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FOREWORD

A word from ENCATC

Dear Members,

Dear Colleagues,

It is with great pleasure that we welcome you to Antwerp for the 21st ENCATC Annual Conference **“Rethinking Education on Arts and Cultural Management”**. Over the next three days from 5-7 November, hundreds of academics, researchers, professionals from the cultural and educational sector, arts-culture organisations, students, policy makers, artists and media from more than **51 countries** will come together to share expertise and experiences, to gain new knowledge, and enlarge their professional networks. This conference is also organised under UNESCO’s patronage in recognition of ENCATC as a valuable partner in the implementation of UNESCO’s priorities and in advancing the Organisation’s efforts in the area of culture.

The focus of this year’s Annual Conference stems from ENCATC’s wish to address for its part, the ongoing crisis that has left no country untouched. But as we are witnessing, a crisis that is prolonged and continues is in fact a mutation. Five major mutations are intertwined and visible at this time: a geopolitical mutation (emergence of Asia); economic (globalization), biological (genetic revolution), technological (digital revolution), and ecological (depletion of resources).

In this new context **education is faced with the challenge** to fulfil its mission adequately, but also to contribute to a **smart, sustainable and inclusive growth in Europe**. Digitalisation and globalisation are opening new market opportunities, in particular for universities, small businesses and cultural organizations.

Higher arts education institutions’ reform of study programmes should be based on a different philosophy of training: from traditional teacher-led approaches to more integrated approaches that take into account the actual reality of the profession where cultural operators are increasingly asked to engage in different professional tasks (“portfolio career”), or operate in a self-employed context.

The recent communication from the Commission **“Rethinking education: investing in skills for better socio-economic outcomes” published in November 2012 calls for creating new capabilities for this new scenario**: “The broad mission of education and training encompasses objectives such as active citizenship, personal development and well-being. While these go hand-in-hand with the need to upgrade skills for employability, against the backdrop of sluggish economic growth and a shrinking workforce due to demographic ageing, the most pressing challenge for Members States is to address the needs of the economy and focus on solutions to tackle fast-rising youth unemployment”.

In this new scenario, **how should education evolve? Which skills and expertise should education in the cultural management and policy field provide** for encouraging smart, sustainable and inclusive growth in Europe and beyond? **How could networks** in the field of culture and education **contribute to reform and modernisation of the educational system? How could networks also create capabilities** to stimulate the sector’s ability to innovate through the exploration of fresh and unconventional connections between the creative, business and academic spheres? These are just some of the questions that will be analysed and debated during this International Conference.

To debate these important issues the ENCATC Annual Conference will begin on 5 November with a keynote speech by **Jan Truszczyński**, Director General for Education, Training, Culture and Youth, European Commission who will present how European policy makers are rethinking higher education in these changing times.

In order to gather the reactions from academics and practitioners to this important European Communication, to be inspired by their vision on how to prepare the next generation of arts-cultural managers, and how to meet the needs of the arts-cultural market, ENCATC has organised a roundtable that will gather confirmed academics and cultural experts: **Milena Dragicevic Sesic**, University of Arts in Belgrade, **Fabio Donato**,

University of Ferrara, **Sue Kay**, Researcher and trainer, **Annick Schramme**, University of Antwerp / Antwerp Management School, and **Hans Waegel**, Rotterdam Philharmonic Orchestra.

To conclude this first day, the 10th **Cultural Policy Research Award Ceremony** will be held to promote and celebrate excellence and innovation for early career cultural policy researchers. One of the six CPRA finalists will be revealed by the international jury and be Awarded 10.000 EUR to carry out his or her winning research proposal. This moment will also be an opportunity to discover the new future outline of this prestigious Award after 2013.

On the second day, 6 November, to better understand the challenges faced by cultural leaders in their day to day management, we will discuss how to **rethink leadership** in arts and cultural management institutions. ENCATC has invited keynote speakers **Hilary S. Carty** from ICCE (Institute of Creative and Cultural Entrepreneurship) at Goldsmiths, University of London and **Serge Dorny**, General Director of the Lyon Opera to share their expertise and experiences in order to encourage thought and discussion.

Building on the success of previous conferences, the programme in Antwerp also includes the 4th **Annual ENCATC Research Session** which aims to share the latest trends and developments in arts -cultural management and policy research. Now in its 4th year, the Annual ENCATC Research Session clearly proves to be perceived internationally as an important gathering of established and emerging researchers from Europe and around the world. This year, 27 researchers from 17 countries were invited to present in Antwerp, chosen from over 50 submissions.

The afternoon programme will begin with the popular and interactive **Annual Cultural Seminars**, each to reflect on rethinking education within the framework of ENCATC's eight Thematic Areas. These seminars will also offer the participants the possibility to contribute to the work done by the Education & Learning Working Group of the Access to Culture Cultural Sector Platform in 2013. For this purpose the participants of the parallel seminars will also analyse and debate how it will be possible to empower individuals with the appropriate educational tools, skills and competencies, for their active cultural, political and economic participation in society in Europe and beyond.

Each seminar will be followed by a corresponding **study visit** to one of Antwerp's **flagship cultural institutions** to foster connections with the local cultural scene to learn from direct experiences of cultural operators. This will also be a unique opportunity for each Director of the visited cultural



organisations to present to the participants their educational programmes that promote access to culture.

The second day will conclude with a reception and a performance by a young local jazz artist.

Knowing the importance to share good practices, on the third and last day of the conference, ENCATC members and partners will present their ongoing projects. Afterwards, the reflection on competencies and skills will continue with a dynamic panel discussion on **“Which education for tomorrow’s cultural managers: Are skills and competencies enough?”** This final session of the ENCATC Annual Conference is also the concluding event of a 2-year project, **CREA.M (Creative Blended Mentoring for Cultural Managers)**, funded by the European Commission’s Leonardo da Vinci programme. Over the past two years, 8 partners have reflected on rethinking how to foster creativity and entrepreneurial skills for cultural managers based on the mapping of competencies needed in the cultural sector. After the panel, conference participants will learn about CREA.M’s project outcomes which serve as an inspiration to anyone looking to transform how they approach learning and professional development in the cultural sector.

This 3-day event has been made possible thanks to the generosity and unwavering commitment of our member and local organiser: **the University of Antwerp and the Antwerp School of Management**. In particular, our most sincere gratitude goes to Annick Schramme who has been essential in successfully leading the local team composed of Laila De Bruyne and a number of volunteers: Sarah Bonnarens, Jacob De Bruyne, Lennart Deroo, Hanne De Meyer, Evelien Dockx, Elien Forrier, Nicole Fux, Hadewych Hernalsteen, Jasmijn Lahaye, Danique Moonen, Laura Simons, Fien van Houtven, Valerie Vervoort, and Frieda Wyns.

ENCATC would also like to acknowledge with great respect and give thanks to the members of **Annual Conference's Scientific Committee** for their intellectual contribution to the programme: Blanka Chládková, Giannalia Cogliandro Beyens, Manuèle Debrinay-Rizos, Gerald Lidstone, Hans Mommaas, Cristina Ortega, Jaakko Pitkänen, Annick Schramme, and Katla Segers. Their continued commitment and contributions to the content design of this conference was essential for the realization of this event.

Our sincere gratitude goes to all the **keynote speakers** who kindly accepted to join us in Antwerp and share their expertise and knowledge with us: Hilary S. Carty from ICCE (Institute of Creative and Cultural Entrepreneurship) at Goldsmiths, University of London; Serge Dorny, General Director of the Lyon Opera; and Jan Truszczynski, Director General for Education, Training, Culture and Youth, European Commission.

ENCATC is also very grateful for the time, dedication and intellectual contribution of the **ENCATC Thematic Area chairs** who co-produced the 7 parallel cultural seminars and study visits. We also thank all the invited **cultural seminar experts** who have kindly accepted to share their knowledge and first-hand experiences during the seminars and study visits.

ENCATC wishes to deeply thank Jacques Bonniel, Giannalia Cogliandro, François Colbert, Fabio Donato, and Cristina Ortega Nuere for their support in the organisation of the **4th Annual ENCATC Research Session**, very efficiently coordinated by Elizabeth Darley.

We would like to thank our members and partners who will participate in the **Project Presentations** session on 7 November.

Our warm thanks also goes to the **CREA.M Creative Blended Mentoring for Cultural Managers** project partners who are contributing to different sessions of the ENCATC Annual Conference with their experience and knowledge of this unique project, to the final session on 7

November, and to the overall nourishment of the conference's debate on skills and competencies.

From the **ENCATC Brussels office**, ENCATC acknowledges Elizabeth Darley and Costanza Caffo for their professionalism and efficient support in the implementation of this major international event. Our recognition also goes to our trainees Alejandra Munguia Salazar and Carles Castellar for their enthusiasm and fresh energy in preparation of material for this conference.

This conference is made possible thanks to the support from the **European Commission's Culture Programme**. ENCATC is extremely grateful for the long-lasting recognition from the European Commission and we look forward to future synergies.

To celebrate the milestone of the **10th Cultural Policy Research Award**, ENCATC also thanks the kind generosity of the European Cultural Foundation, the funder of the Award in partnership with ENCATC.

We believe this Reader and the **conference outcomes** will help all participants to better **understand challenges** of education and training in the arts-cultural sector. Furthermore, this is an important opportunity to contribute to the **debate and collect opinions and concrete ideas** from our members and main stakeholders attending this event about two key questions: "*How should education evolve in the field of arts and cultural management for today's varied and unpredictable career paths?*" and "*How could we efficiently prepare the next generation of arts-cultural managers to meet the needs of the arts-cultural market?*"

Our hope is that this event will also actively contribute to the flourish of new synergies and projects among the many participants present in Antwerp.

Cristina Ortega Nuere
ENCATC President

GiannaLia Cogliandro Beyens
ENCATC Secretary General

25 October 2013



A WARM WELCOME

from the University of Antwerp

Dear ENCATC members and Participants,
Welcome to Antwerp!

The Faculty of Applied Economics of the University of Antwerp is thrilled to co-host the 21st International ENCATC Conference on the education of Arts and Cultural Management.

We have a firm commitment to arts management education and research, and we recognize the vital role that expert management of arts and cultural organizations has on society. We are proud of the Master in Cultural Management. Over the years, it has produced competent people who combine solid business knowledge with a passion for and understanding of the unique management challenges inherent in arts institutions and in cultural and creative industries. For the individual creative entrepreneur the Antwerp Management School started a new education program called 'creative jumpers' to develop the entrepreneurial and managerial skills and knowledge among these creatives.

Antwerp's dynamic arts and cultural scene reflects the long cultural tradition of the city and the vibrant

creativity today: from the new heritage museums, called the MAS and the Red Star Line, to the Royal Opera House and our fashion designers. Experience the energy yourself!

We are honored to have the world's scientific leaders in arts and cultural management education with us in Antwerp.

Prof. dr. Rudy Martens
Dean of the Faculty of Applied Economics

Prof. dr. Annick Schramme
Coordinator of the Master in Cultural Management University of Antwerp / Antwerp Management School



A WARM WELCOME

from the Flemish Minister for Culture

Dear Conference Participants,

Welcome to the ENCATC conference that will take place at the University of Antwerp! As the Flemish Minister for Culture, I gladly support research in the management of Arts and Culture and education in cultural management. Although interest in the management of Arts and Culture has been growing since the last decade of the 20th century, there is still a lot of work to do. For example, despite numerous efforts, cultural participation hasn't grown in the last ten years in Flanders. It remains an important challenge for cultural organisations to find and to broaden their public. How can marketing & promotion ameliorate this? How can we reach the many different (sub)cultures in our society?

Aside from the audience, the organisations must also pay attention to the artist. His position has become more shaky in a world with great expectations and growing competition. Especially in financially difficult times, cultural organisations must not only manage their activities efficiently but they also need to be creative in finding different

resources. Therefore they need certain competences & entrepreneurial skills (in human resources, marketing, accountancy,...) which haven't always been the first priority. But these competences are usually latent in the organisations and can easily be triggered and valorised.

In a globalised world, these challenges also create new opportunities. As policy makers, we invest in the cultural and creative industries, based on the insight that the cultural and creative industries – aside from the important inherent value they have – are dynamic sources of innovation, growth and structural change in the so-called new economy. The United Nations' Creative Economy Report 2010 shows that the export of creative products and services has more than doubled between 2002 and 2008. In Flanders the creative industries embody this important evolution. Researchers from the Antwerp Management School calculated that the creative industries in Flanders represent - with 24 billion euro - 3% of the Flemish GDP (Gross Domestic Product), which is in line with the evolution at European level.

Another important evolution that affects the organisation and management of the cultural and creative sector is worldwide digitization. New business models are emerging and the relations between the creator, the producer, the distributor and the consumer are rapidly changing. Last but not least management of cultural and creative organisations should take the train of sustainability, a cause widely supported throughout the cultural sector.

The international network of ENCATC is in a key position to develop answers to the above-mentioned challenges for the education in cultural management in Europe. Over three days, academics and PhD students will present their research about cultural management. They will also, together with professionals and policy makers, rethink the competences that are needed

for the education in cultural management at the University of Antwerp.

The output from the 21st ENCATC conference will, I am sure, make a valuable contribution to our understanding of the meaning, function and impact of the management of the Arts and Culture. I wish you a most interesting conference.

*Joke Schauvliege
Flemish Minister for Culture*



A WARM WELCOME *from the Deputy Mayor for Culture and Economy of the city of Antwerp*

Dear Conference Participants,

Welcome to the city of Antwerp for the ENCATC conference!

We are very glad and proud to host the 21st edition of this important international network on education in the management of the Arts and Culture.

Antwerp is a city with a world port and has a long cultural tradition. Culture and Economy have always gone hand in hand in our city. The most inspiring example is undoubtedly Rubens. He was not just an entrepreneur but a diplomat as well. He travelled all over Europe. He was not only the Spanish king's favourite painter but also the favourite of Catherine de' Medici in Paris. You don't have to be an entrepreneur to understand that this position offers interesting prospects. That arts and trade sought each other out is shown by the fact that as early as 1531 the first Stock Exchange ever was built in Antwerp. It was an absolute trendsetter when it came to its organization and operation and was used as a model for the London Exchange in 1571, the Frankfurt Exchange in 1588 and the Amsterdam Exchange in 1608. Antwerp became a place where the art trade flourished. At that time Antwerp had even more painters than bakers within its walls. The demand for paintings was greater than that for bread.

As the Deputy Mayor for Culture and Economy of the city of Antwerp, I want to build on this tradition of cultural entrepreneurship and I want to promote it among creatives and cultural organizations. Certainly in a context of diminishing public spending, globalization, digitization and important

changes in cultural needs and consumption by our citizens, novice cultural managers are faced with distinct challenges and opportunities. With the project 'Antwerp powered by creatives', we want to stimulate the networking between creative people and entrepreneurs to create new opportunities for both. With the Master in Cultural Management at the University of Antwerp and the new master class Creative Jumpers at the Antwerp Management School we have also a unique selling position in higher education in Flanders. These programs want to develop the entrepreneurial and management skills of creative people or of people who are not artists perhaps but want to work in this fascinating world. Also ENCATC has an important role to play in bridging the gap between culture, economy and policy in an European context. In the future the exchange of knowledge and experiences about cultural management within Europe will be crucial. It will put arts and culture in Europe on a higher level. This conference is not only an opportunity to deepen academic research and to rethink education programs in this field but can also be very inspiring for the practitioners of cultural management. This interaction and cross fertilization is, I think, very important. I wish you a very interesting and inspiring stay in Antwerp.

*Philip Heylen
Deputy Mayor for Culture
and Economy of the city of
Antwerp*



SPECIAL GUEST

Cathy Berx, Governor of the Province of Antwerp



Cathy Berx obtained her Master of Laws in 1993 and worked from then on as an assistant at the University of Antwerp. From 1997 until 2004 she was a researcher for CEDER (Study Service of Christian Democratic Party). In 1998 she became Doctor of Laws and in 2000 she started teaching at the U.A.

From 2001 until 2007 she was vice-chairman of the Social Service Department in Antwerp. And from 2003 until 2008 she was vice-chairman of the Christian Democratic Party. She joined the Flemish Parliament in 2004 until April 2008. And from 2007 until 2008 she was a member of the Antwerp City Council.

During the difficult discussions in order to get a new government at the end of 2007, Cathy Berx was a top staff member of Yves Leterme, who later became Prime Minister of Belgium. Since May 2008 she is the governor of the province of Antwerp and chairman of the Institute of Tropical Medicine Antwerp (ITG).

SCIENTIFIC COMMITTEE

The 2013 Scientific Committee of the 21st ENCATC Annual Conference was appointed to define the structure and themes of the conference, selects speakers and facilitators, defines the cultural programme and study visits. Some of its members were also involved in the review of the abstracts and papers submitted to the 4th Annual ENCATC Research Session.

CHAIR OF THE SCIENTIFIC COMMITTEE

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

MEMBERS OF THE SCIENTIFIC COMMITTEE

Blanka Chládková

Janacek Academy of Music and Performing Arts in Brno, Czech Republic

Giannalia Cogliandro Beyens

ENCATC Secretary General

Fabio Donato

University of Ferrara, Italy

Manuèle Debrinay-Rizos

Ensatt- Ecole Nationale Supérieure des Arts et Techniques du Théâtre, France

Gerald Lidstone

Goldsmiths, University of London, United Kingdom

Hans Mommaas

University of Antwerp, Belgium

Jaakko Pitkänen

Mikkeli University of Applied Sciences, Finland

Annick Schramme

University of Antwerp, Belgium

Katla Segers

University of Antwerp, Belgium

PROGRAMME

DAY 1

TUESDAY, 5 November 2013

Venue: 'Hof van Liere'
City Campus University of Antwerp
Prinsstraat 13- 2000 Antwerp

Registration open all day

14:30 – 15:00

Official opening of the ENCATC Annual Conference

Cathy Berx, Governor, Province of Antwerp, Belgium
Cristina Ortega Nuere, ENCATC President
Johan Meeusen, Vice Rector, University of Antwerp, Belgium
Annick Schramme, Professor, University of Antwerp / Antwerp Management School, Belgium

15:00 – 15:45

PLENARY SESSION I:

“Rethinking education in changing times: opening up higher education to the world and investing in transversal skills for today’s varied and unpredictable career paths”

Introduction to the speaker and moderation of the first session:
GiannaLia Cogliandro Beyens, ENCATC Secretary General

Keynote:

Jan Truszczyński, Director General for Education, Training, Culture and Youth, European Commission

Questions and Answers with the public

16:00 – 17:30

Round table:

“Rethinking education in changing times: preparing the next generation of arts-cultural managers to meet the needs of the arts-cultural market”

Moderator:

Annick Schramme, Professor, University of Antwerp / Antwerp Management School, Belgium

Panelists:

Hans Waege, Managing Director, Rotterdam Philharmonic Orchestra, Netherlands

Sue Kay, Freelance cultural sector consultant, researcher and trainer, UK

Milena Dragicevic Sesic, Professor, University of Arts Belgrade, Serbia

Fabio Donato, Professor, University of Ferrara, Italy

Questions and Answers with the public

18:00 – 19:30

Cultural Policy Research Award Ceremony

In the presence of:

Lluís Bonet, CPRA President

Cristina Ortega Nuere, ENCATC President

Mats Rolén, Riksbankens Jubiluemsfond, Sweden

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

Katherine Watson, Director, European Cultural Foundation

19:30

Reception and artistic programme

DAY 2

WEDNESDAY, 6 November 2013

Venue: University of Antwerp
R-Building – City Campus
Lange Winkelstraat 9
2000 Antwerp

09:00 – 10:30

PLENARY SESSION II:

“Rethinking leadership in the cultural and creative sectors”

Introduction of the speakers and moderation of the session:
Dirk De Corte, Professor, University of Antwerp, Belgium

Keynotes:

Hilary S. Carty, Independent coach and consultant in association with ICCE, Goldsmiths, University of London, UK

Serge Dorny, General Director, Lyon Opera, France

Questions and Answers with the public

11:00 – 13:00

IN PARALLEL: RESEARCH SESSION (See page 13)

15:00 – 16:30

IN PARALLEL: SEMINARS (In different locations, see pages 15-19)

SEMINAR 1: “Rethinking education in Cultural External Relations - Cultural Diplomacy programmes: competencies and skills required for future managers”

Keynote address and moderator:

Gerald Lidstone, Professor, Goldsmiths University of London, UK

Panel discussion and questions

Panelists:

Monika Mokre, Lecturer, Institute of Cultural Management and Cultural Studies, Austria

Gaëtan Poelman, Director International Affairs, Department of Culture, Youth, Sport and Media, Flemish Government, Belgium

Charles-Etienne Lagasse, President, EUNIC Global

SEMINAR 2: “Rethinking cultural evaluation: going beyond the GDP”

Moderator:

Cristina Ortega Nuere, Professor, University of Deusto, Spain

Panelists:

Jean-Philippe Gammel, Assistant to the Deputy Director-General, Joint Research Centre, European Commission

Ion Gil Fuentetaja, Researcher, CICTOURGUNE, Cooperative Research Centre in Tourism, Spain

SEMINAR 3: “Rethinking education in Museums and Heritage programmes: competencies and skills required for future managers”

Keynote address:

Claire Giraud-Labelte, Professor, Université Catholique de l'Ouest, France

Panel discussion and questions

Moderator:

Cecile Doustaly, Professor, Université de Cergy-Pontoise, France

Panelists:

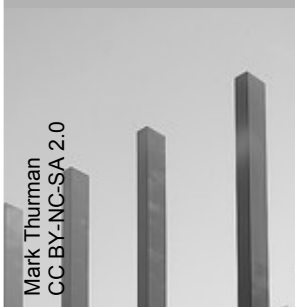
Tuuli Rajavuori, Project Coordinator, Finnish Museums Association, Finland

Cristina Da Milano, President, ECCOM, Italy

Isabelle Vanhoonacker, Head of the Public services department, Royal Museums of Fine Arts, Belgium



LadWai Kevin
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Digital cat
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SEMINAR 4: “Rethinking education in Culture & Creative Industries programmes: competencies and skills required for future managers”

Keynote address:

Siân Prime, Lecturer, Goldsmiths University of London, UK

Panel discussion and questions

Moderator:

Lidia Varbanova, Research Associate, David O’Brien Centre for Sustainable Enterprise, Canada

Panelists:

Dan J. Martin, Professor, Carnegie Mellon University, USA

Lluís Bonet, Professor, University of Barcelona, Spain

SEMINAR 5: “Rethinking education in Performing Arts programmes: competencies and skills required for future managers”

Keynote address:

Alan Salzenstein, President, Association of Arts Administration Educators (AAAE), USA

Panel discussion and questions

Moderators:

Blanka Chladkova, Professor, Janacek Academy of Music and Performing Arts, Czech Republic

Svetlana Waradzinova, Professor, Academy of Performing Arts in Bratislava, Slovakia

Panelists:

Jerry C Y Liu, Professor, National Taiwan University of Arts, Taiwan

Nelly Van der Geest, Lecturer, University of the Arts Utrecht, Netherlands

Krystian Lada, Director of Dramaturgy, Publications and Cultural Development; Associate Artistic Director, Théâtre Royal de la Monnaie/De Munt, Belgium

Sanja Petričić, Professor, University Singidunum, Serbia

SEMINAR 6: “Rethinking education in Cultural and Sustainable Development programmes: competencies and skills required for future managers”

Keynote address and moderator:

Pascale Bonniel Chalier, Founder, La Terre est ronde, France

Panel discussion and questions

Panelists:

Eric Corijn, Professor, Free University of Brussels, Belgium

Karla Cristina Nunes Penna, Professor, Federal University of Pernambuco, Brazil

Bruno Verbergt, Associate Professor, University of Antwerp, Belgium

SEMINAR 7: “Rethinking education in Arts and Health - How to transform culture into wellbeing and employment: competencies and skills required for future managers”

Keynote address:

Jenny Elliot, Chief Executive Officer, Arts Care, UK

Panel discussion and questions

Moderator:

Pia Strandman, Senior Lecturer, Helsinki Metropolia University of Applied Sciences, Finland

Panelists:

Jurn Verschraegen, Director, Expertisecentrum Dementie Vlaanderen, Belgium

Pier Luigi Sacco, Professor, IULM University, Italy

IN PARALLEL: STUDY VISITS

Dinner and Cultural Programme (Amuz: Kammenstraat 81, 2000 Antwerp)



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Gerard Stolk CC BY-NC 2.0



Gisela Giardino CC BY-SA 2.0

16:30 – 17:30

19:00

DAY 3

THURSDAY, 7 November 2013

Venue: Grauwzusters - Chapel
Lange Sint Annastraat 7
2000 Antwerp

09:00 – 10:30

ENCATC General Assembly & Board Elections

10:30 – 11:00

PLENARY SESSION III

Projects presentations from members & partners

Moderator:

Annick Schramme, Professor, University of Antwerp / Antwerp Management School, Belgium

Panelists:

Cultural policy profiles in Asia

Valentina Riccardi, Programme Manager, Asia Europe Foundation

Towards an Asia Pacific network for Culture Education and Research

Audrey Wong Wai Yen, Lecturer, LASALLE College of the Arts, member ANCER, Singapore

Social protection for professionals that work on a project basis

Sarah de Heusch Ribassin, Project Officer, SMartBe, Belgium

Mapping of Cultural resources of 7 Ukrainian cities

Nataliya Volchenko, Deputy Head, Youth Unit of Artists at the NGO "KATKA", Ukraine

Eastern Partnership Culture Programme on designing and implementing Cultural Policy Exchange Workshops for the cultural operators from the six EaP countries

Tetiana Biletska, Capacity Building Expert RMCB Unit of the Eastern Partnership Culture Programme, Germany and Ukraine

The European Theatre Project "Erasmus Scene": Erasmus cultural networking

Anna Mari, Project Manager, Theatre Company CRIT, Spain

European Access to Culture Platform

Miguel Ángel Martin Ramos, Spokesperson of the Access to Culture Platform; Delegate of the European Academy of Yuste Foundation, Spain

11:00 – 13:30

PLENARY SESSION IV

"Which education for tomorrow's cultural managers: are skills and competencies enough?" (CREA.M Final Conference)

This session is the concluding event of the 2-year project funded by the European Commission's Leonardo da Vinci Programme. During the project's lifespan, 8 partners worked jointly together to develop a mentoring programme to foster creativity and entrepreneurial skills for cultural managers based on the mapping of competencies needed in the cultural sector.

