kingdom and the United States.</p> <p>Access <a href="#">all issues</a> of the ENCATC Journal of Cultural Management and Policy.</p>
<p><b>Online Bibliography Databases</b></p> 	<p>In order to provide ENCATC members and followers with the latest resources relevant to arts and cultural management and cultural policy, in 2013, ENCATC continued to expand its online <b>bibliography databases</b> with a combined total of 1,318 publications and sources on:</p> <ul style="list-style-type: none"> <li>■ Arts &amp; Cultural Management</li> <li>■ Cultural Policy</li> <li>■ Culture in External Relations</li> </ul>
<p><b>ENCATC Library in Brussels</b></p> 	<p>The ENCATC library is located at the ENCATC Secretariat in Brussels and offers a unique collection of over <b>470 publications</b> covering a wide range of topics relevant to the field of arts and culture management and policy. Categories include: National and European Cultural Policy, Arts Management, European Capitals of Culture, Cultural Diplomacy, Cultural Indicators, Culture and Tourism and many more. Staff and students from higher education cultural management and cultural policy programmes may request access to the ENCATC library in Brussels.</p>



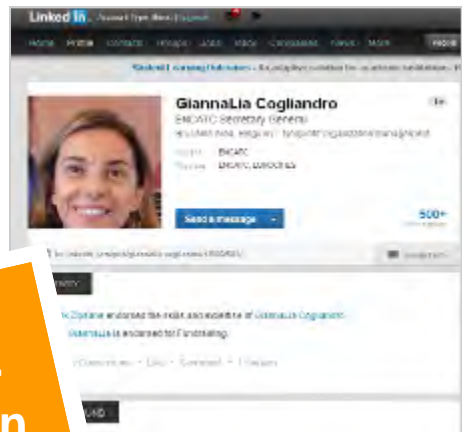
**> What happened on the Web?**  
In 2013 ENCATC used many online tools to communicate, valorise and disseminate information



**151,311  
page views  
in 2013**



**970 +  
Twitter  
followers**



**1200 +  
LinkedIn  
connections**

**2,200 +  
Facebook  
followers**



**10,397 +  
views on  
YouTube**



ENCATC is the leading **European network on Cultural Management and Cultural Policy Education**. It is an **independent membership organization** gathering over **100 higher education** institutions and cultural organization in over **40 countries**. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy in higher education and to create platforms of **discussion and exchange at the European and international level**.



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**ENCATC  
Place Flagey, 18  
B-1050 Brussels  
Belgium**

**Tel/Fax: +32.2.201.29.12**  
**[www.encatc.org](http://www.encatc.org)**