Welcome by **GiannaLia Cogliandro Beyens**, ENCATC Secretary General

Moderator:

Gerald Lidstone, Goldsmiths, University of London, UK

Round table panelists:

Lotta Lekvall, Director, Nätverkstan, Sweden

Cristina Ortega Nuere, Professor, University of Deusto, Spain

Ann Branch, Head of Unit DG EAC, European Commission

Lidia Varbanova, Research Associate, David O'Brien Centre for Sustainable Enterprise, Canada

Presentation: Rethinking the keys for success: CREA.M Creative Blended Mentoring for Cultural Managers

Giulia Fiaccarini & Antonia Silvaggi, Project Managers, Luigi Sturzo Institute, Italy

Snapshot: How can I get inspired by creative blended mentoring?

Adrian De La Court, Lecturer, Goldsmiths, University of London, UK

Questions and Answers with the public

13:30

Glass of wine

KEYNOTE SPEAKERS



Keynote Speaker on Rethinking Education: Jan Truszczyński - Director General for Education, Training, Culture and Youth, European Commission - Tuesday, 5 Nov. (15:00 – 15:30)

Jan Truszczyński has been Director-General of the European Commission's Directorate-General for Education and Culture since May 2010, when he came from the position as Deputy Director-General in the same Directorate-General. He joined the European Commission in January 2007, when he was appointed Deputy Director-General for Enlargement, with responsibility for enlargement strategy and communication. From 2001 to 2005 Mr. Truszczyński worked in the Polish Ministry of Foreign Affairs, first Undersecretary of State, then Secretary of State. In this capacity, he was Poland's chief negotiator during its EU accession negotiations. Prior to that, Mr. Truszczyński was Ambassador of Poland to the EU in Brussels from 1996 to 2001.



Keynote Speaker on Rethinking Leadership: Hilary Carty - Independent coach and consultant in association with ICCE, Goldsmiths, University of London, UK - Wednesday, 6 Nov. (9:00 – 10:30)

Hilary Carty is an independent coach and consultant specialising in leadership development, management and organisational change. Current contracts include the curriculum development of an MA in Cultural leadership for the National Institute of Dramatic Arts, Australia; Industry Lead for Access and Diversity at the King's Cultural Institute, King's College, London; and the development and delivery of the Learning Networks Action Learning programme for the British Film Institute. Prior to working independently, Hilary was the Director of the Cultural Leadership Programme, a £22m government investment in excellence in leadership across the UK cultural and creative industries which is

acknowledged to have raised the sectors' leadership capacity, facilitated diverse leadership practice and personnel, and delivered increased economic benefits for cultural sector leaders and organisations. Hilary's career demonstrates a successful record of senior level management experience in the arts, cultural and creative industries including Director, London (Arts) at Arts Council England, with responsibility for overseeing the development of arts programmes and funded organisations, as well as leading the Regional Arts Plan for London and steering the Council's work on the Olympic Games and Paralympic Games. This followed her role as Director, Culture and Education at London 2012, where she delivered the inception and planning of the cultural and education programmes as part of London's successful Olympic bid. Hilary holds an MBA (1994) from the University of Westminster; is a qualified coach (2009) with the Chartered Institute of Personnel and Development; and a qualified Organisation Development Consultant with the NTL Institute of Applied Sciences, UK (2011). She is also a Visiting Professor at Kufstein University, Austria, lecturing in Leadership and the Creative Industries. In recognition of her contribution to the arts, culture and the development of work-based learning, Hilary has been awarded Honorary Doctorates from De Montfort (2001) and Middlesex Universities (2009) and Honorary Fellowship of Goldsmith's University of London (2012).



Keynote Speaker: Serge Dorny, General Director, Lyon Opera, France - Wednesday, 6 Nov. (9:00 – 10:30)

Born in Belgium in 1962, Serge Dorny studied history of art, archaeology, musicology, press and communication at the University of Ghent, while simultaneously studying at the Music Conservatory. He worked for several years as music dramaturge under Gerard Mortier at the Théâtre de la Monnaie in Brussels, and subsequently moved to the Flanders Festival. In 1989 he became Artistic Director of the Festival. Under his direction it gained its renowned reputation as one of Europe's most outstanding Festivals. In 1996, he took up the position of Chief Executive and Artistic Director of the London Philharmonic Orchestra. Under his guidance the Orchestra developed into a flexible, versatile and dynamic force while still maintaining the high artistic standards for which it has always been renowned. The financial

burdens which beset the Orchestra on his arrival were lifted and by the end of 2003 the LPO had the best attendance record of any UK based orchestra. Since 2003, he is General Director and Artistic Director of the Lyon National Opera House. In 2008 he received an honorary doctorate from the Université du Québec à Montréal (UQAM), Canada and in April 2012 he was awarded with the prestigious 'Knight of the Legion of Honour' (France). In 2013 he was awarded with the 'Order of the Crown' (Belgium). In addition to these activities he participates as a jury member in several international music competitions, Bamberg & Helsinki (Conductors), Monte-Carlo (Piano), Queen Elizabeth Competition in Brussels (Singing). He is also a board member of the Orchestre Français des Jeunes, Conservatoire national supérieur de musique et danse de Lyon, the Queen Elizabeth Competition and CERN Cultural Commission for the Arts (CERN is the European organisation for nuclear research). Since 2008 he lectures at the post-graduate Master's program EMAA (Executive Master in Arts Administration) at the University of Zurich, preparing leaders for the arts industry. Amongst his publications is *L'opéra, l'avenir d'un passé* (with Johan Thielemans, Brussels, 1990).

RESEARCH SESSION

4th Annual ENCATC Research Session - Wednesday, 6 Nov. (11:00 – 13:00)

The 4th Annual ENCATC Research Session was initiated in 2010 as a means to further stimulate and encourage research in the cultural sector. The Session provides the opportunity for international renowned and emerging researchers to present their latest papers to an international audience attending the ENCATC Annual Conference. Following the successful Research Sessions in Brussels, Helsinki and London, the 4th Annual Research Session will welcome 27 researchers divided into 6 parallel sessions.

PARALLEL SESSION 1A

Chair: Cristina Ortega, Professor, University of Deusto, Spain

Still a Hot Potato or a Thirty-Year Old Theme Remains a Key Topic

Irene Alperyte, Vilnius Academy of Arts, Lithuania

The Journey not the Arrival Matters: Developing Intercultural Awareness and Communication Skills in Tourism Education

Ana Gonçalves, Estoril Higher Institute for Tourism and Hotel Studies (ESHTE), Centre for Geographical Studies, Institute of Geography and Spatial Planning, University of Lisbon – Tourism, Culture and Space (TERRiTUR) research group, Portugal

Higher Education in the Arts and Cultural Management Field in Europe - Effects of the Bologna Process and Possible Developments Towards the Joint Higher Education Area

Kristina Kuznetsova-Bogdanovits, Cultural Management and Humanities department - Estonian Academy of Music and Theatre, Estonia

'Real' or 'symbolic' capacitating? Issues framing methodologies for preservation education training in developing countries

Karla Nunes Penna, Centre for Advanced Studies in Integrated Conservation, Brazil; Curtin University of Australia

José Hernando Torres Flechas, Universidad Colegio Mayor de Cundinamarca, Columbia

The promotion of digital skills for the enjoyment of culture: the new challenges of literacy

Ana Viñals Blanco, Institute of Leisure Studies at the University of Deusto (Bilbao), Spain

PARALLEL SESSION 2B

Chair: Jacques Bonniel, Professor, University Lyon II, France

Integrating diversity into Cultural management and policy education

Brea M. Heidelberg, Department of Fine Arts - Rider University, USA

Culture Education Leaders' Competencies. 2013 National Research Project in 48 Cities in Poland

Marcin Poprawski, ROK AMU Culture Observatory, Adam Mickiewicz University of Poznan, Poland

Cultural Management Education for Community Development

Nataliya Volchenko, Youth Unit of artists at the NGO "KATKA", Ukraine

Just climbing over the school wall. Why cultural institutions do or do not collaborate with schools on arts and cultural education (ACE)

Lode Vermeersch, University of Leuven, Belgium

What is the Value of the Publishing Industry and Educational Forms in the Information Era?

Yuching Lee, Peking University Beijing, China

PARALLEL SESSION 3C

Chair: Fabio Donato, Professor, University of Ferrara, Italy

Cultural institutions and contents' communication: An analysis of the archetypical models of institutional web communication of museums

Ion Gil Fuentetaja, Centre for Cooperative Research in Tourism – CICTourGUNE, Spain

Democratization or else vulgarization of cultural capital? The role of social networks in theater's audience behavior

Carmela Milano, Solvay Brussels School of Economics and Management, Belgium

Leadership: why are we turning to artists for inspiration?

Malgorzata Sternal, Academy of Music, Poland

Corporate foundations between entrepreneurial patronage and CSR strategy in Italy

Salvatore Russo, Ca' Foscari University Venice, Italy

Cultural heritage as a Strategic Resource for Sustainable Development in Rural Cultural Landscapes: The Case of Throne of Solomon in Iran

Anahita Lohrasbi, University of Ferrara, Italy

PARALLEL SESSION 4D

Chair: Lluís Bonet, Professor, University of Barcelona, Spain

ReOrienting Euro-Asian Cultural Dialogues: A Critical Reflection of European Influences on Research and Education of Cultural Policy in Taiwan (and East Asia)

Jerry C Y Liu, Graduate School of Arts Management and Cultural Policy - National Taiwan University of Arts, Taiwan

Pest Control: Training the Abilities of Environment Observation and Assessment of Artists-to-be

Elona Lubyté, Department of UNESCO Cultural Management and Cultural Policy Vilnius Academy of Art, Lithuania

Does actor participation influence the political definition of culture?

Lisa Marx, Department of political science and international relations, University of Geneva, Switzerland

A Balance of Power? Locating and analysing cultural governance using new institutionalism

Kate Mattocks, City University London, UK

PARALLEL SESSION 5E

Chair: Alan Salzenstein, Professor, DePaul University, USA

Creative industries: Reality and potential in Japan

Kiyoshi Takeuchi, National Graduate Institute for Policy Studies, Japan

Cultural entrepreneurship: Minimal size; maximal Return On Investment The contribution of the creative Industries in times of crises

Ruben Jacobs, Utrecht University of the Arts, The Netherlands

A Dialectical Thinking of Symbolic Economy and Creative Management

Li-Min Lin, Peking University Beijing China

The role of identity in performing arts co-operatives: an analysis in terms of proximity

Valérie Ballereau, Burgundy School of Business, France

Christine Sinapi, ESSEC Business School, France

PARALLEL SESSION 6F

Chair: Milena Sestic, Professor, University of Arts Belgrade, Serbia

Stakeholders involvement in cultural district: a multiple case study analysis in the south Italy

Manuela Barreca, Università della Svizzera Italiana, Switzerland

Culture as a part of city's strategy for local development: lessons from the case of Cursive Boutaric in Dijon-France

Edwin Juno Delgado, Burgundy School of Business, France

EU and Global Governance: International Cooperation for the Integration of Culture in Sustainable Development

Maryam Rashidi, Research School of Humanities & the Arts - Australian National University, Australia

Towards Urban Art Economy: how flagship art-based initiatives start the engine of the city after the transformation of de-industrialised

Renfeng Ke, Taipei Art Economy Research Centre, Taiwan Art Gallery Association, Taiwan

SEMINARS & STUDY VISITS



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ENCATC's Annual Conference programme (pages 8-11) will be offering **seven parallel cultural seminars**. These seminars are co-produced by the ENCATC Thematic Area chairs.

Well known international professionals and experts from top cultural institutions from across Europe, Brazil, Canada, Taiwan, and the United States will be on hand to share their knowledge and expertise with seminar participants.

These seminars provide participants with the possibility to contribute to the work done by the **Education & Learning Working Group*** of the **Access to Culture Cultural Sector Platform** in 2013. For this purpose the participants of the parallel seminars will also analyse and debate how it will be possible to empower individuals with the appropriate educational tools, skills and competencies, for their active cultural, political and economic participation in society in Europe and beyond.

Each seminar also includes a corresponding study visit to one of Antwerp's cultural flagship

institutions. These visits are a prime opportunity to gather fresh perspective and ideas from local cultural operators, expand horizons, deepen knowledge and build professional networks. Directors of the visited cultural organisations will also present to the participants their educational programmes that promote access to culture.

The ENCATC Thematic Areas were set up in 2007. They are a space for specialized knowledge in specific fields of Culture and External Relations – Diplomacy, Heritage, Museums, Performing arts, Arts and Wellbeing, Creative Industries, Cultural Data and Urban Management. They are intended to Share experiences - Enhance collaboration - Keep in touch with peers - Aid research - Make new contacts - Keep up to date with advancements in the field - Announce events. Each ENCATC Thematic Area is chaired by an ENCATC member. Thematic Area **members total over 700** academics, researchers, cultural operators, policy makers, artists and students who receive weekly updates from ENCATC and communicate through Google Groups and dedicated blogs.

SEMINAR 1 // Wednesday, 6 Nov. (15:00 – 16:30)

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

Venue: Vrijdagmarkt 22-23, 2000 Antwerp

There is a 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

ACCESS TO CULTURE



A fundamental right of all citizens

*The Access to Culture Learning Education & Learning Working Group Lifelong learning can broaden perspectives in situations where learning seems no longer a possibility but where cultural activities can still open access to participation. We need more people, organisations and institutions to be aware of the potential for lifelong learning opportunities through cultural engagement. By developing and using this potential, culture contributes to the shaping of sustainable citizenship. www.access-to-culture.eu

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.



General Uloombric
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SEMINAR 1 STUDY VISIT: Museum Plantin-Moretus Wednesday, 6 Nov. (16:30 – 17:30)

Venue: Vrijdagmarkt 22-23, 2000 Antwerp

It is just as if after 440 years the working day is about to begin for the type founders, compositors, 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. Feast your eyes on the home of the Plantin and Moretus families! Stroll through the drawing rooms, soaking up the atmosphere of life in Antwerp in the sixteenth and seventeenth centuries and

admiring the impressive art collection which includes portraits by Peter Paul Rubens. Continue on your way through the rarefied libraries lined with the breathtaking 30,000 old editions that make up the Moretusses' collection. Marvel at the magnificent manuscripts and some of the finest examples of European typography.

SEMINAR 2 // Wednesday, 6 Nov. (15:00 – 16:30) *Rethinking cultural evaluation: going beyond the GDP*

Venue: Hanzestedenplaats 1, 2000 Antwerp

This seminar wishes to continue 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 recognized 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 will provide 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.



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SEMINAR 2 STUDY VISIT: Museum Aan de Stroom Wednesday, 6 Nov. (16:30 – 17:30)

Venue: Museum Aan de Stroom , Hanzestedenplaats 1, 2000 Antwerp

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. It 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-m² mosaic entitled 'Dead Skull' by Luc Tuymans, his first public work to be permanently on display.

SEMINAR 3 // Wednesday, 6 Nov. (15:00 – 16:30)

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

Venue: University of Antwerp, Prinstraat 13, 2000 Antwerp, Room A108

The mutation in the field of museums and heritage in a moving context itself 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 a technology always innovating, fundraising and partnerships, marketing, design and management of meaningful projects. Which skills and expertise should education provide to face this challenge? On what basis should we build consistent profiles that can adapt to the needs of the sector and help to draw careers without ever forgetting the mission of service to the public of museums and heritage? How could cultural managers, professionals and stakeholders in the field become more involved in defining what skills are needed?



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SEMINAR 3 STUDY VISIT: Rockox House Museum Wednesday, 6 Nov. (16:30 – 17:30)

Venue: Rockox House Museum, Keizerstraat 10, 2000 Antwerp

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 17th 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. The museum opens up its collection and its garden for the enjoyment of a broad and diverse, local, regional and indeed international public.

SEMINAR 4 // Wednesday, 6 Nov. (15:00 – 16:30)

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

Venue: University of Antwerp, Room E122, Kleine Kauwenberg, 2000 Antwerp

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 will explore these questions and will hear from experts and stakeholders in CCI with the ultimate goal to advance the debate on these issues.



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SEMINAR 4 STUDY VISIT: MOMU Fashion Museum Wednesday, 6 Nov. (16:30 – 17:30)

Venue: Nationalestraat 28, 2000 Antwerp

The Fashion Museum is sheltered in the ModeNatie in the Nationalestraat. 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 19th 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.

SEMINAR 5 // Wednesday, 6 Nov. (15:00 – 16:30)

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

Venue: Het Toneelhuis, Komedielaats 18, 2000 Antwerp

The main topic to be discussed during this year's Performing Arts Thematic Area Seminar will focus 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. We want 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. But also – educating the future leaders what it means to be a leader oneself, so this seminar also aims to focus on the process of building up leadership competencies of (future) teachers in the performing arts field.



SEMINAR 5 STUDY VISIT: Het Toneelhuis Wednesday, 6 Nov. (16:30 – 17:30)

Venue: Het Toneelhuis, Komedielaats 18, 2000 Antwerp

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. Toneelhuis aspires to be the hallmark of artistic excellence both nationally and internationally. Though at the centre of the performing arts scene institutionally, it is 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.

SEMINAR 6 // Wednesday, 6 Nov. (15:00 – 16:30)

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

Venue: De Kathedraal, Groenplaats 21, 2000 Antwerp

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, how do 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?



SEMINAR 6 STUDY VISIT: De Kathedraal Wednesday, 6 Nov. (16:30 – 17:30)

Venue: De Kathedraal, Groenplaats 21, 2000 Antwerp

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. This is 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.

SEMINAR 7 // Wednesday, 6 Nov. (15:00 – 16:30)

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

Venue: Ballet van Vlaanderen, Westkaai 16, 2000 Antwerp

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 is very diverse one hand in 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 in the skills and competencies needed in Arts and Health is mapped. From arts/cultural manager's point of view, the challenges in financial management and entrepreneurship are a part of the arts and health project development. The topical questions are: Which skills and competencies an arts/cultural manager will need to work within Arts and Health? What is his/her role in the field? What are the needs for research in the field from arts/cultural managers' point of view? As seen in the piloted arts and health projects a central need is to find ways to enhance creative ideas into sustainable practices and entrepreneurship. When turning the pilot into innovation with a more sustainable status along with new employment we need to focus on financing models, client basis and value chain of production as well as the service development.



SEMINAR 7 STUDY VISIT: Red Star Line Museum Wednesday, 6 Nov. (16:30 – 17:30)

Venue: Red Star Line Museum, Montevideostraat 2, 2000 Antwerp

Did you know Albert Einstein was among the 2.5 million passengers, mostly migrants, who took the Red Star Line's ocean liners from Belgium to America between 1873 and 1934? The Red Star Line Museum invites visitors on an eventful journey in the footsteps of emigrants. Become acquainted with the passengers and accompany them on their trip from their native village to Antwerp. The ocean steamers of the Red Star Line are docked on the quay ready to depart for the New World and learn exciting and personal stories.

The museum opened his doors on 28 September 2013, after a restoration period of three years. The local and historic story of the buildings and the Red Star Line shipping company are linked with the universal theme of human mobility in the draft proposal Red Star Line, People on the Move.

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SPEAKERS



Irena Alperyte - Vilnius Academy of Arts, Lithuania

Irena Alperyte is currently Associate Professor at the UNESCO Cultural Management and Cultural Policy Chair of Vilnius Academy of Arts, Lithuania. She is also an Associate Professor at the Lithuanian Academy of Theatre and Music. Irena is a member of Lithuanian Marketing Association (LiMA). Formerly, she worked as Associate Professor at the Department of International Economics and Management at Vilnius Gediminas Technical University. She started her teaching career in 1990. In 2004, she did an internship with the Instituto Politecnico de Braganca, Portugal. In 2001, she did her graduate scholarship with Bishop Grosseteste College (Lincoln, UK). From 1999 until 2003, Irena worked as Head of Public Relations Office for Vilnius Conservatory Music College (Lithuania). In summer 1998, she did an internship with the Consulate General of the Republic of Lithuania in New York,

USA. In the same year, she also assisted the Festival of Arts and Ideas, New Haven CT, USA. In 2009, Irena gained a PhD at Vilnius Gediminas Technical University. In 2001, she received Master's degree in Management of Artistic and Cultural Activities (Dijon). In 1998, she completed her MSc in Management at New York University, while in 1987, Irena graduated from Moscow State University of Culture and Arts.



Valérie Ballereau - Burgundy School of Business, France

Dr. Valérie Ballereau holds a PhD in Entrepreneurship and Small Business Management. After a two years new venture experience in Ireland, and few years as consultant in Paris, she has joined the Burgundy School of Business as Associate Professor of Entrepreneurship and Strategy. She has been head of the Management Department for 5 years, and she is actually coordinator of the Entrepreneurship and Small Business Management track, and of the Incubator of the School. Her research interests are dedicated to decisions of entrepreneurs, and Small Business managers in diverse contexts, included arts organizations.



Manuela Barreca - Institute of Economics, USI, Switzerland

Manuela Barreca is a PhD student and researcher in the Faculty of Economics at Università della Svizzera Italiana (USI, Lugano in Switzerland). Her research is in the field of cultural management; her main focus on how cultural and creative districts can be built regionally, based on devising different forms of networks connecting the multi-stakeholders involved in the process. She is a member of the research staff of IdEP (Institute of Economics, USI) working under the supervision of Professor Marco Meneguzzo in the public management area. She is a teaching assistant (Cultural Management, Management and innovation in Public Administration and non-profit), and contributes to various projects on territorial development based on the improvement of cultural and creative perspectives in Ticino and abroad. In particular, she has been involved in the "Puglia Sounds Monitoring", a one-year

project with the aim to analyse and map the current scenario of the music industry in the Apulia Region (Italy) and to highlight role and activities carried out by Puglia Sounds as part of a programme funded by the EU to promote the creation of a Regional Music System as a vehicle for the entire regional development. She has been a visiting PhD student at the Institute of Public Management and Territorial Governance (IMPGT) of the University of Aix Marseille, working on a project to set up Music System in Europe from different case studies established in Italy and France.



Tetiana Biletska - RMCB Unit of the Eastern Partnership Culture Programme, Germany & Ukraine

Tetiana Biletska (Ukraine/Germany) has worked in many management and policy development positions in Ukraine related to culture and arts such as the Mystetsky Arsenal, the EIDOS International Art Foundation and the Ministry of Culture and Tourism of Ukraine. Tetiana has also worked providing consultancy for large scale international cooperation projects including the Kyiv Initiative Regional Programme of the Council of Europe and EU-funded Eastern Partnership Culture Programme. She has over 18 years of professional experience in the sphere of strategies of public administration in the cultural sector; public relations; corporative affairs in multicultural environment; methodology, management and administration of educational, cultural and social projects. Special area of Tetiana's recent

professional interests is development of professional/civil society networks at the level of 'Greater Europe' and wide range of issues related to efficiency of reforms in post-Soviet and post-socialist countries. At the present occupation as the Capacity Building Expert of the RMCB Unit of the Eastern Partnership Culture Programme, she is responsible for design of capacity building activities at the regional level and country specific technical assistance addressing such issues as policy reforms, networking, advocacy and promotion of cooperation between public and independent cultural actors of the Eastern Partnership countries and with the EU Member States.



Lluís Bonet - University of Barcelona, Spain

Lluís Bonet is President of the Jury of the European Cultural Policy Research Award (CPRA). He has been President of ENCATC, the leading European Network on Cultural Management and Cultural Policy education, Vice-President of Abacus (the largest Spanish Cooperative Corporation on education and culture), Vice-President of the Association of Arts Administration Educators (AAAE) and Board member of the Association of Cultural Economics International (ACEI). He has been a research fellow at the Massachusetts Institute of Technology, invited professor at the University of Montpellier, and guest lecturer in over forty different countries. His main fields of research are cultural economics, arts management and cultural policies. Winner of the 2002 CAC Research Award with "The Audiovisual Industry facing the digital age", he has published a large number of articles and books on the political, managerial and economic dimension of the cultural sector.



Jacques Bonniel - University Lyon II, France

Jacques Bonniel is Maître de Conférences in Sociology at the University Lumière LYON2 France. He is also director of a post-grad (master) in cultural project management ("Développement culturel et direction de Projet/ Management of Cultural Projects") at the same University and co-organizer of a post-grad "Cultural management and policies in the Balkans" with the University of Arts in Belgrade (Milena Dragicevic-Sesic) and the University of Grenoble II (Philippe Teillet). He conducts research for different regional and national departments, mainly about cultural policies and published books, articles and research reports about subjects in the field of culture. He also participates to various national or regional working groups about these subjects. Jacques Bonniel was Dean of Faculty of Anthropology and Sociology (University of Lyon) from 1995 to 2005 and is involved in

ENCATC since the beginning in Warsaw in 1992. He was Vice-President of University LYON2 in charge of training programs from 2008 to 2012.



Pascale Bonniel Chalier - La Terre est ronde, France

Pascale Bonniel Chalier created and hosts within the University Lumière Lyon 2, the Master 2 Professional Development of Artistic and Cultural Projects International. She teaches cultural policy in many institutions of higher education, conducts research and diagnostics for territories and develops actions for different European cultural networks and international organizations. She studied at the Institute of European Studies at Paris 8 University and completed her thesis on "The European-proof construction of cultures: the conditions for Community cultural policy." She also did her graduate studies in business administration and finance at the Conférence des Grandes Ecoles, Graduate School of Commerce of Clermont-Ferrand and has a degree in European Studies and Management and Business Administration. She has served as a Deputy Mayor of a big city, as a delegate to events and cultural activities for seven years. She is an expert in networks and European programs,

sustainable development and intercultural dialogue, and Agenda 21 for culture. She has designed and implemented the strategy of continuing vocational training of ARSEC - Agence Rhône-Alpes services cultural enterprises, research studies on the action of governments, local authorities and social partners, and feasibility studies and development advice for cultural operators.



Ann Branch - European Commission

Ann Branch works for the European Commission and is responsible for the coordination of the European Union's new "Erasmus+" programme for education, training, youth and sport which will help millions of young people, teachers and trainers to benefit from a mobility stint in another EU country in order to improve their skills, employability and intercultural abilities. Until June 2013 she was in charge for over five years of the EU's Culture Programme, preparation of the Creative Europe programme, the European Capitals of Culture and various other European cultural initiatives. Since she joined the EU institutions in 1999, she also worked in the fields of employment and social affairs. Prior to joining the European Institutions she worked in the private sector for representative business organisations, particularly in the field of employment and social affairs. She has British/Finnish dual nationality and holds a BA degree from the University of Newcastle upon Tyne, a Master of

Philosophy from Oxford University, and a diploma from the Institut d'Etudes Politiques in Paris. She has published various academic articles on European industrial relations and social dialogue.



Blanka Chládková - Janacek Academy of Music and Performing Arts, Czech Republic

Blanka Chládková is lecturer of Theatre Management Department, Theatre Faculty, Janacek Academy of Music and Performing Arts in Brno (DIFA JAMU), Czech Republic. She specialises in culture policy, strategy management, quality management, research methodology, festival and event management. She is constantly looking for the answer to the question about the role of an art manager in the artistic team and hopes that new established ENCATC Thematic Area "Performing Arts Management" could help to answer it. Blanka Chládková is vice-dean for development and external relations of DIFA JAMU since her

nomination in 2008. She is involved in ESF (Operational Programme Education for Competitiveness) development projects also as a member of the arbitration. She represents her faculty in international networks ENCATC, ELIA as well as in the representative body of the Czech higher education institutions Council of Higher Education Institutions.



GiannaLia Cogliandro Beyens - ENCATC

GiannaLia Cogliandro Beyens joined ENCATC, the European network dealing with Arts-Culture Education & Research in 2003 with the assignment to manage and expand a growing network of over 100 members in 40 countries. GiannaLia is also administrator of the Thomassen mobility programme and serves on several boards. In 2010 she was elected member of the Advisory group of the European Platform Access to Culture. Former Policy Officer of the Cultural Forum of EUROCITIES, the network of major European cities, she successfully designed and coordinated within this prestigious organization several transnational projects in the field of culture. Earlier, she was appointed Secretary General of the Association of the European Cities of Culture of the year 2000 set up in 1996 by the European Commission. Journalist since 1993, she was Press & PR Officer for the N.A.T.O organization in Rome. For the European Commission she wrote 10 reports on social

European policy and a major study on the European Cities of Culture for the year 2000. In 2013 she joined the team of experts nominated by the University of Liverpool to finalize on behalf of the European Parliament a research study on "The Status of the European Capital of Culture – Long Term Effects". Educated at the University "La Sapienza" in Rome, GiannaLia holds a Degree in Political Sciences - International relations, a M.A. in European & International Career Studies and a M.A. in European Constitution. GiannaLia was trained for six months at the European Commission and at the Italian Institute for Foreign Trade, ICE, (European Affairs Department) in Brussels.



Eric Corijn - Free University of Brussels, Belgium

Dr. Eric Corin is Professor of Social and Cultural Geography at the Free University of Brussels and Teacher at the Master in Tourism at University of Leuven (Belgium). He is also the co-director of POLIS, a joint masters degree in European Urban Cultures of the universities of Brussels (VUB), Tilburg (UvT), Manchester (MMU) and Helsinki(UADH) and of "4Cities", a UNICA-Euromaster in Urban Studies with the uni-versities of Brussels, Vienna, Kopenhagen and Madrid. Formerly he has also taught at the universities of Deusto (Bilbao-Spain), Tilburg (The Netherlands), Antwerp (Belgium), Vesalius College-Brussels (Belgium), at the Catedra Unesco de Politiques Culturals I Cooperacio at the University of Girona (Spain). He has diplomas in Zoology, Philosophy and Science Dynamics from the universities of Ghent and Brussels (Belgium), has done his postgraduate studies in Futures Research (Utrecht and Amsterdam, The Netherlands) Psychoanalysis (Ghent) Sculpture and

in Monumental Arts (RHOK, Brussels) PhD in the Social Sciences (Tilburg University, The Netherlands). Prof. Dr. Eric Corijn is also author of over 200 publications on a wide range of subjects.



Cristina Da Milano - ECCOM, Italy

After a degree in Archaeology (University of Rome), she has been awarded the Diploma of Fine and Decorative Arts from Antiquity to 1450 (Royal Society of Arts, London), an MA in Museum Studies (Department of Museum Studies, University of Leicester); and an MA in Technological Instruments for the Economic Evaluation of Cultural and Environmental Heritage (University of Ferrara). She is a researcher in the field of museum education and communication, with specific regard to the issue of culture as a means of social integration, a subject on which she has published several papers. Since 1996 she is member of ECCOM (European Centre for Cultural Organisation and Management) and in 2010 she became its president. As a member of ECCOM, she was part of several research projects at the national and international levels on the social role of museums and of lifelong learning processes within museums. She has also managed many European funded projects within the

framework of the Lifelong Learning Programme 2007-2013 such as "LLML-Lifelong Museum Learning" (2005-2006), "VoCH-Volunteers for Cultural Heritage" (2007-2009); "Museum education for young people" (2007-2009); "ITEMS-Innovative technologies for European Museum Strategies" (2010-2012); "MuseumMediators" (2012-2014); "DIAMOND-Dialoguing Museum for a New Cultural Democracy" (2012-2014); "Open All Areas" (2012-2014), as well as in the Culture 2007-2013 funded project "She-Culture" (2013-2015). She also lectures in many post-graduate courses and Masters.



Dirk De Corte - University of Antwerp, Belgium

Dirk De Corte started a fourteen year long spell in banking with Bank van Breda, continuing his career with BNP Paris and ING, prior to being managing director of NTGent, one of Belgium's larger theatre companies. He is Associate Professor Arts Management at the University of Antwerp and Vesalius College Brussels. As Managing Partner of ImproveMenT, Dirk designed and delivered several customized 'action learning' programmes, aimed at the development of strategy and leadership for large corporations, profit as well as not for profit. He is a frequent speaker on a variety of subjects (finance, the arts, entrepreneurship, management) at national and international fora and acts as an advisor to both governmental as well as private institutions and corporations.



Sarah de Heusch Ribassin - SMartBe, Belgium

Sarah de Heusch Ribassin studied Social Sciences at the Université Libre de Bruxelles and obtained a master degree in 2005. The following three years she worked for UNICA (the Network of Universities of Capitals of Europe) as the assistant of the Secretary General. In that period she also danced, co-founded and was a member of the board of the Transe-nDance dance company. In September 2008 she started working for SMartBe as a sociologist (cowrote: Les services à La Production Artistique en Région Wallonne (2009), articles in L'artiste et ses intermédiaires and L'artiste, un entrepreneur?). Since 2009, she is project officer for the SMartBe international relations team (SMartEu). She participated to the European Commission's OMC on artists and cultural professionals mobility (2009-2010) and the European Conveyed expert group on Mobility Information Standards (2011). She works in collaboration with different European networks amongst which ENCATC, CAE and Pour La Solidarité. She takes part and organises various conferences, develops projects and partnerships with various associations both at national and European level, active in the field of culture and social economy. She is active in developing advocacy lines and actions at European level for the SMartEu network.



Adrian De La Court - Goldsmiths, University of London, United Kingdom

Adrian is currently MA Lecturer in Creative and Cultural Entrepreneurship, at the Institute of Creative and Cultural Entrepreneurship, Goldsmiths, University of London. He is also the Director of SYNAPSE, a programme delivered through ICCE and Goldsmiths to develop and encourage entrepreneurial and creative thinking in students, practitioners and industry specialists. Adrian originally trained as a fine artist and contemporary dancer, and has developed a strong portfolio career in the creative industries. He initially worked as a professional dancer and performer, touring nationally, including work for The Featherstonehaughs, Josef Nadje, The People Show, Billy Cowie, Divas Dance Company the BBC and many independent companies. In addition to his performance work, Adrian gained commissions for his environmental visual art in Sussex. Adrian formed the first of a number of his visual performance and dance theatre companies in 1998, and has won

choreographic commissions from South East Dance and the Brighton Festival 2009. His work was part of the first season held at the re-developed Corn Exchange in Brighton. He received the only Millennium Award given to a dance artist in South East England. As a critical practitioner, Adrian has worked as a lecturer at many universities and colleges most recently leaving the post of Head of Physical Theatre, Contemporary Dance and Outdoor & Site Specific Performance courses at Northbrook College (university of Brighton) to join ICCE as Lecturer in Creative and Cultural Entrepreneurship. Adrian has worked for the Cultural Enterprise Office, Glasgow as an Advisor, and was commissioned to write some of their first factsheets on planning and financial management for cultural entrepreneurs. Adrian is also a life coach (Trained through CTI) and still works as a freelance arts consultant, development advisor, director and choreographer and visual artist. Adrian has been a freelance arts consultant and trainer for many years, with many clients including: Scottish Enterprise, NESTA, Business Link and Artworks MK, University of Bedfordshire and The Southern Theatre Arts Centre.



Fabio Donato - University of Ferrara, Italy

Fabio Donato, Ph. D. in Business Economics at the University of Pisa in 1997, is Professor of Business Economics at the University of Ferrara, where he is currently Lecturer in Management of Cultural Organizations. He is Director of the Doctoral School in Societal Sciences and Humanities, and Director of the MuSeC - Master in Cultural Management at the University of Ferrara. Since 2009 he has been a member of the ENCATC Board. His research in the field of cultural management has been presented in several seminars and conferences in Europe, Asia, the USA. He has published more than 30 articles and books on the subject of Cultural Management and has taught Cultural Management in many Ph.D courses and International Masters both in Italy and Europe. Since 2013 he is the Italian Representative of the Horizon 2020 Committee - SC6 Europe in a changing world: inclusive, innovative and reflective societies.



Cécile Doustaly - University of Cergy-Pontoise, France

Senior Lecturer at the University of Cergy-Pontoise, Cécile Doustaly is a member of the CICC (Comparative Research on Culture, Civilisations and Identities) which gathers history and Foreign Studies scholars and is a member of the Laboratory of Excellence on Material Heritage (Labex Patrima) with Heritage Sciences labs and cultural institutions like the Louvre and the Château de Versailles. She is project leader on a series of training and research programmes trying to bridge the gap between Heritage Science, Cultural Policies and Tourism professionals. She studied at the University of la Sorbonne Nouvelle where she was granted a Research and Teaching Fellowship and completed her PhD "Public Support for the Arts in England from the mid 19th century to the end of the 1960s: from the Democratization of the Arts to Cultural Democracy ?" (2007). Her research now centres on

comparative arts and heritage policies and management using pluridisciplinary methods (political science, sociology, history, geography) and currently focuses on the legacy of New Labour arts and heritage policies in the light of other models of support in the world, and on tensions between heritage, development and tourism. In 2011, she organized the international conference, "The Arts in Times of Crisis" and in 2013 the conference "Heritage, Cities, and Sustainable Development" (France-Stanford grant for collaborative projects).



Milena Dragičević Šešić - University of Arts Belgrade, Serbia

Director of UNESCO Chair in Cultural Policy and Management University of Arts Belgrade, professor (Cultural Policy and Cultural Management, Cultural studies, Media studies) at Faculty of Drama Arts; Former President of the University of Arts in Belgrade; Former Director of the Institute for the Theater, Film, Radio and Television. Member of the Orientation Board of the European Diploma in Cultural Project Management (Marcel Hicter Foundation, Brussels); Guest lecturer: Moscow School of Social and Economic Sciences, Utrecht School of the Arts, CEU Budapest, I.E.P. Grenoble, Lyon II, Jagiellonian University Krakow, Music Academy Tallinn, University for Culture Vilnius, etc. She has published 15 books and more than 100 essays. Among them: Art management in turbulent times; Culture: management, animation, marketing; Intercultural mediation in the Balkans; Art and

Alternative; Horizons of reading; Neofolk culture etc. Editor of book serial and of several academic reviews. Translated in 17 languages. Expert, consultant in cultural policy and management for the European Cultural Foundation, Council of Europe, UNESCO, Pro Helvetia, British Council, etc. Realized and developed more than 80 projects in cultural policy and management (policy trainings, strategic management analysis and planning, capacity building trainings etc.) in South East Europe but also in Belgium, France, Finland, Mongolia, Kazakhstan, Russia, Latvia, Lithuania, Egypt, India and Cambodia. Cultural activist, founder of Balkan Cultural Policy and Management Educational Platform.



Jenny Elliott - Arts Care, United Kingdom

Jenny Elliott has been working in the field of Arts in Health and Education for over twenty years. She is currently Chief Executive and Artistic Director of Arts Care, Northern Ireland's leading Arts in Health Charity developing authentic cultural environments for healthcare staff, students, visitors and patients within a wide range of healthcare services. She also continues to work as a Laban contemporary dance artist and choreographer in Healthcare and Education. Jenny has developed a dance-based framework of cultural management practice and critical inquiry that evolves from personal and professional creativity. She completed her PhD in 2008 researching the impact of a Dance Programme on men with enduring brain injury and the staff who cared for them. She is artistic director of two integrated dance and disability Dance Companies, Orbit Dance and Company Maine and an Older People's

Dance Company, The Black Widows whose dancers range from 85-95 years old and live with older age conditions such as dementia. Jenny in 2013 initiated and directed an Older People's Health and Well-Being Arts Festival "Here & Now." The festival was delivered across Northern Ireland and will be delivered for the next three years increasing access to the arts for older well people and older people living with the challenges of older age. Jenny also directs and designs bespoke Arts in Health Education Programmes/Modules for arts students, medical students, nurse students and healthcare professionals creating critical creative space to enhance professional healthcare and medical practice.



Giulia Fiaccarini - Luigi Sturzo Institute, Italy

Giulia Fiaccarini holds a Degree in Communication Sciences from the University of Bologna, majoring in Semiotics, and a Master's Degree in Management for the Performing Arts at SDA Bocconi (Milan). Giulia has extensive experience in design and management of transnational projects in the fields of cultural cooperation and lifelong learning. She has collaborated as an external consultant with Italian and foreign institutions such as: Cinecittà Holding, the Italian Cultural Institute in New York, the Italian Ministry of Economic Development and Istituto Luigi Sturzo. She is now project manager of CREAM, an EU funded project that covers the areas of innovative VET for cultural management and key competencies for the sector. She is the co-founder of Melting Pro, a cultural organisation for which she is now researching audience development and public engagement strategies for the arts.



Jean-Philippe Gammel European Commission

Jean-Philippe Gammel is currently the Assistant to the Deputy Director-General - Joint Research Centre at the European Commission. Previously he was a Policy officer at the European Commission's DG Education and Culture/ He was also a visiting lecturer at Institut d'Etudes Politiques - Strasbourg, Centre Européen Universitaire - Nancy, University of Metz in France and a consultant on policy development and international cooperation and Administrator / Head of Projects and the Council of Europe .



Ion Gil Fuentetaja - Centre for Cooperative Research in Tourism, CICtourGUNE, Spain

Ion Gil holds a PhD with a European Mention achieved with his thesis "Knowledge-based society and Innovation in the new cultural spaces: An approach from the case of the digitized museums". He obtained the Summa Cum Laude mark for this doctoral thesis. Previously, he obtained the grade of History – Cultural Heritage at the Faculty of Humanities of the University of Deusto – San Sebastian in 2003 and, a year later, finished a Master of Arts in Euroculture at the same university. From 2003, he worked as a member of the research team of the University of Deusto – San Sebastian eK+i, Culture, Development and

Innovation in Europe. He obtained a Marie Curie Early Stage Fellowship of the European Union in 2007 and moved to the Museology Laboratory of the University of the Aegean in Mytilene (Greece), where he worked within the framework of the European network CHIRON – Cultural Heritage Informatics Oriented Network on a research project on the use of web technologies for the diffusion of cultural contents of the museums and the utilization of these resources by virtual visitors. Additionally, the General Directorate of Research and Technology of the Greek Government granted him another economic fund to continue with his research. He joined CICTourGUNE on 2011. His research area is focused on the implementation of technologies in the cultural sector, as well as on the analysis of users' behaviour on technological environments. He has taken part in several national and international conferences. He is also the managing editor of the tourGUNE Journal of Tourism and Human Mobility.



Claire Giraud-Labate - UCO, France

Art historian and lecturer at the Catholic University of the West (Angers, France), Professor Claire Giraud-Labate is an ENCATC Ambassador, member and chair of the ENCATC Thematic Area "Understanding Heritage". From 2004 to 2011 she led a Master's in cultural management that combined cultural heritage and performing arts management. She was also behind the creation of the "Trans Europe Express" project, an initiative supporting student mobility and professionalization of careers in partnership with ENCATC (four editions from 2009 to 2012). Her outstanding academic career, teaching and research have been enriched by many experiences in the field as a consultant: studies on heritage and its promotion, training sessions for adults working in the fields of culture, tourism and development local. European at heart, she encourages an intersectoral and multidisciplinary approach to heritage and has participated in several Council of Europe focus groups. She

adopts the same approach in her research which is devoted mainly to the cultural milieu of the nineteenth century (travelers, artists, scholars, etc.). Professor Giraud-Labate's particular interest in river heritage management and promotion derives from her close collaborations with UNESCO (Loire, Niger, etc..).



Ana Gonçalves - Estoril Higher Institute for Tourism and Hotel Studies (ESHTE), Portugal

Ana Gonçalves is a Lecturer in English Language and Culture at the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE), Portugal, since 2004, and a Senior Researcher in the Tourism, Culture and Space (TERRITUR) research group at the Centre for Geographical Studies of the Institute for Geography and Spatial Planning, University of Lisbon. Her academic background was undertaken at the Faculty of Letters, University of Lisbon between 1998 and 2013. In 2002 she completed a 4-year Degree in English and French Studies and in 2006 her Masters' Degree in English Studies, with a dissertation entitled "Up the Bay, Down the Docks": A Cultural Analysis of Street Life Representations in Butetown/Tiger Bay, where she analysed written and visual representations of Butetown/Tiger Bay, a

multiethnic community in Cardiff's docklands before these were subjected to an intense revitalising process. In 2013 she was awarded a European PhD in Literary and Cultural Studies, Specialisation in English Studies (in partnership with the Cardiff School of Creative and Cultural Industries - CSCCI, University of Glamorgan, Wales, UK) and her research focused on the cultural and social transformation of Cardiff, the capital of Wales, in the last decades, with a thesis entitled Cardiff, A Worldly City: The Cultural and Social Reinvention of a European Capital. She has presented various papers at international conferences and seminars and published several articles on different aspects concerning the city of Cardiff, its cultural development and multiethnic background, as well as some other presentations in her field of work – tourism. Her main research interests include cultural studies, urban sociology and cultural geography, tourism, leisure, and consumption. (For more detailed information, please visit <http://esh.te.academia.edu/AnaGoncalves>).



Brea M. Heidelberg - Rider University, USA

Dr. Brea M. Heidelberg is Assistant Professor and Internship Coordinator at Rider University where she teaches undergraduate courses in Arts Administration and Cultural Policy. Her research interests include Arts Administration Education, Cultural Policy and Diplomacy, and Human Resources Issues in Nonprofit Arts Management. Her current projects include an investigation of the professionalization of State Arts Agency Executive Directors as well as an investigation of the evolution of arts criticism. Dr. Heidelberg also acts as a consultant for Nonprofit Arts Organizations, dealing with issues including membership, board development, and succession planning. In addition to teaching and scholarly pursuits, Dr. Heidelberg is also a choreographer. She is currently developing a piece to be performed by the Rider Dance Ensemble.



Ruben Jacobs - Utrecht University of the Arts, The Netherlands

Ruben Jacobs (1984) is a lecturer in cultural sociology and ethnographic research at the faculty of Arts & Economics of the Utrecht University of the Arts. Currently he is working on a book about the position of the artist in our contemporary culture of authenticity, which is going to be published in the summer of 2014. He holds a MA degree in Arts Management (HKU) and MSc in Cultural sociology (University of Amsterdam).



Edwin Juno-Delgado - Burgundy School of Business, France

Edwin Juno-Delgado was born in 1964. He's a Peruvian and French jurist specialist in cultural law and regulations. He is graduated from Burgundy University and holds a PhD in International Public Law. He has joined the Burgundy school of business as professor of law, responsible of the Culture and Creative Industries Management master. His research interests are dedicated to "Legal framework of cultural organizations", "International Comparative Law in Culture", "Mass Cultural topics", "Cultural economics" and "Copy right and cultural consumption".



Sue Kay - Freelance cultural sector consultant, researcher and trainer, United Kingdom

Sue Kay has over thirty years' experience in arts management and cultural administration - within arts organisations, funding bodies, development agencies and higher education. With a background in performing arts, she has worked as a producer, programmer, venue manager, planner, funder, project coordinator, and subject director/senior lecturer in cultural management. Her most recent substantive post (Executive Director of the Cultural Consortium for South West England) enabled her to focus on regional cultural development, networking, capacity building, advocacy, facilitation and research. She has a particular interest in teaching and learning, cross-sectoral working, organisational development and cultural leadership, and is currently completing a doctorate at the University of Exeter.

Formerly a UK board member of the European Network of Cultural Administration Training Centres, she teaches abroad on a regular basis, particularly in Central and Eastern Europe and the Nordic Baltic countries.



Renfeng Ke - Taipei Art Economy Research Centre, Taiwan Art Gallery Association, Taiwan

Renfeng Ke was born in Taipei in 1978 and graduated in Urban Design from the Chinese Culture University in 2000 and holds an MA degree in Enterprise and Management for Creative Arts from the University of Arts London. She is now taking Executive MBA course in the college of management at the National Taiwan Normal University. She currently works as Researcher and Head of Industrial Environment & Trends Group at the Taipei Art Economy Research Centre, Taiwan Art Gallery Association which organises the annual events such as Art Taipei and the Art Taipei Forum.



Kristina Kuznetsova-Bogdanovits - Estonian Academy of Music and Theatre (EAMT), Estonia

Kristina Kuznetsova-Bogdanovits is working at the Estonian Academy of Music and Theatre (EAMT) in the Cultural Management joint MA programme, which she is also a graduate of. Her main responsibilities are coordination and development of the programme, writing and managing EU-funded development and research projects. For example in 2013 EAMT received an Erasmus LLP grant for the project Managing Art Projects with Societal Impact (MAPSI) with partners from Finland, Estonia and Basque Country. In addition, Kristina is conducting seminars on entrepreneurial thinking and attitude for the creative fields' students. Her own research interests lie in the field of social impact of arts and culture on the audiences and societies at large. As well as ways of reinforcing these impacts by applying

more experiential (constructivist) approach in the creation of artistic experience by the artist as well as the manager. She is currently in the process of writing a doctoral proposal for Sibelius Academy doctoral school.



Krystian Lada - La Monnaie / De Munt, Belgium

Krystian Lada is an opera dramaturge, librettist and curator. Currently he works at La Monnaie/De Munt in Brussels as the director of dramaturgy, publications and education, and the artistic adjunct of the house. He spent several years working for Polish television networks and media production houses as a copywriter, creative director and director then studied dramaturgy and followed a research program in literary studies at the University of Amsterdam. He collaborated as a dramaturge with De Nederlandse Opera, Grand Theatre-National Opera in Warsaw, Nationale Reisopera, Kameroperahuis, Nederlands Theater Festival, International Choreographic Arts Centre in Amsterdam and the experimental opera lab Studio Minailo among others. His libretti were presented at the Opera Days in Rotterdam and Stadsfestival Zwolle. Krystian initiated and curated several events in Amsterdam, such as the European Opera Days in the Netherlands, the creative activism and professional

empowerment program Fringe Fuel for the Amsterdam Fringe Festival, and the United States of Opera – a research and expertise platform for opera professionals concerned with the form and function of opera in contemporary society. He coordinated international cultural projects for the Goethe-Institut and the Embassy of the Federal Republic of Germany in Warsaw. Stimulating profound encounters between practitioners across various professional sectors; empowering and leading international teams of creative professionals; actively exploring new models for opera engagement with society; bringing opera to the contemporary artistic and cultural context is what drives Krystian in his day-to-day work between opera and creative activism.



Charles-Etienne Lagasse - EUNIC Global

Charles-Etienne Lagasse is currently the president of EUNIC Global. He received his doctorate in law from the Université catholique de Louvain (1970). From 1970 to 1975, he was a researcher at the National Fund for Scientific Research in Belgium. Following from 1976 to 1982 he was a member of the Communauté Française de la Culture de l'Agglomération in Brussels. Other career accomplishments include Director Cabinet Secretary for culture in Belgium (1977-1980), Professor of Constitutional law at ICHEC (Brussels, 1978), Director Administrator of the Commissariat International Relations of the French-speaking community (since 1982), Professor at the Institute for Higher Studies in Brussels (1999), member of the CA Palais Beaux Arts, Brussels (1996), Deputy president of Télé-Brussels (1999), Deputy general manager in WBI (Wallonie Bruxelles International),

the administration of foreign relations for the French-speaking Community, the Walloon Region and the French-speaking Commission of Brussels; responsible for bilateral relations and "strategic referent" for the French-speaking Community and the French-speaking Commission of Brussels (2009-2013).



Yu-Ching Lee - Peking University, Beijing, China

Yu-Ching, Lee is currently in the PhD Program, Cultural Industries, at Peking University, Beijing in China. She obtained her MA & BA in Graphic Communication of Arts, at the National Taiwan University of Arts, Taipei in Taiwan. Her fields of research include Cultural Industries, Publishing Industry, Graphic Communications Trends and Management, and Integration of Digital Media Applications. She has also been a research assistant in several projects: Mapping and Positioning the Competition Advantages of Macau's Cultural Industries, 2011; The Future of the Taiwanese Film industry After the WTO's ruling on the U.S.-China trade conflict (funded by Government Information Office, Taiwan), 2011; Customer Satisfaction Survey for Production and Services of Computer to Plate (CTP) in Taiwan, 2011; Taiwan National Park Heritages Digital Archive Project (funded by Construction and Planning Agency Ministry of the Interior, Taiwan), 2010.



Lotta Lekvall - Nätverkstan, Sweden

Lotta Lekvall is Director of Nätverkstan, a Cultural and Civil Society Organization based in Göteborg, Sweden. Nätverkstan provides services and projects within the small-scale cultural and civil society field, main focus is training and education, bookkeeping and subscription services, Medialab with a workshop area for artists and development projects. The organization run several international projects and workshops. Entrepreneurship within arts and culture and how viable art organizations can be built within this field has been a focus area for ten years and has resulted in several reports and documentations, the most well-known in Sweden being "Den ofrivillige företagaren" (The Reluctant Entrepreneur) together with co-writer David Karlsson. She has been active in several focus and reference groups in this area and together with the team of Nätverkstan developed and run new educational ideas, such as the International Project Management Programme,

Globalverkstan; the two-year programme Project Management within Culture, Kulturverkstan; as well as the latest together with the University of Göteborg and the Academy of Music and Drama on "The Art of living on Art". Since start, Nätverkstan has been active on the international scene, invited to several conferences, seminars and discussions, but mainly running projects and workshops in countries like Georgia, Kenya, India and others. Lotta Lekvall is a Boardmember of Innovatum AB and in The Royal Swedish Opera. She has former positions as a Boardmember in The Arts Grants Committee in Sweden, the European network Encatc, and a member of the Swedish Council of Cultural and Creative Industries under the Ministry of Culture and Ministry of Enterprise, Energy and Communication between 2010–2012.

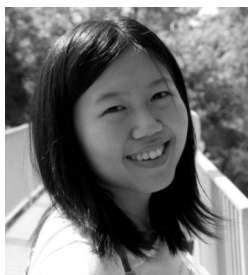


Gerald Lidstone - Goldsmiths, University of London, United Kingdom

Gerald Lidstone BA MA ATC Dr.h.c FRGS is the Director of the Institute for Creative and Cultural Entrepreneurship at Goldsmiths, University of London and founder of the MA Arts Administration and Cultural Policy and MA in Creative and Cultural Entrepreneurship programmes. After Art School he trained as a theatre and lighting designer subsequently managing and touring productions extensively in Eastern Europe and the USA. For the British Council and other agencies he has also taught Arts Management training courses including Cultural Policy, Arts Marketing, Arts Education, Fundraising, Copyright and Strategic Planning in over 20 countries. He has worked for fourteen years on behalf of The Ministry of Culture and Information in Viet Nam establishing Arts Management education in Hanoi University of Culture and with over 50 arts companies, funded by the Ford Foundation. He is co-author of a needs evaluation of Arts Management in Vietnam and

Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context he has also contributed a chapter on the evaluation of arts education projects to the ippr publication For Art's Sake? Society and the Arts in the 21st Century. He has undertaken an evaluation of the National Endowment for Science Technology and the Arts [NESTA], Creative Pioneer programme. He has recently completed a major research evaluation of a dance project for Sadler's Wells in the UK and was for ENCATC part of the UNESCO group working on 'Towards a New Cultural Policy Profile'. He has co-developed a new MA in Cultural and Creative Industries in Abu Dhabi HCT and has given keynote speeches at The 3rd and 5th Indonesia International Conference on Innovation, Entrepreneurship, &

Small Business and the second UNESCO World Conference on Education in Seoul. He has also recently initiated the first MA in Cultural Policy, relations Diplomacy in a UK university. For ENCATC recently he provided a speech for the closing ceremony of China/EU year in Beijing and was instrumental in creating the partner ANCER network in Singapore. He also initiated the ENCATC bibliography project. Gerald has been awarded honorary doctorates by Vysoka Skola Muzických Umeni v Bratislave in Slovakia, 2004 and by Hanoi University of Culture in 2009. He is currently deputy president of ENCATC and a chair of the ENCATC Thematic Area "Europe International".



Li-Min Lin - Peking University, Beijing, China

Ms. Lin has been working as dramaturge, puppeteer, and researcher. Her research interest centers on the performance industry and urban economic development in East Asia. She has participated in many research projects including "Macau project: Mapping and Positioning the Competitive Advantages of Macau's Cultural and Creative Industries," "Taiwan Shakespeare Database project," and "platform constructing for creative entrepreneurship in B2B service." Ms. Lin has published "An Assembly Line: Non-Profit Organization and Subsidization in NYC" (book chapter) and "Transformation in Chinese Theatre Works' The Legend of White Snake." She holds her MA in Theatre and Performance Studies, University of Maryland, College Park, USA and is currently Ph.D Candidate, Institute for Cultural Industries, at Peking University, Beijing in China.



Jerry C Y Liu - National Taiwan University of Arts, Taiwan

Jerry C Y Liu is an Associate Professor of Graduate School of Arts Management and Cultural Policy at the National Taiwan University of Arts. He received his PhD from The Nottingham Trent University in the UK in 2003. Liu teaches cultural policy studies, contemporary cultural theories, culture studies and world history of cultures at the undergraduate, postgraduate and doctoral levels. Since 2011, he has been the consultant member of the Special Unit for the Drafting of Culture Basic Law, and Culture and Arts Reward Act of Ministry of Culture in Taiwan. He is also the board member of Taiwan Association of Culture Law, and the editorial board member of the British journal History of Technology. Liu's recent publications include papers and book chapters on "Culture Basic Law: A Critical Reflection on the Academia's Participation in the Legislative Process" (2013),

"Sino-African Cultural Relations: Soft Power, Cultural Statecraft and International Cultural Governance" (2013), "The Strategy of City Cultural Governance: 2009 Kaohsiung World Games and the Glocalized City Cultural Images" (2012), "Discourses and Networks of Cultural Governance in Europe: A Critical Review" (2011) and "Unity vis-à-vis Diversity: The Cultural Logics of Chinese and European Cultural Strategies through Macro-History" (2009). He is also the author and editor of the newly published book, Global Cities, Cultural Governance and Cultural Strategies: Art-Cultural Events, Festivals and Cultural Images (2013, in Chinese). Liu is also the research project organizer for the New Taipei City and for the National Science Council in 2012. He is working on his new book, ReOrienting Cultural Policy and Cultural Governance: A Taiwanese Perspective. His current research focuses on cultural governance and cultural policy, the concept of cultural logic in modern Chinese and European history, as well as the interactivity between culture and political economy in international cultural relations.



Anahita Lohrasbi - University of Ferrara, Italy

Anahita Lohrasbi was born in Tehran, Iran and is currently a PhD student in Science and Technology for Archaeology and Cultural Heritage at the University of Ferrara in Italy. She obtained her MA in Conservation of Cultural and Historical Objects from Azad University in Tehran. Her current research area is concentrated on the valorization of cultural landscapes and its role in finding new ways towards local sustainable development which is being done in co-tutorship of Department of Humanities and Department of Economic and management of University of Ferrara.



Elona Lubyte - Vilnius Academy of Arts, Lithuania

Elona Lubyte (b. 1964, in Vilnius, Lithuania) is a professor at Vilnius Academy of Arts, UNESCO Chair for Culture Management and Culture Policy, and the curator of the Lithuanian contemporary sculpture collection in the Lithuanian Art Museum, as well as a member of AICA Lithuanian section. Upon the beginning of her career in 1987, after completing the Art History and Theory programme (Lithuanian State Art Institute, the Department of Art History), she worked as a curator of contemporary art exhibitions and an art critic. In 2000 she defended her PhD in Social Sciences ("The System of Contemporary Art and its Management"). Her managerial scope is national and international exhibition arrangement; besides, she writes about Lithuanian contemporary art and arts management, and participates in national and international conferences.



Anna Marí - Theatre Company CRIT, Spain

Anna Marí is a member of the management team of the European Theatre Project “Erasmus Scene”, set at the University of Valencia (Spain). This project received the third Charlemagne Youth Prize in 2011 for aiming to create a network based on the dialogue and research about the creative possibilities offered by students who live and study in various European cities. She is PhD in English Philology by the University of Valencia, where she has been lecturing for three years. She is interested in performing arts management and European networking. At the present, she works as manager, playwright and actress for the theatre company CRIT.



Dan J. Martin - Carnegie Mellon University, USA

Prior to his appointment as Dean of Carnegie Mellon University’s College of Fine Arts, Dan most recently served Director of the Institute for the Management of Creative Enterprises (IMCE) which provides professional graduate-level management training for the culture and entertainment industries through its Master of Arts Management (MAM) and Master of Entertainment Industry Management (MEIM) programs. Dan consults for cultural organizations in strategic planning, information technology, and finance management. He has presented workshops and master classes in arts management, organizational structure, information technology, board development and other topics in the United States, Canada, Germany, Spain, Austria, Greece and Italy. Dan, professor of arts and entertainment management in Carnegie Mellon’s School of Drama, also is on the faculty of the Management and Development of Cultural and Artistic Organizations Program in the School

of Economics at the University of Bologna (Italy) and he serves on the advisory board of the Fitzcarraldo Foundation, an arts management training and consulting center in Turino, Italy. Dan served on the faculty of the European Summer Academy for Cultural Management in Salzburg (Austria) and on the advisory or steering committees of several professional and research institutions, including the Center for Arts and Culture and Americans for the Arts. Dan has authored a number of reports, magazine articles and journal articles on arts management and related issues, and is co-author with Francois Colbert (HEC/Montreal) of Marketing Planning for Culture and the Arts: Fundamental Principles and Practices for Building an Effective Marketing Campaign. www.danmartin.org



Miguel Ángel Martín Ramos - Access to Culture Platform; European Academy of Yuste Foundation, Spain

Miguel Ángel Martín Ramos graduated in business administration, marketing and international relations. He is manager advisor in European, cultural and social affairs for the European Academy of Yuste Foundation, and responsible for cultural, education, youth, equal opportunities and social policies in the Office of Extremadura in Brussels since 2000. He has coordinated and directed for the Foundation the organisation at the European level of many exhibitions, concerts, seminars, forums, congresses, debates, publications...etc. He is also responsible for international relations and the relations between these institutions and the European Institutions, the development of projects and reports of European dimension, and coordinator of the Advisor Committee of the European Academy of Yuste. He has

published some articles on European Union Policies, attended and participated as speakers in many seminars, workshops, meetings and debates, and given and presented several working papers and communications. Since 2006 is also member of the Administration Board of the International Jean Monnet Association. Since 2009 he chairs the Working Group on Language Diversity and Social Inclusion at the European Platform of the Civil Society to Promote Multilingualism. He also represents the European Academy of Yuste Foundation at the European Foundation Centre, the European Disability Forum, The European Policy Centre, the European Group on Active Citizenship, the United Nation Alliance of Civilizations initiative, the Coalition of the European Year on Active Ageing and Solidarity between Generations 2012, and at the European Platform of the Civil Society to promote Access to Culture, where he is Spokesperson since July 2011. He speaks fluent Spanish (mother tongue), French, and English, and has a good knowledge of Portuguese.



Lisa Marx - University of Geneva, Switzerland

Lisa Marx is a doctoral student at the University of Geneva. She has studied political science and sociology in Switzerland and France, specializing in art and cultural sociology, sociology of education, public policy analysis and cultural policy. She has completed two research projects on students of photography and on cinema programs in schools, focusing on the intersection of education and the arts. Her PhD project studies the participation of different actors, and especially cultural organizations, in recent cultural policy making processes in Switzerland. She has presented her work at several international conferences and has a contribution entitled, “Exploring the configuration and strategies of interest groups in cultural policy making in Switzerland” forthcoming in D. Danko, O. Moeschler, F. Schumacher (2013) (Eds.): *Perspektiven der Kunstsoziologie II. Kunst und Öffentlichkeit*. Wiesbaden: Springer VS.



Kate Mattocks - City University London, United Kingdom

Kate Mattocks is a PhD researcher in the department of Cultural Policy and Management at City University London. Originally from Nova Scotia, Canada, Kate holds a BA in Political Science from McGill University and an MSc in Media Management from the University of Glasgow. Her broader research interests include the politics of cultural policy, identity politics, and European governance.



Johan Meeusen - University of Antwerp, Belgium

Johan Meeusen (°1969; LL.M. University of California at Berkeley, 1993; Ph.D. University of Antwerp, 1997) is full professor at the University of Antwerp, where he teaches European Union Law and Conflict of Laws (Private International Law). Since 2008, Professor Meeusen is Vice-Rector of the University of Antwerp. Earlier, he served as the Dean of its Faculty of Law. He has published numerous articles and books on issues of EU Law and (European) private international law, and has also lectured extensively at universities worldwide. Professor Meeusen is a Member of the European Group for Private International Law (GEDIP/EGPIL) and an Associate Member of the International Academy of Comparative Law/Académie internationale de droit comparé. In 2002, the European Commission granted him an ad personam Jean Monnet Chair.



Carmela Milano - Free University of Brussels, Belgium

Carmela Milano is a PhD Student in Management Sciences at Centre Emile Bernheim - Solvay Brussels School of Economics and Management and Teaching Assistant for the Marketing Department at the Université Libre de Bruxelles (Belgium). She is also a cultural researcher affiliated to the ARTketing - Centre of Arts and Cultural management in Brussels. My research topics are: audience behavior in theatre fields, Web 2.0 tools in cultural institutions, vulgarization of cultural capital, and influence of virtual communities in conspicuous consumption. In 2010, she presented the “Vade-mecum de recommandations pratiques pour l’utilisation des instruments du Web 2.0 dans le secteur culturel” at the Young Cultural Policy Research Forum ENCATC. In the time, she has also developed experiences as communication officer and coordinator for some small Italian theater associations and has taken part in art projects as an actress and a performer.



Monika Mokre - Institute of Cultural Management and Cultural Studies, Austria

Dr. Monika Mokre is a political scientist and is currently Senior Researcher at the Institute for Cultural Studies and History of Theatre, Austrian Academy of Sciences. She is also Chair Woman of eipcp, the european institute for progressive cultural policies, a Board Member of FOKUS, the Austrian Association for Cultural Economics and Policy Studies, a Board Member of Mediacult, International Research Institute for Media, Communication and Cultural Development, Deputy Chair of the Advisory Panel on Cultural Diversity of the Austrian Commission for UNESCO, a Lecturer at Webster University Vienna, a Lecturer and Module Coordinator at the Institute for Cultural Studies and Cultural Management, University of Music and Performing Arts, Vienna, and a Lecturer at Zeppelin University,

Friedrichshafen, Germany. Her research areas include: Cultural Politics, Politics and Arts, Cultural Management, European Democracy and Public Sphere, European Integration, and Gender Studies. Intersectionality and the European Public Sphere. Gender and Ethno-national Diversity in the European Union. Houndmills: Palgrave MacMillan 2012 (Ed. jointly with Birte Siim) is her most recent publication.



Karla Nunes Penna - Federal University of Pernambuco, Brazil; Curtin University of Australia

Karla Nunes Penna is an architect and urban planner, and lecturer of the Centre for Advanced Studies in Integrated Conservation (CECI) and PhD Researcher at Curtin University of Australia (Education crossover Cultural Heritage Studies). She did her postgraduate in Cultural heritage integrated to urban planning, in Management of conservation works and cultural heritage restoration; Cultural heritage studies; and Project management. As a heritage practitioner for 16 years, she has led, coordinated, supervised and managed cultural and heritage departments. She is also responsible for planning, coordinating and implementing the public policies of preservation and conservation of cultural heritage in Sao Luis – Brazil. Her specializations include developing strategic plans

and initiatives to promote economic and social development and inclusion in poor areas; in carrying out the policies of preservation of World heritage sites; and in preservation education programs evaluation. She is currently working as project manager and performance evaluator for social and cultural programs in Brazil; and engaged in a Doctoral program in Perth-Australia.

**Cristina Ortega - ENCATC President, University of Deusto, Spain**

Cristina Ortega Nuere is Director of the Institute of Leisure Studies of the University of Deusto. She is the President of ENCATC and also the chair of the Network's Policy Grouping Monitors of Culture with 40 members from 20 countries. Professor Ortega Nuere has a Doctor in Leisure and Human Potential studies, and is the Principal Researcher of the Official Research Team of Leisure and Human Development of the University of Deusto. She has contributed to more than 30 research projects in the cultural field and in the last years was the leader of the project Monitors of Culture, financed by the European Commission. She organized more than twenty international events and scientific meetings, among them, the 6th World Leisure Congress of the Institute of Leisure Studies. She teaches in several PhD and Masters Programmes and specialized courses. She is also Director of

the Master in Management of Leisure Projects, Master in Organization of Events and the Postgraduate Course in Local Cultural Management. She is also member of the Culture Council of the Basque Government. Among her publications she gave a valuable contribution to the publication for the European Commission Measuring Creativity; for the publication of the book "The events: functions and tendencies", by Ortega C. and Izaguirre, M. (2010) Bilbao: University of Deusto; and as the author Ortega, C. (2010) Observatorios Culturales. Creación de Mapas de Infraestructuras y Eventos, Barcelona: Ariel.

**Sanja Petričić - University Singidunum, Serbia**

M. A. Sanja Petričić, PhD heads the cultural management program at the University Singidunum in Belgrade, Serbia. She graduated postgraduate studies at Juilliard in New York, gained doctoral degree at the Faculty of Dramatic Arts FDU Belgrade. Having rich artistic and managerial experience gained during many international projects Sanja is focused on artistic projects, international networks, teamwork and leadership.

**Gaëtan Poelman International Affairs, Department of Culture, Youth, Sport and Media, Flemish Government, Belgium**

Gaëtan Poelman has studied Romance languages and literature at the universities of Ghent (BE) and Toulouse (FR). He holds a degree in communication sciences as well as in international relations and diplomacy from the University of Antwerp (BE). His professional experience encompasses policy development at various government levels, ranging from local to European. From 2006 to 2008 he was culture attaché at the Flemish Representation to the European Union. During the Belgian EU-presidency in 2010 he coordinated the Culture and Media components of the presidency program for Flanders. In his current position as director of International Affairs within the Department of Culture, Youth, Sport and Media of the Flemish Government, he is dealing with both bilateral and multilateral cultural relations.

**Marcin Poprawski, ROK AMU Culture Observatory, Adam Mickiewicz University of Poznan, Poland; Institute of Cultural Studies AMU**

Marcin Poprawski has his PhD in humanities, musicologist, manager of cultural institutions and projects, and is an Assistant Professor in the Institute of Cultural Studies at the Adam Mickiewicz University of Poznan (PL) and since 2006 a lecturer at the European University Viadrina in Frankfurt Oder (D). He is the coordinator of the international part of studies programme Master of Intercultural Communication Studies, leading Intercultural Management Module as well as a member of research teams, international think-tanks, a co-author of scientific expert reports and projects, and the mastermind of many professional trainings. His research interests include cultural policies, aesthetics in management studies, cultural branding, art management, intercultural management, and music aesthetics. Marcin

Poprawski is the author of several publications in the research fields of cultural science, management studies and music aesthetics (including book "Places of indeterminacy" in Musical Work, Poznan 2008). Co-editor of books: Cultural institutions during the time of crisis, Poznan 2009 and Cultural institutions in the 21st century. Old-fashioned idea or a new concept?, Poznan 2009, Culture Strategies for the Region, Poznan 2011, co-founder and organizational director of Polish Guitar Academy Festival, co-founder of ROK AMU Culture Observatory, member of the governing board of Bona Fide Association (Poland) leading culture section of the organization.

**Siân Prime - Goldsmiths, University of London, United Kingdom**

Siân Prime is Director, MA Creative and Cultural Entrepreneurship at Goldsmiths University in London, United Kingdom. She joined Goldsmiths with a background as a facilitator, coach and consultant. She has hands-on experience of running creative businesses as well as being a lecturer in creative enterprise, cultural policy and management. She has worked for IIMB in Bangalore and nationally for the Arts Council England, the National Endowment for Science, Technology and the Arts and for the Cultural Enterprise Office, Scotland. She's also worked within a number of sub-regions to deliver business advice, training and coaching for creative individuals and organisations. Siân developed the Cultural Enterprise Office in

Scotland from its opening in 2001 to the time that it was ready to deliver its service, establishing the methodology for business advice and training that is still employed. She worked with the original Creative Pioneer Team at NESTA and was responsible for the content and delivery of The Academy – NESTA’s residential enterprise development programme for highly talented individuals; she has since developed the material for Insight Out and Starter for Six, enterprise training programmes for innovative businesses. Siân has also developed programmes in creative and social entrepreneurship in Nairobi, Abu Dhabi and now Dublin.



Tuuli Rajavuori - Finnish Museums Association, Finland

Tuuli Rajavuori, MA works as a Project Coordinator, Communications Officer at the Finnish Museums Association. Ms Rajavuori graduated with a Master’s degree in European Ethnology from University of Helsinki (Finland) in 2009, including degree in museology, media education and digital communication. Since 2009 she has worked with several training and communication projects at Finnish Museums Association. One of her main tasks at the moment is CREA.M (Creative Blended Mentoring for Cultural Managers) project funded by European Commission/Lifelong Learning Programme. This project finds out what skills and attributes a cultural manager needs and how these skills can be developed by mentoring. She has also experience of museum pedagogy and communication at many museums in Finland. Finnish Museums Association (FMA) is the central organisation for museums in Finland. Its tasks include looking after museums’ interests and advancing

museums’ activities. The Finnish Museums Association incorporates all professionally run museums in the country. FMA provides training for museum employees to better meet the challenges of the times and to improve their competence to undertake wide-ranging tasks requiring special expertise. Association regularly organises eLearning courses on museology and other current themes, with some 25 training sessions arranged each year. More than 1000 museum professionals attend these training sessions yearly. FMA is also the initiator and coordinator of various projects, and it conducts different surveys and research within the museum field.



Maryam Rashidi - Australian National University, Australia

Maryam Rashidi is currently completing a PhD in Interdisciplinary and Cross-Cultural Studies with the Research School of Humanities and the Arts, Australian National University (ANU). In her doctoral research, she theorises collaboration in art and cultural practice as a model for cooperation in culturally diverse social contexts. She has presented the results of this research in various academic and non-academic contexts in Australia and internationally, most notably: the “Open Sessions” at the 5th World Summit on Arts and Culture (2011); the annual conference of Art Association of Australia and New Zealand (2012); and the Teaching Democracy Workshop, organised by the Federation of Ethnic Communities’ Councils of Australia (2012). During her doctoral research at the ANU, she has also been trained in pedagogy, principles of academic learning and teaching, as well as in research leadership (principles of research and project management, intellectual property,

innovation, and commercialisation of research). She has expanded her research interest into the field of cultural policy and cultural governance through a three-month internship with UNESCO Division of the Diversity of Cultural Expressions in Paris (2012-2013).



Valentina Riccardi - Asia-Europe Foundation

Valentina Riccardi is Programme Manager at the Culture Department of the Asia-Europe Foundation (ASEF) since January 2009. She oversees ASEF’s initiatives related to the development of information platforms, artistic exchanges and cultural networks. Her work focuses specifically on ASEF’s arts and culture portal culture360.org, an online platform that provides information and stimulates cultural dialogue between Asia and Europe. She was responsible for the conceptualisation and launch of film.culture360.org, a website dedicated to independent cinema, and the redesigned website of the Asia-Europe Museum Network (ASEMUS). She currently oversees the communication activities of the department, with specific focus on culture360.org, the ASEMUS network, the Creative Encounters: Cultural Partnerships between Asia and Europe and ASEF Creative Networks. Previously, Valentina worked in Rome with Monti & Taft, an organisation focusing on cultural management and

heritage-related projects. Prior to entering the cultural sector, she worked in fashion and marketing in Rome and New York. She was also a contributor to the Asian contemporary art publication Asian Art Now (Chiu M. and Genocchio B., Thames and Hudson 2011). Valentina holds a Bachelor of Arts degree in Political Sciences from the University of Rome – La Sapienza. She obtained her Master’s degree in Art Business from Sotheby’s Institute of Art Singapore – University of Manchester and completed a thesis on the validation system of Indian contemporary art.



Mats Rolén - European Cultural Foundation

Dr. Mats Rolén was born 1948. He graduated in History (1979) at Uppsala University where he 1986 became associate professor. Over the years he has mainly worked for at state ministries and agencies, but combined these positions with academic research in local and cultural history. He has published three books, several articles and edited a number of conference reports. During period 1989-92 he was the Secretary General at The Swedish Local Heritage Movement and from 1992-98 head of unit at the Swedish Council for Planning and Coordination of Research. From 1998-2010 he was the research director of Stiftelsen Riksbankens Jubileumsfond, where he had a special responsibility for initiating

cultural policy relevant research and for dissemination of research. He has been a member of committees at the European Foundation Centre (EFC) and also worked as an expert for the European Commission. He chaired the international steering committee of Lab for Culture (ECF) from 2005 to 2009. After his retirement 2010 he is senior advisor at the Riksbankens Jubileumsfond, Stockholm, and works as freelance project leader for foundations in the cultural sector in Sweden, Finland and Norway. Since 2011 he is board member of the European Cultural Foundation.



Salvatore Russo - Ca' Foscari University Venice, Italy

Salvatore Russo, is Assistant professor at the Department of Management, Ca 'Foscari University of Venice (Italy). After he finishing his PhD in Business Administration, he led extensive research in "accounting" and "management control" of both public administrations and nonprofit organizations, with particular attention to the health sector and the cultural one. He is the scientific Director of the Master's Programme in "Healthcare economic and management", Ca' Foscari University of Venice. He is also a member of the Laboratory of Management of Arts and Culture (M.A.C. Lab), Department of Management, Ca' Foscari University of Venice.. In this field, his interest is focused on the topics of "governance and accountability" and "performance management" of the cultural organizations. He teaches at the double Specialist Master's Programme in Management of Cultural Assets and Activities by Ca' Foscari University of Venice and ECSCP Europe.



Pier Luigi Sacco - IULM University, Italy

Pier Luigi Sacco is Professor of Cultural Economics, IULM University, Milan. As of September 1, 2011, Dean of the Faculty of Arts, Markets, and Heritage. Also teaches Creative Industries at the University of Italian Switzerland (USI), Lugano. PhD in economics, European University Institute. Writes for Il Sole 24 Ore, Saturno and Flash Art. President of the scientific committee of the International Festival of Contemporary Art, Faenza. President of the Cultural Observatory of Marche Region. Member of the scientific committee of Italian National Library, Florence. Research associate, Semeion Research Center, Rome. Author of more than one hundred and fifty papers appeared on international journals and edited books with the major scientific publishers (Oxford University Press, Cambridge University Press, Elsevier, Springer, Palgrave, Edward Elgar, Ashgate, Sage, etcetera) on the topics of economic theory, game theory, cultural economics, cultural and creative industries, cultural

policy design at the urban, regional and national level. Member of the editorial board of Creative Industries Journal, Mind and Society, Quality and Quantity, Journal of Marketing at Retail and Economia della Cultura. Keynote speaker and invited lecturer worldwide. Extensive consultancy and advisory work for governments, local administrations and cultural institutions on the issues of culture-led local development and of European Culture Capitals Programs.



Alan Salzenstein - Association of Arts Administration Educators; DePaul University, USA

Alan Salzenstein is currently President of the Association of Arts Administration Educators (AAAE) as well as an Associate Professor at DePaul University in Chicago, as head of the MFA/Arts Leadership and Performing Arts Management programs. Salzenstein has held various Executive Director positions for a wide array of arts organizations over the past twenty-five years. In addition to a long history of theatrical producing, he has devised and overseen many special events and maintains an active consulting service for artists and arts organizations. He is a frequent invited speaker on topics of arts management and legal issues in the arts, having presented across North America, Europe and Asia. Salzenstein is also an attorney, focusing on issues relating to the performing arts industry.



Annick Schramme - University of Antwerp, Belgium

Annick Schramme is the Academic Coordinator of the master Cultural Management (University of Antwerp) and the master class Cultural Management (Antwerp Management School). She teaches about cultural policy, international cultural policy and cultural entrepreneurship. Besides that, she is supervising the research-output of the 'Knowledge Centre Creative Industries' of Flanders DC. Finally, she is also expert-advisor of the alderman for Culture and Tourism of the city of Antwerp and she is member of several boards in the cultural sector in Flanders and the Netherlands. Her current research focuses on cultural policy, international cultural policy, cultural diversity, the international dimensions of arts management and the creative industries in Flanders.



Isabelle Schwarz - European Cultural Foundation

Isabelle joined the ECF (www.culturalfoundation.eu) in 2002 to set-up the foundation's cultural policy development strand. Since August 2013, she is leading ECF's advocacy, research and development department, following her previous position of head of programmes and advocacy. Earlier, Isabelle was executive director of the European Network of Cultural Administration Training Centres (ENCATC), first in Brussels then Copenhagen, and research assistant for the World Commission on Culture and Development (UN/UNESCO) that published the landmark report "Our Creative Diversity" (1995). As well with the Council of Europe and CIRCLE (Cultural Information and Research Centres Liaison Europe) at the Ministry of Culture of France and Arts Council of

Great Britain, she also worked with NGOs in Brussels, London, and Paris. Her special interests lie with international cultural relations and cooperation, as well as EU cultural policy development. Isabelle is former President of the Thomassen Fund (mobility fund) and serves on several boards and juries. She holds a MPhil in international cultural exchanges, as well as and in history of international relations. She also has an M.A. in history of art and archaeology.



Antonia Silvaggi - Luigi Sturzo Institute, Italy

Antonia Silvaggi has her background studies in Heritage Enhancement and Preservation studies in Italy, Master course in Management and Governance of nonprofit organisations. She works on a consultant basis for organisations as a project coordinator, specialised in European project management in the arts and culture field constantly exploring and activating cross-sectorial cooperation to improve management system in the cultural sector. Currently researcher in the European project: LLP-Leonardo Development of Innovation CREA.M Creative Blended Mentoring for Cultural Managers, www.project-cream.eu. She is co-founder of the cultural organisation Melting Pro. Laboratorio per la cultura (www.meltingpro.org) based in Rome aiming to provide an innovative and creative approach to cultural management by investigating new training modules and new trends in arts and audience engagement.



Christine Sinapi - ESSEC Business School, France

Dr. Christine Sinapi is graduated from the ESSEC Business School (Paris, France) and holds a PhD in Financial economics. After about 10 years in the finance industry, she has joined the Burgundy School of Business as Associate Professor of finance. She is currently holding the positions of Head of the finance department and Coordinator of the research team in cultural management (CEREN/MECIC). Her research interests are dedicated to financial management of cultural organizations and financial crisis.



Malgorzata Sternal, Academy of Music in Krakow, Poland

Malgorzata Sternal, PhD is a lecturer and researcher (associate professor - adiunkt) at the Academy of Music in Krakow, guest lecturer at the Jagiellonian University and the Warsaw University. Graduate of the Jagiellonian University, Krakow (MA in musicology), and ESC Dijon, France (Mastere Specialise Europeen en Management des Entreprises Culturelles), Fellow of the International Policy Fellowship (Open Society Institute) in 2003-2004, she received her PhD in Humanities from the Jagiellonian University. Former vice-president of the European Network of Cultural Administration Training Centres (2001-2007). Dr. Sternal focuses her research on the issues of management in culture, professional development of artists and culture managers, as well as role of the arts in the management and leadership education.



Pia Strandman - Helsinki Metropolia University of Applied Sciences, Finland

Pia Strandman is a MA, PhD, Senior Lecturer at Cultural Management Degree Programme, at Helsinki Metropolia University of Applied Sciences, ENCATC board member since May 2007 and Chair of the ARTS and HEALTH Thematic Area since October 2009. She is a member of the group "Arts in Hospital" in Finland. Her doctoral thesis (Aalto University) on art services for care units was published in March 2013.. In arts/cultural coordinating and project management she has long experience in various roles. She has worked as pr-manager, editor and project manager, mostly in the sector of design and visual arts. She has worked with various educational and pedagogical activities, as pr-manager and editor at University of Art and Design Helsinki and Design Forum Finland, and as a member exhibition team at The Museum of Finnish Architecture. The projects include special emphasis on audience development, publishing and marketing issues. Several of the projects and

exhibitions have been carried out in international context. In addition she has worked as educational curator for Design Museum and as an instructor with immigrant groups and with elderly people.



Kiyoshi Takeuchi - National Graduate Institute for Policy Studies, Japan

Kiyoshi Takeuchi is a PhD student at the National Graduate Institute for Policy Studies (GRIPS in Tokyo, Japan) in the Public Policy Program. After receiving the degree of Bachelor of Education from the University of Tokyo in 2003, he worked as a staff of the Ibaraki Prefecture (a local government in Japan). He has working experience in the Japan Foundation for Regional Art-Activities (2008-2009, seconded from Ibaraki Prefecture) and in the section for cultural promotion in Ibaraki Prefecture Office (2010-2011). He started to study and research at the GRIPS in April 2012, and he obtained the degree of Master of Cultural Policy from the GRIPS in September 2013. His research interests lie in the area of local cultural policy, with a focus on the role of local governments.



José Hernando Torres Flechas - Universidad Colégio Mayor de Cundinamarca, Colombia

José Hernando Torres Flechas is an architect and lecturer of the Universidad Colégio Mayor de Cundinamarca (Colombia) and PhD researcher of University of Salamanca (Spain) in New resources and Tourism sustainability, focusing his work on Colombian cultural heritage, historical centres and cultural tourism. Master in Construction by the Universidad Politécnica de Valencia, Spain; Postgraduate in Construction works management, Technology for construction, and Construction processes. Professional with expertise in strategic planning, organisation, management and control of projects controlling, and programs at local, regional, national and international. Experience in activities concerning fostering and managing research projects in architecture, cultural heritage, sustainable development, management and construction management, and integrated management systems quality.

Knowledge and practice of working with local communities, development of learning processes, research and projects of infrastructure (design, construction and auditing).



Nelly van der Geest - University of the Arts Utrecht, Netherlands

Drs. Nelly van der Geest is a sociologist, theatre maker and expert in organizational change. She leads at HKU (Utrecht, NL) the knowledge program Art education in Context at the center of expertise on Education. (<http://www.hku.nl/web/OverHKU/ExpertisecentrumEducatie.htm>) She researches and leads innovative projects at the intersection of art and society. Her focus is on three innovative socio-cultural developments: creative partnerships and their processes of co-creation; the impact of globalization and migration on art-education and the role of creativity and artists in the debate on sustainability. She is one of the authors of Animation of Public Space through the Arts: Towards More Sustainable Communities, published by Centre for Social Studies of Coimbra University Portugal (October 2013). In Who's Voice? she discusses the balances

between artists and inhabitants of a quarter in community art projects and the impact of these projects on the use of public space. She validates and shares her findings by lecturing in HKU's MA of art education and BA theatre and in the national post-initial course Leadership in Culture (LinC) for new leadership in the Dutch cultural sector. (www.leiderschapincultuur.nl)



Isabelle Vanhoonacker - Royal Museums of Fine Arts of Belgium

Since 2011 Isabelle Vanhoonacker is the head of the Publics' and Communication Department, of the Royal Museums of Fine Arts of Belgium. Before she ran the educational services of the museum during 4 years. She also worked at the Brussels Opera house of La Monnaie during 11 years where she worked in the educational department and as the director of the Friends' association. She 's got a university degree in History of Arts, specialized in Contemporary arts (ULB) and a Translators' degree in Dutch-English and Spanish.



Lidia Varbanova - David O'Brien Centre for Sustainable Enterprise, Canada

Dr. Lidia Varbanova has over 20 years of professional experience as a consultant, researcher and visiting professor in more than 50 countries. She provides professional services for government authorities, foundations, businesses, nonprofit organizations and networks in Canada and abroad. Her portfolio covers subjects as diverse as strategy, entrepreneurship, management, organizational development and change, application of online technologies in management practice, and sustainable development, with a special emphasis on (but not limited to) culture, arts, entertainment industries and the nonprofit sector. Dr. Varbanova has received a number of research grants and awards, among them a Fulbright fellowship in economics; a fellowship grant from the Japan Foundation; a postdoctoral research grant from the North Atlantic Treaty Organization. She obtained her PhD in economics from the University of National and World Economy, Sofia. Dr. Varbanova

has been a regular visiting professor in distinguished universities and training centres around the globe. She is currently Associated Researcher at David O'Brien Center for Sustainable Enterprise and Lecturer at McGill University, Montreal. Her latest book is Strategic Management in the Arts, published by Routledge in 2013. Dr. Varbanova has been a Board member and Vice President of ENCATC in the past.



Lode Vermeersch - University of Leuven, Belgium

Lode Vermeersch (1976) is a senior research associate at HIVA – Research Institute for Work and Society (University of Leuven - KU Leuven) and at the University of Brussels (VUB). Lode holds a master's degree in Educational Sciences (VUB, 1998) and an advanced master's degree in Cultural Studies (Catholic University of Brussels, 1999). His research interests and publications lie in the field of arts and cultural education, cultural policy, (visual) literacy and lifelong learning.



Jurn Verschraegen - Flemish Expert Centre on Dementia, Belgium

Jurn Verschraegen is director of the Flemish Expert Centre on Dementia. He's a registered nurse and was in charge of home care in the beginning of the 90-ies. There he discovered what it meant for people to live at home with dementia. He gained experience in social work on a geriatric unit in a large hospital. Afterwards he worked in two different nursing homes where he was responsible for the guidance of the people with dementia and their families. He's author of the practice based e-learning book 'E-dementie' (2006) for nursing staff. He and his team have contacts with the regional colleagues and his attention goes to policy work (for the Flemish community), dementia friendly communities, sensibilisation, the websites of the centre, project work and networking.



Ana Viñals Blanco - University of Deusto, Spain

Ana Viñals Blanco has a degree in Advertising and Public Relations from the Faculty of Social Sciences and Communication University of the Basque Country, Official Master's Degree in Organization of Congresses, Events and Exhibitions and is a doctoral student in Leisure and Human Development by the Institute Leisure Studies, Faculty of Social and Human Sciences at the University of Deusto. Today, thanks to the award of a predoctoral fellowship Training Program Research of the Department of Education, Universities and Research of the Basque Government is preparing her doctoral thesis at the Institute of Leisure Studies at the University of Deusto provisionally entitled: "The digital leisure for young people (16-18 years) of Biscay: identification, educational influences and operational standards". Her research areas of interest are: young people and digital leisure, leisure education, digital literacy, ICT and school, youth leisure policies and digital culture.



Natalia Volchenko Youth Unit of Artists at the NGO "KATKA", Ukraine

Natalia Volchenko is an independent expert with over 30 years of general professional experience, with 15 years of experience in the implementation of international projects in the sphere of culture and art. 5-year assignment as Communication and Information manager in the Swiss-Ukrainian cooperation project "The Centre for Applied Cultural Management" by elaborating and running cultural management training programmes, informational and publishing activities, consulting and culture-managing practice, including the creation of methodological and educational materials for training curricula as well as information and advertising materials. She has vast expertise in the management of international projects "Dance Academy", "Forum of Novel Art", "Cooperation Platform", "Odessa Cultural Menu" etc. addressing intercultural dialogue as well as practice in Cultural Networking development

in the region - assistance to Lviv Centre for Cultural Management in setting up the Ukrainian network of cultural centres within the Neighbourhood Program by ECF. Her comprehensive experience in the field of Cultural Management is aligned to EU best practices and her knowledge of the Ukrainian socio-economic context and capacity in dealing with governmental bodies and civil sector organisations. Experience also includes in the design and implementation of information, communication and visibility strategies for dissemination purposes, event organisation in training needs assessment, organising/delivering of trainings and other events, coaching and providing capacity building support.



Svetlana Waradzinova - Academy of Performing Arts in Bratislava, Slovakia

Svetlana Waradzinova graduated 1997 from the Dept. of Directing and Dramaturgy at the Theatre Faculty of the Academy of Performing Arts in Bratislava, 1997- 1998 fellowship on Course of Arts Administration and Cultural Policy at Goldsmiths London University, 2006 – habilitate for Associate Professor. Working full time at the Theatre Faculty as a Head of Dept. of Arts Management, teaching at the Dept. of Film Production and Distribution at the Film and TV Faculty, also as a consultant for Slovak professional theatres and NGO's at different projects (connected with marketing strategy, fundraising and audience development programmes). Working as a theatre dramaturgist in different theatres in Slovakia, translating the theatre and radio texts from German. Cooperate with Slovak Organization for Research and Development Activities (SOVVA). Member of editors of Creative and Knowledge Society, International Scientific Journal (published by Bratislava Academy Society – Pan-European University n.o.)



Hans Waege - Rotterdam Philharmonic Orchestra, Netherlands

Hans Waege was born in Oudenaarde and studied sociology at the University of Leuven . After a specialization in applied statistics he graduated in 1998 with a study on data collection and analysis. As a professor at the University of Ghent, he participated in many research groups, he led numerous projects, including in the field of cultural activities, culture and cultural use. In the same period he was responsible for the establishment of the Research Centre of the Flemish Government, with special attention in the policy culture, media and youth. Waege, in 2004, became manager of the Royal Flemish Philharmonic, he renewed as personnel, was responsible for the appointment of Jaap van Zweden as chief conductor and made sure the orchestra, after 52 years, got its own new concert hall. Waege was previously a president of Concert Art institutions of the Flemish Community and the Flemish Commission for Culture and Education, he was also director of the Flemish Opera

and other arts organizations, and member of the permanent national culture pact commission. On January 14, 2009 Hans Waeye started as managing director of the Rotterdam Philharmonic Orchestra. His work for the Orchestra and the Rotterdam Philharmonic Gergiev Festival was awarded in January 2012 with the Rotterdam Marketing Award. This prize is awarded annually since 2001 by a jury of people who make a significant contribution to the image of the city of Rotterdam. Hans Waeye received the award for the way he gives a face to the international city with the Rotterdam Philharmonic.



Katherine Watson - European Cultural Foundation

Katherine Watson is director of the European Cultural Foundation (ECF), an independent pan-European foundation based in Amsterdam, which acts as a catalyst for change through arts and culture. Her international experience, on both sides of the Atlantic, combines interdisciplinary art productions with advocacy, research, and policy and program development for non-profit arts organizations as well as governments. She has a particular interest in investigating how the digital shift has affected our society and in the intersection of art and culture with other fields of endeavour. Ms. Watson has been a producer, director, manager, fund developer, arts adviser and jury member, and chair of several boards. She is currently Vice Chair of the European Foundation Centre in which ECF plays an active part.



Audrey Wong Wai Yen - LASALLE College of the Arts, Singapore

Audrey Wong is Programme Leader, MA Arts & Cultural Management at LASALLE College of the Arts and a member of ANCER. Prior to joining LASALLE in 2010, Audrey Wong was artistic co-director of The Substation an independent art space. From 1996 to 1999, she worked at The Substation in various capacities, including starting the Moving Images film programme in 1999. As an arts manager, Audrey was comfortable working in both visual and performing arts (reflecting The Substation's interdisciplinary approach), and was particularly interested in nurturing emerging artists, developing platforms for contemporary performance and cross-disciplinary collaboration by independent artists, and audience development for contemporary arts. In 2009, Audrey was nominated by the arts community for a Nominated Member of Parliament post, and was appointed an NMP in Singapore's parliament from July 2009 - May 2011.

PARTICIPANTS

| LAST NAME | FIRST NAME | INSTITUTION | JOB TITLE | COUNTRY |
|------------------|-------------|---|--|-------------------|
| Ada | Serhan | Istanbul Bilgi University | Faculty member | Turkey |
| Adina | Mara | Art Academy of Latvia | Project manager | Latvia |
| Alessandrini | Giuditta | Roma TRE University | Teacher | Italy |
| Alperyte | Irena | Vilnius Academy of Arts | Associate professor | Lithuania |
| Anumudu | Paul Amanze | University of Tubingen | Doctoral Researcher | UK |
| Ati | Komi | Réseau Francophone pour la Promotion des Arts et de la Culture | General Coordinator | Togo |
| Avetisyan | Karen | International Cultural Dialogue "ICD" NGO | President | Armenia |
| Back | Maria | Arcada University | Senior Lecturer | Finland |
| Bajoriniene | Elona | Lithuanian Academy of Music and Theatre | Dean | Lithuania |
| Ballereau | Valerie | Groupe ESC Dijon MECIC | Associate Professor | France |
| Barreca | Manuela | Università della Svizzera Italiana | Ph.D. Student | Switzerland |
| Basaytac | A Hikmet | Dogus University | Lecturer / Interior Architect | Turkey |
| Batoz-Herges | Morgane | Maison des Auteurs / SACD-Scam | Policy officer | Belgium |
| Berx | Cathy | Province of Antwerp | Governor | Belgium |
| Biletska | Tetiana | Eastern Partnership Culture Programme | Capacity Building Expert RMCB Unit | Germany / Ukraine |
| Birkeland | Inger | Telemark University College | Ass. professor, coordinator for BA program in Arts and Cultural management | Norway |
| Boguceviciene | Violeta | National Association of Creative and Cultural Industries | Member of the Board | Lithuania |
| Bonet | Lluís | University of Barcelona | Professor | Spain |
| Bonniel Chalier | Pascale | La Terre est ronde | Founder | France |
| Borin | Elena | University of Ferrara | Ph.D. Student | Italy |
| Boselova | Veronika | Janacek Academy of Music and Performing Arts in Brno, Theatre Faculty | Student | Czech Republic |
| Branch | Ann | DG EAC European Commission | Head of Unit | Belgium |
| Brkic | Aleksandar | LASALLE College of the Arts | Lecturer | Singapore |
| Bubrin | Martin | RPIC-ViP s.r.o. | - | Czech Republic |
| C Y Liu | Jerry | National Taiwan University of Arts | Professor | Taiwan |
| Caffo | Costanza | ENCATC | Events and Activities Department | Belgium |
| Cakar | Didem | Cekul Foundation | Head of Cekul Academy | Turkey |
| Carty | Hilary S. | Freelance | Independent coach and consultant in association with ICCE | UK |
| Castellar | Carles | ENCATC | Intern | Belgium |
| Cera | Olga | - | Project manager | Netherlands |
| Chabaud | Frédérique | European Parliament | Advisor for culture, youth and education | Belgium |
| Chladkova | Blanka | Janacek Academy of Music and Performing Arts | Professor | Czech Republic |
| Ciancio | Giuliana | Freelance | Arts manager | Belgium |
| Claudio-Gonzalez | Melba | University of Barcelona | Researcher - Doctoral degree | Spain |

| LAST NAME | FIRST NAME | INSTITUTION | JOB TITLE | COUNTRY |
|-------------------|---------------|--|---|------------------------|
| Cluysen | Ruth | Magda | Coordinator Magda | Belgium |
| Cogliandro | Giannalia | ENCATC | ENCATC Secretary General | Belgium |
| Colombo | Alba | Universitat Oberta de Catalunya | Lecturer | Spain |
| Comunoglu | Dervis | Cyprus Turkish teachers' Trade Union | Educational Inspector | Cyprus |
| Corijn | Eric | Vrije Universiteit Brussel | Professor | Belgium |
| Cortés | Nuria | University of Deusto | Ph.D. student / Teacher assistant | Spain |
| Crispi-Canton | Marta | Universitat Internacional de Catalunya | Director of the Master's degree in Arts and Cultural Management | Spain |
| Da Milano | Cristina | ECCOM | President | Italy |
| Darley | Elizabeth | ENCATC | Communications and Projects Officer | Belgium |
| De Bruyne | Laila | University of Antwerp | Education assistant | Belgium |
| De Cárdenas | Javier | Fundación Diego de Sagredo | President | Spain |
| De Corte | Dirk | University of Antwerp | Professor | Belgium |
| De Graeve | Rita | University of Antwerp | professor | Belgium |
| De Heusch | Sarah | SMartBe | Project Officer | Belgium |
| De La Court | Adrian | Goldsmiths University of London | Lecturer | UK |
| De Moyer | Julie | University of Ghent (academic)/ ICKamsterdam (professional) | Student (Ugent) / marketing and communication (ICKamsterdam) | Belgium |
| De Vries | Rudy | University of Groningen, the Netherlands | Lecturer / researcher | Netherlands |
| Debriny Rizos | Manuèle | ENSATT | Director | France |
| Dizdaroglu | Yesim | CEKUL Foundation | Coordinator | Turkey |
| Domsic | Lana | The "Baltazar Adam Kreli" College of Business and Management, Zapresic | Teaching Assistant | Croatia |
| Donahue | Linda | Texas Tech University | Associate Professor, Associate Chair, Head of Arts Administration | USA |
| Donato | Fabio | University of Ferrara | Professor | Italy |
| Dorny | Serge | Lyon Opera | General Director | France |
| Doustaly | Cecile | Université de Cergy-Pontoise | Professor | France |
| Dragic | Ana | CULTURESCAPES | Project coordinator for Balkan | Serbia/ Switzerland |
| Dragicevic Sestic | Milena | University of Arts Belgrade | Professor | Serbia |
| Elliot | Jenny | Arts Care | Chief Executive Officer | UK |
| Enebish | Ariunzaya | Birkbeck, University of London | Student | UK |
| Epetavc | Kristina | VISIS (NGO) | Founder | Croatia |
| Esposito | Mariachiara | Regione Toscana | Policy Officer | Belgium |
| Faber | Marijke | HKU | Course leader | Netherlands |
| Fiaccarini | Giulia | Istituto Luigi Sturzo | Project manager | Italy |
| Gammel | Jean-Philippe | Joint Research Centre, European Commission | Assistant to the Deputy Director-General | Belgium |
| Garlan | Alain | SMartEu | Direction | Belgium |
| Geerts | Annemie | De Veerman | Project Development & Project Coordination | Belgium |
| Ghimire | karunakar | Robertstate education consultancy pvt.ltd | Managing director | Nepal |
| Gil Fuentetaja | Ion | CICTOURGUNE - Cooperative Research Centre in Tourism | Researcher | Spain |

| LAST NAME | FIRST NAME | INSTITUTION | JOB TITLE | COUNTRY |
|----------------|--------------|---|--|------------------------|
| Gil Taboas | Alexandra | European Comission | Trainee | Belgium |
| Ginkinova | Ianina | Youth Unit of Artists at the NGO "KATKA" | Project Manager | Ukraine |
| Giraud-Labelte | Claire | Université Catholique de l'Ouest - LUNAM | Professor | France |
| Gitau | Christine | Craft Afrika | Business development coach | Kenya |
| Gogvadze | Gocha | International Youth Association TIP | Chairman | Georgia |
| Gonçalves | Ana | Estoril Higher Institute for Tourism and Hotel Studies / Centre for Geographical Studies, IGOT-University of Lisbon | Lecturer / Senior Researcher | Portugal |
| Heidelberg | Brea | Rider University | Assistant Professor of Arts Administration | USA |
| Heijen | Mireille | NHTV | Lecturer Creative Industries | Netherlands |
| Hemme | Lotte | Erasmus University | Student | Netherlands |
| Hichem | Chebbi | Art Solution | communication manager | Tunisia |
| Horsten | Peter | NHTV | Lecturer Creative Industries | Netherlands |
| Hussain | Faheem | ITREBP | Senior Teacher | Pakistan |
| Huvenne | Paul | Koninklijk Museum voor Schone Kunsten Antwerpen | Administrateur-generaal | Belgium |
| Jacobs | Ruben | HKU, Utrecht University of the Arts | Lecturer Cultural sociology | Netherlands |
| Jacoviello | Stefano | University of Siena | Dr/Postdoc researcher | Italy |
| Jankovic | Sanja | BioArt Theatre Laboratories | Trainer | France |
| Jemric Ostojic | Ines | The "Baltazar Adam Krcelic" College of Business and Management | Senior Lecturer | Croatia |
| Jiao | Yu | University of Antwerp/VUB | Ph.D. student | Belgium |
| Juno Delgado | Edwin | ESC Dijon | Professor, Head of Arts and Cultural Management Specialisation | France |
| Karatzias | Konstantinos | IMT Institute for Advanced Studies Lucca | Ph.D Student | Italy |
| Kareinen | Jussi | Seinäjäki University of applied sciences | Senior lecturer | Finland |
| Kasatkina | Valeriya | Institute for Cultural Programs | Project coordinator | Russia |
| Kay | Sue | Freelance and University of Exeter | Freelance cultural sector consultant | UK |
| Keller | Elisabeth | LMU Munich | Ph.D. Student | Germany |
| Kiitsak-Prikk | Kaari | Estonian Academy of Music and Theatre | Lecturer; career consultant | Estonia |
| Kisic | Visnja | Faculty of Philosophy Belgrade | Ph.D. Candidate/Researcher | Serbia |
| Kiyoshi | Takeuchi | National Graduate Institute for Policy Studies | Ph.D. Student | Japan |
| Kizilova | Irina | Institute for Cultural Programs | Deputy Director | Russia |
| Kolsteeg | Johan | Utrecht School for the Arts | Professor | Netherlands |
| Korovina | Varvara | Moscow Puppet Theatre | Manager | Russia |
| Krejci | Hana | JAMU Brno | Lecturer | Czech Republic |
| Ksenicova | Alexandra | Janacek Academy of Music and Performing Arts in Brno, Theatre | Student | Czech Republic |
| kudumovic | Amira | Academy of performing arts Sarajevo | assistent | Bosnia and Herzegovina |

| LAST NAME | FIRST NAME | INSTITUTION | JOB TITLE | COUNTRY |
|------------------------|-----------------|---|---|----------------|
| Kuiper | Gabrielle | HKU | Director | Netherlands |
| Kuznetsova-Bogdanovits | Kristina | Estonian Academy of Music and Theatre | Head of department, lecturer | Estonia |
| Lada | Krystian | Théâtre Royal de la Monnaie | Director of Dramaturgy, Publications and Cultural Development; Associate Artistic Director | Belgium |
| Lagasse | Charles-Etienne | EUNIC Global | President | Belgium |
| Lahoud | Marcuss | Paris 8 | Artist | France |
| Lapidot | Shira | Sapir College | Head of the Cultural Management track | Israel |
| Laznovsky | Michal | Academy of Performing Arts, Theatre Faculty | Head of Dpt. | Czech Republic |
| Lee | Tain-Dow | Shih Chien University, Taipei, Taiwan | Professor | Taiwan |
| Lee | Yuching | Peking University | Ph.D. Student | China |
| Lekvall | Lotta | Nätverkstan | Director | Sweden |
| Lidstone | Gerald | Goldsmiths | Professor | UK |
| Liguori | Antonia | Istituto Luigi Sturzo | European Project Manager | Italy |
| Limani | Granit | Entermedia | Co-founder/ Managing partner | Kosovo |
| Lin | Li-Min | Peking University | PhD student | China |
| Lindved Sværke | Kit | Museum of Contemporary Art | Educator | Denmark |
| Liskova | Magdalena | Janacek Academy of Music and Performing Arts | PhD student | Belgium |
| Lobachova | Galyna | NGO "KATKA" | Project coordinator | Ukraine |
| Lubyt | Elona | Vilnius Academy of Arts | Professor | Lithuania |
| Maes | Patricia | Cultural Center Sint-Niklaas | cultural officer | Belgium |
| Magàn Gutiérrez | Graciela | ASCI.Codesarrollo e Investigación | Presidenta | Spain |
| Malabonga | Royce Lyssah | Universidad de Oviedo | student | Spain |
| Manchin | Robert | GALLUP | Chairman & Managing Director | Belgium |
| Mangaroska | Viktorija | FON University, Republic of Macedonia | university teaching professor and assitent | Macedonia |
| Mari' | Anna | Theatre Company CRIT | Project manager | Spain |
| Marques | MariaPaz | Freelance | Cultural manager | Spain |
| Martin | Dan | Carnegie Mellon University | Professor | USA |
| Martin Ramos | Miguel Angel | European Academy of Yuste Foundation | Delegate; Spokesperson of the Access to Culture Platform | Spain |
| Marx | Lisa | University of Geneva | PhD Candidate/ Teaching assistant | Switzerland |
| Mattocks | Kate | City University London | PhD Candidate | UK |
| Meeusen | Johan | University of Antwerp | Vice Rector | Belgium |
| Milano | Carmela | Solvay Brussels School of Economic and Management | Teaching Assistant and PhD Student | Belgium |
| Mitosinkova | Barbora | DAMU | student | Czech Republic |
| Mokre | Monika | University of Music and Performing Arts | Lecturer | Austria |
| Montiel | Gonzalo | Universitat de València | Director of Cultural Management at the University of Valencia in the Centre Cultural La Nau | Spain |
| Morgan | Michael Andrew | European Film College | Teacher | Denmark |
| Moses | Mpiriirwe | Swahili Tour and Travel Ltd | Marketing officer | Uganda |

| LAST NAME | FIRST NAME | INSTITUTION | JOB TITLE | COUNTRY |
|------------------|----------------|---|--|------------------|
| Munguia | Alejandra | ENCATC | Intern | Belgium |
| Muruganandan | Muthusamy | Angeline Marie Charitable And Educational Trust | Managing Trustee | India |
| Nanchino-Chialva | Laura | JCP | Project assistant | Belgium |
| Nascimento | Maria | Universidade de Coimbra | Professor | Portugal |
| Neervoort | Karen | ArtEZ hogeschool voor de kunsten | Board of Directors | Netherlands |
| Nunes Penna | Karla | Curtin Unversity (Australia)/ Center for Advanced Studies in Integrated Conservation (Brazil) | Professor | Australia/Brazil |
| Ohman | Elisabeth | UAS Aracada | Senior Lecturer | Finland |
| Okpara | Ndubuisi | Nehyna Arts Academy | Administrator | Gambia |
| Onofri | Federica | University of Bologna | GIOCA Master Program coordinator | Italy |
| Ortega | Cristina | University of Deusto | Director of the Institute of Leisure Studies | Spain |
| Oslancová | Jana | Academy of Performing Arts in Bratislava | PhD. student | Slovakia |
| Palonen | Osmo | Sibelius Academy, University of Arts Helsinki | Head of Continuing Education | Finland |
| Panagea | Athanasia | vocational training school | Trainer | Greece |
| Pappacoda | Laura | Ca' Foscari University | Student | Italy |
| Pennings | Henk | Hogeschool van Amsterdam | International funding/Researcher Cultural Entrepreneurship | Netherlands |
| Pérez Hernández | Elena Catalina | FIBICC | Vicepresident | Spain |
| Pérez Maza | Inmaculada | FIBICC | Manager and Educator | Spain |
| Petricic | Sanja | Singidunum University | Professor | Serbia |
| Pfennigstorf | Katharina | University of Music and Performing Arts Vienna (mdw) | Program director of postgraduate course in arts management | Austria |
| Pichillo | Giancarlo | University of Siena | Dr/Contract researcher | Italy |
| Plana Jansana | Judit | European Cultural Parliament Youth Network | Core group member | Germany |
| Poelman | Gaetan | Department of Culture, Youth, Sport and Media, Flemish Government | Director International Affairs | Belgium |
| Poprawski | Marcin | ROK AMU Culture Observatory / AMU Institute of Cultural Studies | Coordinator / Assistant Professor | Poland |
| Prime | Sian | Goldsmiths | Lecturer | UK |
| Prokop | Petr | Theatre Faculty of the Academy of Performing Arts in Prague | Vice-Dean, teacher | Czech Republic |
| Prorok | Marek | RPIC-ViP s.r.o. | Consultant | Czech Republic |
| Rajakangas | Mikko | HUMAK University of Applied Sciences | Student | Finland |
| Rajavuori | Tuuli | Finnish Museums Association | Project Coordinator | Finland |
| Rashidi | Maryam | Australian National University | Ph.D. Candidate | Australia |
| Ren Feng | Ke | Taipei Art Economy Research Centre | Head | Taiwan |
| Riccardi | Valentina | Asia-Europe Foundation (ASEF) | Programme Manager | Singapore |
| Ritter | Jennifer | JCP srl | Project Assistant | Belgium |
| Rodeyans | Julie | a-d-a vzw | Artistic director | Belgium |
| Rolén | Mats | Riksbankens Jubiluemsfond | Associate professor; Former research director | Sweden |
| Rummens | Tom | Hetpaleis | International Programme | Belgium |

| LAST NAME | FIRST NAME | INSTITUTION | JOB TITLE | COUNTRY |
|--------------------|------------|---|---|----------------|
| Russo | Salvatore | Ca' Foscari University | Lecturer - Assistant Professor | Italy |
| Sacco | Pier Luigi | IULM University | Professor | Italy |
| Sahatqija | Zana | PWC | Associate | Kosovo |
| Salzenstein | Alan | Association of Arts Administration Educators (AAAE) | President | USA |
| Schramme | Annick | University of Antwerp | Professor | Belgium |
| Schrauwen | Joke | University of Antwerp | Researcher | Belgium |
| Schwarz | Isabelle | European Cultural Foundation | Head of Advocacy, Research and Development | Netherlands |
| Sellami | Caroline | Solvay Brussels School | Master Student | Belgium |
| Shekhar | Himanshu | St.Dominic Savio's | Student | India |
| Silvaggi | Antonia | Istituto Luigi Sturzo | Project Manager | Italy |
| Sinapi | Christine | Ecole Supérieure de Commerce de Dijon (Burgundy School of Business) | Professor, Head of Dept, Coord. Cultural mgt research | France |
| Snapka | Marek | RPIC-ViP s.r.o. | consultant | Czech Republic |
| Sternal | Malgorzata | Academy of Music in Krakow | adiunkt | Poland |
| Strandman | Pia | Helsinki Metropolia UAS | Senior Lecturer | Finland |
| Stranovska | Zuzana | Academy of Performing Arts in Bratislava | PhD. student | Slovakia |
| Strubbe | Kristl | Herita vzw | General Manager | Belgium |
| Suarez Chachapoyas | Sandra | Association Beaufilart | Artists | France |
| Surviliene | Roma | National Association of Creative and Cultural Industries | Director | Lithuania |
| Svobodová | Doubravka | Academy of Performing Arts, Theatre Faculty | Dean of Theatre Faculty | Czech Republic |
| Taes | Sofie | KU Leuven | Research Assistant | Belgium |
| Taormina | Antonino | ATER | Director | Italy |
| Trkulja | Jelena | Qatar Museums Authority | Director of Education | Qatar |
| Truszczynski | Jan | European Commission | Director General for Education, Training, Culture and Youth | Belgium |
| V.N.Varma | Alluri | D.N.R.College (Andhra University) | Associate Professor | India |
| Van der Auwera | Sigrid | University of Antwerp / KU Leuven | Postdoctoral researcher | Belgium |
| Van der Geest | Nelly | University of the Arts Utrecht | Lecturer | Belgium |
| Vanhoonacker | Isabelle | Royal museums of fine arts | Head of the Public services department | Belgium |
| Varbanova | Lidia | McGill University | Research Associate | Canada |
| Vartiainen | Pekka | Humak University of Applied Sciences | Principal lecturer | Finland |
| Venkata Nagavarma | Dr.Alluri | D.N.R.COLLEGE(Andhra University) | Associate Professor in Economics | India |
| Vera | de Jong | Utrecht University of the Arts | Jr. Researcher | Netherlands |
| Verbergt | Bruno | University of Antwerp | Professor | Belgium |
| Vermeersch | Lode | HIVA-KULeuven & University of Brussels | Senior Research Associate | Belgium |
| Verschraegen | Jurn | Expertisecentrum Dementie Vlaanderen | Director | Belgium |
| Vinals Blanco | Ana | University of Deusto | Basque Government Predoctoral Fellow | Spain |
| Vinkovi | Arno | University of Zagreb | Student | Croatia |

| LAST NAME | FIRST NAME | INSTITUTION | JOB TITLE | COUNTRY |
|-------------|------------|---|---|-------------|
| Volchenko | Nataliya | Youth Unit of Artists | Deputy Head | Ukraine |
| Vrantcheva | Svobodna | UNIBITI/universite de bibliotheconomie et de technologies informatiques | Maitre de conferences | Bulgaria |
| Wachelder | Kit | Hogeschool van Amsterdam | Senior Lecturer | Netherlands |
| Waege | Hans | Rotterdam Philharmonic Orchestra | Managing Director | Netherlands |
| Waradzinova | Svetlana | Academy of Performing Arts in Bratislava | Professor | Slovakia |
| Watson | Katherine | European Cultural Foundation | Director | Netherlands |
| Wong | Audrey | LASALLE College of the Arts | Lecturer | Singapore |
| Zeqa | Kleitia | Europa Nostra | Trainee | Netherlands |
| Zierold | Martin | Karlshochschule International University | Professor for Arts Management and Cultural Studies | Germany |
| Zsuzsa | Császár | University of Pecs | - | Hungary |

*LIST OF PARTICIPANTS AS OF REGISTRATION
CLOSURE ON 23 OCTOBER.*

ABOUT ENCATC

WHO WE ARE

With over 100 members in 40 countries and 3,000,000 multipliers, ENCATC is the leading European network on Arts-Cultural Education and Research. Founded in 1992, ENCATC represents all disciplines in the arts and culture, is an NGO holding the status of official partner of UNESCO and of observer to the Steering Committee for Culture of the Council of Europe. Through eight thematic forums, a wide range of projects, activities and events, ENCATC offers academics, researchers, cultural operators, students, artists, and policy makers a platform to transfer knowledge and share ideas, projects, methodologies, experiences and research. In line with its mission and aims, ENCATC activities are structured around five complementary strands of work: advocacy, networking, capacity building, research, and communication.

OUR MISSION

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

OUR FOCUS

Through eight Thematic Areas, a wide range of activities, events and projects, ENCATC contributes to the professionalisation and sustainability of the cultural sector. Together with the Thematic Areas, ENCATC 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. The eight ENCATC Thematic Areas focus on: Creative & Cultural Industries, CCI ▪ Heritage ▪ Cultural Indicators ▪ Museums and Audience Policies ▪ Culture External Relations & Cultural Diplomacy ▪ Urban Management and Cultural Policy ▪ Arts & Health ▪ Performing Arts Management.

OUR ACTIVITIES

To achieve our goals, we work along the following **five complementary strands of activities**:

1. Developing and influencing policy

ENCATC engages in advocacy actions through partnerships, advices, policy recommendations, consultations, meetings with institutions and public speeches. For the past 20 years, ENCATC has been a key partner for constructive dialogue with UNESCO, the Council of Europe, the European Commission, the European Parliament and Member States. Since 2008, ENCATC has been an active member both of the European Platform for “Cultural and Creative Industries” and “Access to Culture”. Additionally, in 2011, to press

Europe to invest more in cultural heritage, ENCATC joined the Alliance 3.3. improvements.

2. Networking

ENCATC provides educators, researchers, students, artists, cultural operators and policy makers with a number of opportunities to meet, initiate long lasting partnerships and projects and exchange experiences, methodologies, curricula, pedagogy and practices. ENCATC creates bridges for cooperation between stakeholders from the educational, economic and cultural sectors to prove its strong belief that meaningful partnerships are the foundation for success and enable institutions and people to make continuous improvements.

3. Capacity building

ENCATC offers its members opportunities to enhance and strengthen their knowledge, skills, competencies and abilities through a wide range of activities and projects. On an institutional level, ENCATC uses its knowledge and experience as a European network to facilitate other cultural organisations in becoming more established and prominent European players. ENCATC also coordinates a high level pool of experts for a peer to peer learning exchange inside and outside the network. To foster the reform and modernisation of the education systems ENCATC publishes the PRAXIS newsletter for students, manages a number of mobility programs, and runs a mobility Fund.

4. Strengthening the European research area

ENCATC promotes access, publishes and widely disseminates research in cultural management and cultural policy. ENCATC also ensures that research feeds into policy making and decision makers have a better understanding of cultural policy and educational issues and 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, the encatc/SCHOLARS bulletin and organises an annual Research Session for established and emerging cultural management and cultural policy researchers.

5. Building knowledge societies

ENCATC transforms information into knowledge. It creates, collects and disseminates information inside and outside the network through a number of tools including a monthly newsletter, a constantly updated website, blogs, social networks, a Journal, publications (ENCATC Book Series) and a bulletin. Since its creation, ENCATC has significantly improved access to arts and cultural management and cultural policy worldwide as well as bibliographies on arts and cultural management and cultural policy.

Place Flagey 18, 1050 Brussels, Belgium

T/F: +32 (0)2 201 29 12

www.encatc.org ■ www.facebook.com/ENCATC ■ www.twitter.com/ENCATC

ABOUT THE UNIVERSITY OF ANTWERP

The University of Antwerp is characterized by its high standards in education, internationally competitive research and entrepreneurial approach. It was founded in 2003 after the merger of three university institutions previously known as RUCA, UFSIA and UIA. Their roots go back to 1852. The University of Antwerp has about 18,500 students, which makes it the third largest university in Flanders. 13% of the students at the University of Antwerp are international students. 10% of the students of Antwerp study an arts related education programme. The University of Antwerp forms the backbone of the Antwerp University Association (AUHA) a strategic collaboration with 3 university colleges located in Antwerp.

The University of Antwerp has 9 faculties in Applied Economic sciences, Applied Engineering, Arts, Design Sciences, Law, Medicine and Health Sciences, Pharmaceutical, Biomedical and Veterinary Sciences, Political and Social Sciences and Sciences. The Institute of Development Policy and Management (IOB), the Antwerp Management School (AMS) and the Institute of Transport and Maritime Management Antwerp (ITMMA) have an autonomous, faculty-like status.

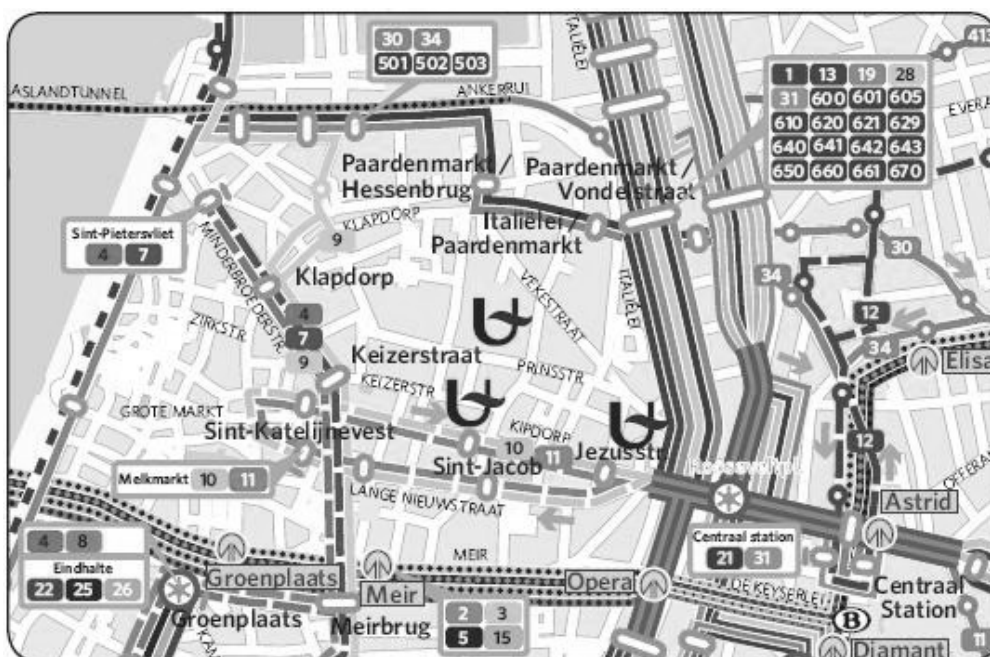
The Faculty of Applied Economics aspires to become the market leader in the field of Applied Economics in Flanders. This leadership is based on the high quality of our academic education and research, and on our active international focus. Sustainability, creativity and social responsibility play an important role here.

The strategic plan of the Faculty of Applied Economics comprises four key points that represent the facets of a rough diamond. One of this key points is arts and creativity. We use the idea of polishing a diamond as a metaphor for the things our faculty excels at, namely the sound and thorough training of our students and the personal coaching they receive throughout their development process.



City Campus - Gratiekapelstraat 10 - BE 2000 Antwerpen - Belgium
T: +32 (0)3 220 44 12
www.ua.ac.be

PRACTICAL INFORMATION



GETTING AROUND IN ANTWERP

It is very easy to get around on foot in Antwerp, but for information on buses, trams and metro:

www.ua.ac.be/main.aspx?c=.ENGLISH&n=33463

Switchboard tel.: +32 (0)3 220 44 12

TOURIST SERVICES IN ANTWERP

Antwerp Tourism & Convention has two information desks:

Antwerp Tourism & Convention
Grote Markt 13, 2000 Antwerp

Central station
Level 0, close to the stairways
Koningin Astridplein, 2018 Antwerp

Phone: +32 (0)3 232 01 03
Fax: +32 (0)3 231 19 37
e-mail: isit@stad.antwerpen.be
Website: www.visitantwerpen.be

Opening hours: Mon: 9:00 - 17:45 ■
Tues: 9:00 - 17:45 ■ Wed: 9:00 - 17:45 ■
Thu: 9:00 - 17:45 ■ Fri: 9:00 - 17:45 ■
Sat: 9:00 - 17:45 (not reachable by phone) ■
Sun: 9:00 - 16:45 (not reachable by phone)

PHARMACIES

Pharmacie Van Briel
Keizerstraat 73, 2000 Antwerp
Phone: +32 (0)3 233 22 37

Pharmacie R Krols
Paardenmarkt 76, 2000 Antwerp
Phone: +32 (0)3 226 05 34

HOSPITALS

ZNA Sint-Elisabeth
Leopoldstraat 26, Antwerp
Phone: +32 (0)3 234 41 11
www.zna.be

Sint-Augustinus
Oosterveldlaan 24, Wilrijk
Phone: +32 (0)3 443 30 11
www.st-augustinus.be

Sint-Vincentiusziekenhuis
Sint-Vincentiusstraat 20, Antwerp
Phone: +32 (0)3 285 20 00
www.st-vincentius.be

ZNA Stuivenberg
Lange Beeldekenstraat 267, Antwerp
Phone: +32 (0)3 217 71 11
www.zna.be

AZ Monica Deurne
Florent Pauwelslei 1, Antwerp
Phone: +32 (0)3 320 50 00
www.azmonica.be

TAXIS IN ANTWERP

Metropole Taxi & Autocars Phone: +32 (0) 3 231 31 31

Antwerp Taxi Phone: +32 (0) 3 238 38 38

Algemene Antwerpse Taxicentrale
Phone: +32 (0)3 216 16 16

Taxi DTM Phone: +32 (0)3 366 66 66

TAXIS IN BRUSSELS

Taxi Vert Phone: +32 (0)2 349 49 49

Allo Taxi Phone: +32 (0)2 734 64 21

RAILWAYS CONTACT

Eurostar Railway

Belgian Contact Centre: +32 (0)70 79 79 89 // Opening telephone hours: 8am to 8pm Monday to Friday
■ 9am to 4:30pm Saturday and Sunday

www.eurostar.com/be-en

Belgian Railways

Phone: +32 (0)2 528 28 28 // Opening telephone hours: 7 days a week from 7 am to 9:30 pm
www.belgianrail.be/en

BRUSSELS AIRPORT

Helpdesk Brussels Airport

Call 0900/700 00 (€ 0.50/min) from Belgium or +32 2 753 77 53 from abroad*

Calls will be answered from 7 am to 10 pm (8 pm on Saturday and Sunday).

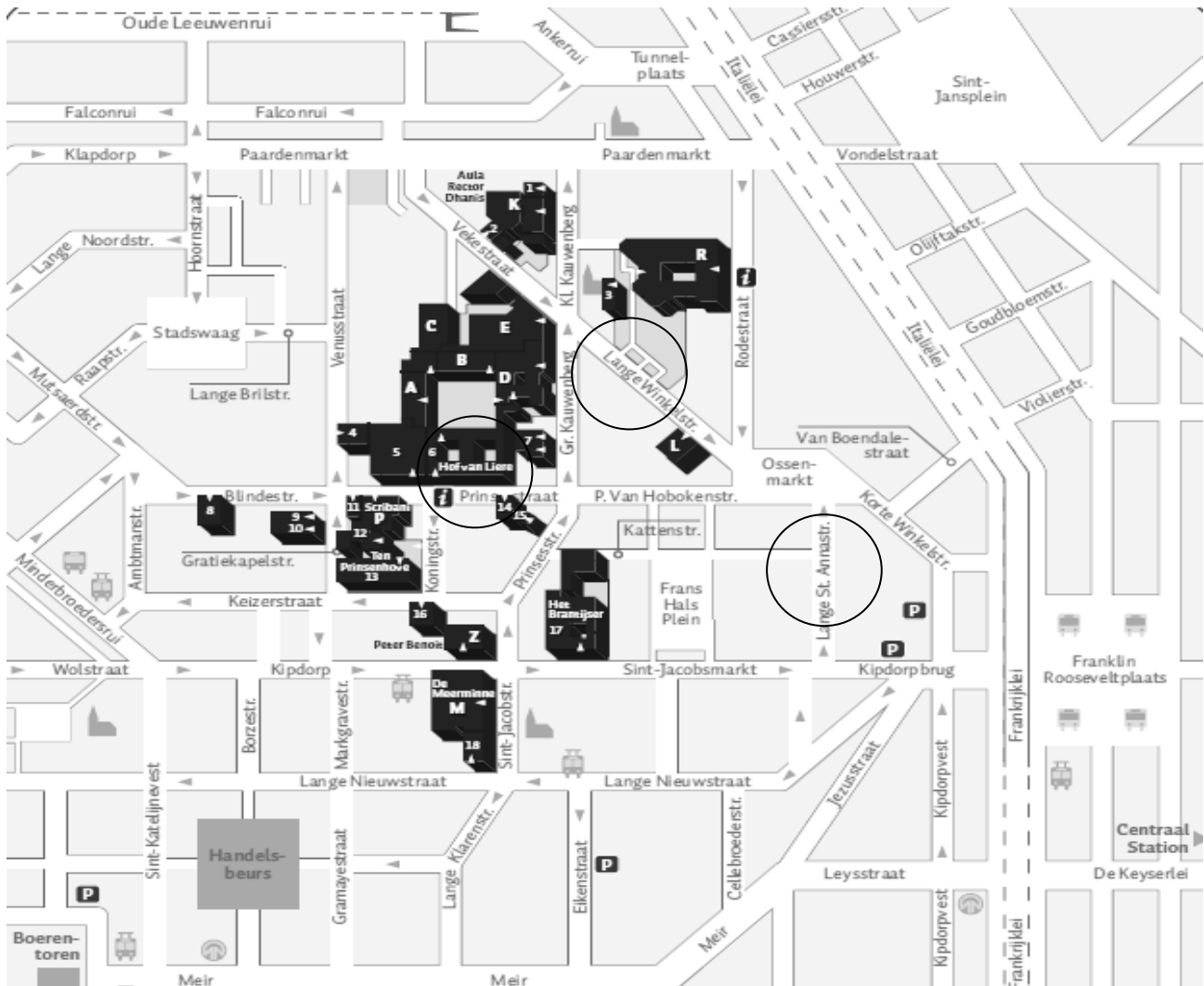
Please note that calls from abroad that are made using a Belgian mobile number are not recognised by the telephone system.

EMERGENCY NUMBERS

Police: 101 ■ Fire: 100 ■ Ambulance: 100 ■ Emergency Dental Care (doctors on call in Antwerp: 32 (0) 900 10 512) ■ European emergency number: 112 (in case of an accident or other emergency)

LOCAL CONTACT: Annick Schramme (✉ annick.schramme@uantwerpen.be) ☎ 0477 37 39 47)
Laila Debruyne (✉ laila.debruyne@uantwerpen.be) ☎ 0473 43 07 57)

CAMPUS MAP



A

Stadscampus

i Onthaal

- A Gebouw A - Prinsstraat 13
- B Gebouw B - Prinsstraat 13
- C Gebouw C - Prinsstraat 13
- D Gebouw D - Grote Kauwenberg 18
- E Agora / Sporthal - Grote Kauwenberg 2
- K Aula Rector Dhanis - Kleine Kauwenberg 14
- L Gebouw L - Lange Winkelstraat 40
- M De Meerminne - Sint-Jacobstraat 2
- P Scribani - Prinsstraat 10
- R Gebouw R - Rodestraat 14
- Z Peter Benoit - Kipdorp 61

- 1 Kleine Kauwenberg 12
- 2 Centraal magazijn - Vekestraat 33
- 3 Annexe Rodestraat 14
- 4 IOB - Venusstraat 35
- 5 Bibliotheek - Prinsstraat 9
- 6 Hof van Liere - Prinsstraat 13
- 7 Ruusbroecgenootschap - Grote Kauwenberg 32-34
- 8 Studiecentrum Open Universiteit - Blindestraat 14
- 9 OASes - Gratiekapelstraat 10
- 10 Steunpunt Gelijkekansenbeleid - Gratiekapelstraat 12
- 11 ICTL - Prinsstraat 8
- 12 Studentenhome Ten Prinsenhove - Koningstraat 8
- 13 Restaurant Ten Prinsenhove / Labotheek - Koningstraat 8
- 14 Zomaar een dak - Prinsstraat 32
- 15 Universitas - Prinsstraat 16
- 16 ITMMA - Keizerstraat 64
- 17 UAMS - Het Brantijser - Sint-Jacobsmarkt 13
- 18 Centrum voor Begaafdheidsonderzoek - Lange Nieuwstraat 55

Universiteit Antwerpen



| Address | Contact Numbers | Website | People |
|---|---|--------------------|---|
| Institute of Creative and Cultural Entrepreneurship Goldsmiths, University of London Lewisham Way New Cross London SE 14 6NW, UK | Tel. +44 (0)20 7919 7424 Fax +44 (0)20 7919 7413 | www.gold.ac.uk/icc | Gerald Lidstone g.lidstone@gold.ac.uk Carla Figueira c.figueira@gold.ac.uk |

Goldsmiths has been part of the University of London for over 100 years, and is ranked 9th in the UK for world-leading 4* research (Research Assessment Exercise 2008). Our academic excellence is illustrated in our membership of the 1994 Group, which brings together a select number of research-focused universities. ICC delivers enterprise, cultural management and policy education to the creative and cultural sectors, and supports research in to new approaches to business, financial models and management in the Creative Economy. It delivers a range of academic programmes and presents activities and events to promote an environment in which creative and cultural entrepreneurship can flourish. Our approach is to integrate entrepreneurship within the development of creative practices, and to take a creative approach to the development of new businesses and the infrastructure that supports them. ICC takes the view that Entrepreneurship is the creation of value, this value could be social, aesthetic or financial, and that when entrepreneurial activity is strong the three strands are interwoven. ICC will work with its EU partners to create, deliver and evaluate new models of training as described in the main activities. The specific role of ICC will be to deliver the international focus group and to coordinate the research phase that leads to the new Curricula Framework in cultural management. From there all partners from which they can create the creative mentoring training based on the blended mentoring to develop an entrepreneurial approach to management across a range of sectors including theatre, museums, festival organization, exhibition, cinema festivals, cultural tourism. For its role, Goldsmiths will support the project management activities, carries out required activities, and supports dissemination activities.

Goldsmiths UNITED KINGDOM // Project Partner, Institute of Creative and Cultural Entrepreneurship, University of London

UNIVERSITY OF LONDON

| Address | Contact Number | Website | People |
|---|------------------------------|-----------------|--|
| Strategy Development Directorate/ Denizli Special Provincial Administration (TURKEY) Sirakapilar Mah. 1581 sok. No:4 20100 Denizli, Turkey | Tel. 0090 258 2624261/142 | www.dioi.gov.tr | Pelin Aslı Özen pellinasli@gmail.com |

Denizli Special Provincial Administration (DIOI) is a local authority with 500 employees working under 16 different directorates. DIOI deals with cultural heritage, tourism, education, city development, marketing and etc. to improve the life quality of citizens and satisfy their cultural, educational and economic requirements. In order to create such results, the administration carry out investments and enhance all kind of production activities. In addition to this DIOI deals with preserving all types of tangible and intangible values in Denizli city to transfer to next generations. Partner's general tasks DIOI participates actively in all project activities, mainly responsible for exploitation and mainstreaming activities.



TURKEY, Project Partner, Denizli Special Provincial Administration (DIOI)

| Address | Contact Number | Website | People |
|--|-------------------------------------|--------------------|--|
| Universidad de Deusto/ Instituto de Estudios de Ocio/Institute of Leisure Studies - Facultad de Ciencias Sociales y Humanas/Faculty of Human and Social Sciences Avenida de las Universidades 24 48007 Bilbao, Spain | Tel. + 34 94 413 90 00 Ext. 2087 | www.ocio.deusto.es | Cristina Ortega cristina.ortega@deusto.es Amalia Makua amalia.makua@deusto.es |

The Institute of Leisure Studies at Deusto University is the only academic centre in Spain dealing with training, research and documentation in leisure. Its activity – at national and international level – involves an interdisciplinary team of teachers and researchers, alongside experts and professionals from the academic, institutional, corporate and associative world. It is constituted by an interdisciplinary team that share a common goal and provides answers to today's challenges from different scientific fields. The team consists of academics, experts, professionals and technicians from the public, private and non profit sectors. The legal and formal adoption of the Institute allows a structure that ensures the continuity, development and renewal of the original idea. From its creation in 1988, the Institute has had a vocation to international openness, with the recognition of the universality of certain modern problems. The international aspect is evident in the general frame of content, teaching teams, in coexistence and exchange of students in the use of bibliographic sources and transnational studies.



SPAIN // Project Partner, The Institute of Leisure Studies at Deusto University

| Address | Contact Number | Websites | People |
|--|---|------------------------------------|--|
| Roma TRE University Department of Cultural and Educational Studies Centre of Research CE- FORC "Educational Trai- ning & Communication" Via Milazzo, 11/B 00185 Rome, Italy | Tel. +39 06 57339231 Fax +39 06 57339515 | www.unitoroma3.it www.ceforc.eu | Giuditta Alessandrini g.alessandrini@unitoroma3.it Valeria Caggiano valeria.caggiano@unitoroma3.it Roberto Palma palma@unitoroma3.it Claudio Pignalberi cpignalberi@unitoroma3.it |

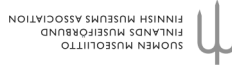
learning, learning audit, organizational communication, communities of practices, cooperative learning, professional and teacher training. The project explores also the validation of competencies gained inform learning to add to the new curricula for cultural manager and the validation of the innovative creative blended mentoring training. To achieve this goal the role of Department of "Cultural and Educational Studies" (Rome TRE University) relies in the expertise and scientific coordination of the process of adult learning training and educational training is essential for the success of the project in monitoring the quality of the training and the validation of informal competencies (Vfp5), an ongoing process that will occur throughout all the project life because is going to resulting in a validation quality framework taking into account all the feedbacks of all the relevant stakeholders directly or indirectly involved in the process.

CZECH REPUBLIC // Project Partner, RPIC-VIP

RPIC-VIP is an educational, innovative and counselling company operating on the labour market since 1999. Its management has twenty-year experience in the field of human resources management. Together with Specialist Service, its daughter company, RPIC-VIP belongs among the strongest educational and counselling organizations in the Czech Republic. It offers services by 50 qualified consultants and project managers. RPIC-VIP is specialized in counselling and project management, involved in programs on the level of the Czech Republic as well as European Union. The main areas of activity are: human resources management and development with specific focus on key competencies, business consulting, quality and process management, strategic planning and regional development, involvement in international projects and partnerships. RPIC-VIP role in the project is in setting up a quality plan to monitor the progress activities and deliver the final report of the summative quality plan. Moreover, it will take part in all the project activities, research mapping of skills, creating and testing the innovative creative blended mentoring bringing its contribution with the expertise in human resources development.

| | |
|----------------|---|
| Address | RPIC-VIP s.r.o. Výstavní 2224/8 709 00 Ostrava Česká republika |
| Contact Number | Tel. +420 728 854 018 |
| Website | www.rpic-vip.cz |
| People | Marek Šnapka snapka@rpic-vip.cz |

FINLAND // Project Partner, Finnish Museums Association



Finnish Museums Association (FMA) is the central organisation for museums in Finland. Its tasks include looking after museums' interests and advancing museums' activities. The Finnish Museums Association incorporates all professionally run museums in the country. The Finnish Museums Association supervises the interest of museums for example in development of legislation, museum policy and the financial status of museums, for example, by participating in the Ministry of education and culture working groups. The Finnish Museums Association has 200 member societies. These manage a total of 385 museums. Any society having legal capacity and practising museum operations in Finland is eligible for membership in the association. The Finnish Museums Association provides training for museum employees to better meet the challenges of the times and to improve their competence to undertake wide-ranging tasks requiring special expertise. Over the past few years, particular emphasis has been laid on training museum staff in the skills needed in the modern information society. The association regularly organises e-learning courses on museology and other current themes, with some 20 training sessions arranged each year. More than 1000 museum professionals attend these training sessions yearly. The role of the Finnish Museums associations is of leader of the testing mentoring phase for its experience in training and e-learning courses. Although its contribution is necessary in opening a view on the cultural heritage museum insights. Moreover it will take part in all the project activities, research mapping of skills, creating and testing the innovative creative blended mentoring training.

| | |
|-----------------|---|
| Address | Finnish Museum Association Annankatu 16 B 50 00120 Helsinki, Finland |
| Contact Numbers | Tel. +358 444 300704 Fax +358 9 5841 1750 |
| Website | www.museoliitto.fi |
| People | Tuuli Rajavouri tuuli.rajavouri@museoliitto.fi |



ITALY // Project Partner, Roma Tre University

Roma Tre University has 8 faculties and about 870 teachers. The research area is formed of 31 Departments. The Roma Tre "project" has gradually but constantly brought into focus its particular profile: that of a dynamic and efficient seat of learning that, step by step, has become an acknowledged point of reference both in the Italian and the international university system. Its 40,000 students are the fruit of a winning strategy founded on offering a wide-range of courses and on innovation that focuses on the quality of the teaching and the introduction of the young into the working world. The Centre of Research CEFORC "Educational Training & Communication" (coordinated by G. Alessandrini) is a research structure within the Department of "Cultural and Educational Studies" and located in the Faculty of "Education Sciences". The centre contributes to a post-degree distance master and it has an active role in the field of educational evaluation and promotes theoretical and applied research about education (adult education, organizational learning) and e-learning. It participates in workshops about network

ABOUT THE PARTNERS



ITALY // Project Leader, Luigi Sturzo Institute

The Luigi Sturzo Institute (ILS), active in the culture sector since 1951, carries out research, dissemination and development activities regarding the heritage and the cultural sector at large. The Institute collaborates with national and international institutions in developing projects and research activities related to the cultural sector. The Research and Training Area develops integrated training systems distinguished by a territorial and sectoral approach. The cultural and heritage field is the primary area of interest and the Institute is leader in delivering training for employees of cultural organizations and courses to promote young people's employability. The Training Area carries out training activities oriented at improving the cultural heritage accessibility and fruition; it designs research projects detecting new professional profile skills needed in the labour market. The Institute works in close relation with the province of Rome, ISFOL, to identify the profiles needed in the cultural sector and in a recent research (Culture beyond the event) identified in the cultural sector a new profile of the event organiser. Other departments of the Institute are the Digital laboratory for digitalisation of archives, the library, the Historical Archive and the Research and Study department. In 2009 boost up the online Data Base of Professional Profile linked to the cultural sector (<http://profil.sturzo.it/>) with the aim of providing a guidance on the skills needed for access to specific career paths and of offering advice for planning and designing training activities. The Institute is leader in providing cultural management trainings to cultural employers in Cultural planning, fundraising in delivering "Tools for Culture". The Istituto Luigi Sturzo being the leader of the CREAM project ensures the quality of the project outcomes and outputs in time.

| Address | Contact Numbers | Website | People |
|---|---|--|--|
| Istituto Luigi Sturzo (Project Leader) Training and Development department Via delle Coppelle, 35 00186 Rome, Italy | Tel: +39 06 6840421 Fax: +39 06 68404244 | www.sturzo.it | Contacts Barbara Tieri b.tieri@sturzo.it Giulia Faccarini giulia.faccarini@gmail.com Antonina Silvaggi a.silvaggi@gmail.com |

ENCATC BELGIUM // Project Partner, ENCATC

ENCATC is the leading European network on leading European network on Arts-Cultural Education and Research. It is a membership NGO gathering over 100 members in 39 countries. ENCATC holds the status of associate partner of UNESCO and of observer to the Steering Committee for Culture of the Council of Europe. ENCATC was founded to promote education and training in the field of cultural management and cultural policy by providing educators, researchers, students, policymakers and cultural managers and operators with a long lasting forum for debates and professional networking. ENCATC also aims to contribute to future thinking by monitoring trends and developments that affect the future of arts and culture, by supporting businesses and organizations with strategy development by means of scenario planning, and by developing new educational and training curricula, services and business concepts based on these scenarios. ENCATC's key objectives are to: To develop and influence policies through policy documents and expertise; To encourage links and create synergies between members through networking events; To contribute to the professional development of staff and students through activities and projects; To promote transnational research through activities and publications; To foster the mobility of staff, students and artists inside and outside Europe through a number of mobility programmes; To facilitate the exchange and access to information inside and outside the network through a number of communication tools; To forge dynamic partnerships with major stakeholders through strategic alliances in different world regions. In the CREAM project, ENCATC has the double role of disseminating the project results and outcomes, but also to use its network of members as direct users and as a pool of end-users for the research analysis and to evaluate the project results and outcomes.

| Address | Contact Numbers | Website | People |
|--|--------------------------------|--|---|
| ENCATC Place Flagey 18 B-1050 Brussels, Belgium | Tel. & Fax: +32 2 201 29 12 | www.encatc.org | Gianalla Coglianaro Beyens g.coglianaro@encatc.org info@encatc.org |

I think it's really important to be upfront with your mentor about your expectations. I wanted to be in a space where I could express myself to an active listener who could provide insightful feedback and provide essential advice on my career path, but not in a judgmental way. It was also important for me that I felt ownership during the mentoring process, that I was the driver behind my motivation and success in my personal and professional development. Of course this is a mentoring relationship so it was equally important that my mentor enumerate his expectation too: ensuring confidentiality, helping to develop and managing a career plan, actively listening, and sharing ideas and experience.

Being on the same page from the beginning with similar expectations was a great start. During our meetings, we used a variety of exercises and tools from the CREAM Blended Mentoring Kit. I particularly liked the BEX tool – a series of behavioral exercises and tasks intended to change a mentee's behaviors and habits, the Skills Mapping Modeling and the Eisenhower Matrix. Each tool and exercise helped me realize my skills relevant to the cultural field, my abilities as a cultural manager, my strong and weak traits, my tolerance for risk and more attributes about myself that I was not attuned to before the start of the CREAM Mentoring Programme. I think only once you have a more honest and greater perception of yourself and understanding of your values and goals can you really identify, evaluate and respond to opportunities that will propel your professional career.

This programme it has also been a fantastic opportunity to have an experienced cultural manager as my mentor tell me about his personal search for a job in the cultural field when he graduated from university. His background and insight provided me with a different point of view. I feel fortunate to learn from his past experiences, mistakes and situations he wished he had handled differently and apply this knowledge to my own encounters. For instance, he stressed how important it was to attend social events, network and dialogue with people both in and out of the sector. "No contact is ever too big or too small," he said. "You never know when and where an opportunity will present itself or a solution to a problem you've been trying to solve!"

Up until this point, I can positively say that I have observed immense progress in my professional goals. With each meeting I gain more confidence and more awareness of my capabilities, competencies, attributes and skills and how they can be enhanced. I have expanded my knowledge in my desired cultural field and its employment conditions, opportunities and limits.

As professional and personal contacts. Once we were on sound ground we could progress to articulating in more detail what she wanted and the kind of role she envisaged herself doing in the future. Through this process, we began to define the image she presented as a professional in her own right – rather than a professional who is entirely defined by her current role and past experience. As our meetings progressed, we shaped a strategy for furthering her career that didn't solely rely on successful job applications, but took into account the importance of growing contacts, a professional profile and targeted experience. It's my hope that if she doesn't have a new job by the end of the CREAM Mentoring Programme, she will at least have a strategy and renewed confidence that continues to take her towards her career goals.

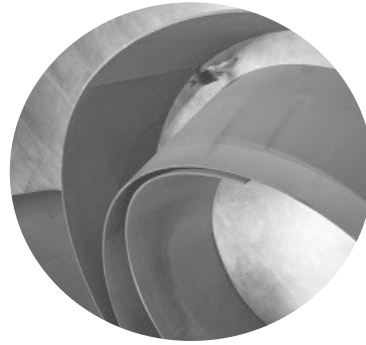
Müzeyyen Baykal is a young cultural manager in Turkey. She has her Master's in English Language and Literature from Pamukkale University. She currently works for the Denizli Special Provincial Administration, a CREAM partner. This is her first time participating in a mentee programme and she looks ahead to her future career in the cultural sector.

At the beginning I thought a "mentor" was just like a life coach and saw the action of "mentoring" as another form of guidance. Thankfully, CREAM's Blended Mentoring Kit for mentees had a section dedicated to defining mentoring in the context of this particular programme – proven to be especially useful when you think how cultural and linguistic nuances shape our understanding and how we communicate. The kit also includes a bibliography, useful links on the topic, and examples of how mentoring is approached in other countries. I fully realized how mentoring had a bit different, more subtle meaning than I had previously thought. I hadn't really considered the informal transfer of knowledge and the personal development that also goes into elaborating values relevant to my career and professional profile.

Anyone can potentially be a mentor and in my case this turned out to be someone working in the same administration. To my advantage this meant there was already an established professional familiarity. However, we had been told that one of the most important components to a successful mentor-mentee relationship is trust and honesty. I was unsure about revealing more about my personal ambitions, sharing my expectations, ideas and dreams about my career in the cultural field with someone I had known in a professional environment. CREAM's programme recognizes this is one of the most difficult hurdles to overcome and the programme encourages and emphasizes a strict mentoring confidentiality agreement which put me at ease.



CREA.M MENTORING: STORIES FROM A FIRST TIME MENTOR AND A MENTEE



how to start a mentoring relationship and foster trust. It also included many useful examples of exercises, activities, and personal and professional development tools. We were given access to an online platform that was to act as a virtual meeting place and space to exchange best practices with other mentors. An online diary to be completed at the end of each session would track our progress, recall set goals, document tools, exercises and activities used, and ensure tasks were actioned before subsequent sessions.

Armed with information, a tutor from the project, my CREA.M mentoring kit and my years of experience I was ready to start this process that would be further tailored through mutual agreement with my mentee. The CREA.M programme strongly encourages the application of tools used in developing entrepreneurship – such as 'Blueprinting', 'Skills Mapping', 'SWOT Analysis' and 'Industry Mapping' - in the context of an individual's career development. This approach has been successful in that the tools encourage a new focus – shifting things away from a dynamic based on 'jobseeker / recruiter' – to the wider landscape in which the mentee hopes to operate. My mentee found her own way of interpreting these tools and used them on a regular basis to both map the process of developing her career strategy and to articulate the resources she has at her disposal. We also developed new tools out of these approaches that bring focus and clarity to certain tasks, for example, applying for a job or re-writing versions of her CV. We found ourselves considering strategies that employed 'intrapreneurial' approaches alongside the conventional approach of applying for new jobs.

I knew I'd have no quick-fix answers for my mentee, but aspired that the process would be governed by the notion that 'two heads are better than one'. I believe having someone with different life experience, knowledge and connections to use as a regular sounding-board is a useful resource during the development of any project or process. During the first few meetings we focused on what she already had by taking a closer look at her skills (many overlooked, latent or taken for granted), past experience, formal and informal learning, as well

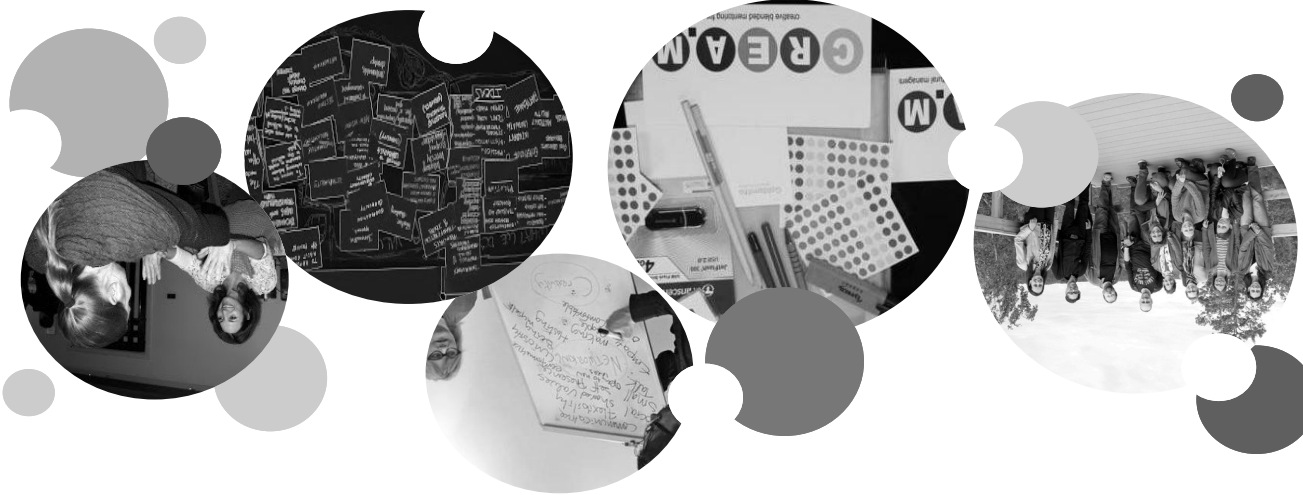
CREA.M's Creative Blended Mentoring Programme was developed to help cultural professionals improve their employability and support their understanding of the cultural sector's complexity. Since March 2013 CREA.M has been in a 6-month pilot phase to test the project's unique mentoring kit. 18 mentors and 18 mentees are participating from the Czech Republic, Finland, Italy, Spain, Turkey and the United Kingdom. In pairs, they are taking part in a series of 6 face-to-face and 5 virtual meetings aimed at the supporting the mentee in taking responsibility for his or her career and professional development by fostering entrepreneurial skills and creative thinking.

In this section a first time mentor and mentee share their experiences as they participate in CREA.M's Mentoring Programme using the CREA.M Blended Mentoring Kit. We learn about their challenges, surprises, achievements and hopes for the future.

Sarah Bucknall is currently a researcher at Goldsmiths, University of London's Institute of Cultural and Creative Enterprise (ICCE). She has over 15 years experience in the creative and cultural industries. Her skills lie in being able to work collaboratively with organisations to develop creative ideas, research and process raw data into useful and visually accessible formats. This is her first time as a mentor.

When I was approached to be a mentor in the CREA.M Mentoring Programme, I understood that it would involve working with a graduate with an arts background seeking employment. I anticipated the process would have its challenges given the UK's current precarious jobs market in the arts and culture. My assigned mentee was a recent graduate hoping to progress from her entry-level role. After several unsuccessful job applications and her confidence dented, she was ready to try another approach to making herself employable in her desired cultural field.

Before the mentoring relationship could begin, all UK mentors and mentees were introduced to CREA.M's creative blended mentoring process. The CREA.M Blended Mentoring Kit was given to the mentors with explanations of their role, and



- mentee think and takes decisions to strengthen his/her capabilities.
- The process is based on the professional and vital experience of the mentor. By means of exchanging questions and answers the mentor helps the mentored to offer his/her own questions.

Having said all the above, during the first mentoring sessions it is crucial to establish a friendly relationship among the mentor and the mentored person. It is essential for the mentor to be a well balanced individual and to have the motivation to assist the mentored, otherwise the whole process fails. During the first session, it is also very important to dedicate time to establish expectations and consolidate what is to be a relationship of mutual trust.

The whole process of mentoring is based mainly on the belief that each person has in him/herself the answer to all his/her questions. For this to take place, the mentor has to have the skill to provide the adequate questions for the mentee in order for him/her to think and find the answers. The core of mentoring reminds us of Socrates' well known maxim "To know Thyself". The first step to be taken by anyone wishing to progress and develop at all levels is to make a genuine self study to find out the strong and weak aspects of one's personality which motivates or hails the process of process of mentoring finalizes when the mentored has achieved the goals for which he/she had aimed or is on a path to achieve them having acquired and strengthened their skills. From there on, the mentee should be capable of meditating the answers to questions by him/herself and finding solutions. The purpose of having a mentor is to be trained to be the owner of your future decisions and without having to rely on the former mentor. Like many experiences in life, there is a time when the mentor/mentee relationship will come to an end and both parties must be ready to let go.

Mentoring is a tool for personal development and entails a philosophy based on the relationship of two people (mentor and mentee) in which the former invests his/her time and energy to offer his/her knowledge, experience and wisdom to the mentee for whom these skills may guide him/her to discover his/her true potential and could find it very valuable either in the professional or personal aspects of life. It can be a good asset to enjoy the knowledge, experience and wisdom of the mentor whose role is to assist other people less experienced in the development of their faculties.

The aim of the process of mentoring is to accomplish the maximum development of the mentored person. This means better results from the worker as such and as a consequence better results for the organization – and that offers new challenges and opportunities for the organization itself and its staff.

The challenges and opportunities offered are ambitious but motivating and obtainable which invites people to make an effort to improve and face the objectives. Here the circle begins and the flow of satisfaction and efficiency maintains a virtuous continuity.

As mentioned above, mentoring is a tool for personal development and entails a philosophy based on the relationship of two people: the mentor and the mentee.

Here are some specific aspects which determine and define the process of mentoring:

- Mentoring is based on the genuine conversation between two people, in which one of the two assumes the role of mentor and the other of mentored.
- The aim of the conversation is to facilitate the development of the mentee.
- The mentor asks questions in order to reinforce strengths and deal with weaker aspects, challenges, etc.
- The end of the process is to find out and focus on the experience, concerns and challenges of the mentored person.
- The whole process consists of making the

candidate in the cultural sector: "young, able, reliable, loyal workaholic, with plenty of experience, 100% healthy and willing to work for a minimal salary". I believe we should avoid constructing the image of a cultural manager with a 'super profile', far more important, and within the objectives of the CREAM project, is to advise individuals on their own paths of self-development.

According to your findings, what is the greatest obstacle for cultural managers to find stable employment?

The current economic crisis is an important backdrop to consider regarding cultural managers finding stable employment. Unemployment affects all the countries part of the survey and, as expected, the data collected by many of the partners indicated a lack of job opportunities in the cultural sector. However, on a positive note, our Turkish partners reported that, in their country, culture was an emergent and growing employment market. In my opinion, within the European setting, it is increasingly important for cultural managers to be mobile and to be able to work beyond national borders – this will open up more job opportunities and will lead to personal and organisational enrichment. In this sense I highlight the need to develop language and intercultural skills (see for example the Language Rich Europe project at www.language-rich.eu or the British Council report on Culture at Work available at www.britishcouncil.org/culture-at-work-research_march_2013.pdf, and, of course, CREAM's project website).

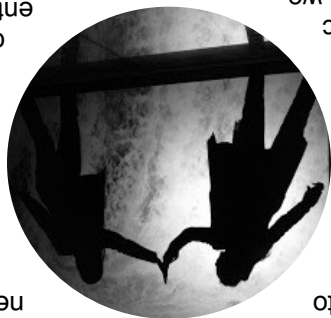
Access and read the CREAM national reports here: www.projectcream.eu

THE MENTORING PATH FOR CULTURAL MANAGERS TO DEVELOP OUR CAPACITIES

By Almudena Eizaguirre PhD and Amaia Makua PhD, University of Deusto, Spain

opportunity in this specific field. Why is mentoring is a great method? Mentoring focuses on the person as a whole. In addition to making strides in professional development, strengthening competencies and expanding a professional network, mentoring encourages self-reflection, awareness of personal attributes, and fostering relationships.

In this complex situation in which we find ourselves, some organizations are focusing on internationalization, others on local-markets, there are still others who strengthen the focus on quality and many others on developing entrepreneurship or innovation. In this way, each organization tries to find support for change and an approach to profitability and competitiveness.



What was your reaction to the results? Where there any results that surprised you?

The results of the different country surveys were quite diverse, as one might expect from such a range of countries. Our Turkish partners made a very insightful comment regarding the fact that every country has its unique way of perceiving and representing culture, and hence managing it – so, the process of comparison is a very useful learning tool for understanding each country and for highlighting common and contrasting areas with other countries. An interesting result of the mapping was noting how, in each country, there were differing levels of transparency in the employment process and different processes: some very formal and enshrined in employment law, in others a minimum of process; some based on criteria and competencies, others reporting a lack of standardised procedures.

Are there fundamental skills and attributes that were desired in cultural managers regardless of country or cultural sector?

The data obtained from the national surveys indicated that the balance of knowledge, attributes, skills and competencies constituting a competitive advantage on gaining employment in the cultural sector in the different countries and cultural partners is diverse and complex. Our Czech partners critically advanced a 'magic' profile for a job

Today we are immersed in turmoil of change, from new challenges to changes which make organizations hesitate on which attitude to adopt in relation to their business markets. There exist many organizations which are observant of the weaknesses they suffer in order to compete and are unable to find the key to focus back on the target to progress. Cultural organizations present even greater challenges: difficulties to acquire financial backup, complexity to attract audiences, changes in trends among the new generations, together with a vast variety of private and public proposals. Under these circumstances, we consider that mentoring can be a valuable tool either for those already working in the cultural sector as well as for those who are seeking an

of the tools. I think we are so used to starting into a computer screen that we do not realise that our vision sometimes is narrowed by it. By using the tools I feel that I'm looking around and inside me at 360°. I feel free to express myself, to create, to develop, to plan, to try new solutions, ponder my options, and eventually think differently from the place I was. This is what some of the couples also felt, the creative process involved eases the relation allowing them to make the most out of it and builds self-confidence, that sometimes is the one thing that people needs." (AS, 2013)

involves 18 cultural managers working as mentors with 18 mentees. The CREAM project will wrap up at the end of September, but a system of learning outcomes has been built into the delivery of the programme to ensure transferability and compatibility across the European partner countries. This will ensure a comparability of the results at the end, and we hope that the development of the CREAM Mentoring Programme and an e-version of the CREAM workbook will continue to be available for use by all those who wish to benefit from the mentoring programme in the future.

"What makes the CREAM Mentoring Programme so unique is the liberty that comes out by the use

INTERVIEW ON NATIONAL REPORTS

Interview with Dr. Carla Figueira, Goldsmiths, University of London, UK



The CREAM project aims at mapping the competencies needed in the cultural sector by involving different stakeholders and from there elaborating a creative blended mentoring programme deployed into learning outcomes to foster creativity, entrepreneurship, and intercultural skills for beneficiaries. During the project's first phase beginning in early 2012, the consortium researched and mapped skills needed in the cultural sector in seven European countries. The results helped to design the project's Blended Mentoring Kit to educate and train professionals in the cultural labour market, with special attention given to the need for entrepreneurial skills and competencies.

The institute for Creative and Cultural Entrepreneurship (ICCE) at Goldsmiths, University of London was the leader for the project's research phase and was responsible for the report summarising the findings. Dr. Carla Figueira, Director of the MA Cultural Policy, Relations and Diplomacy and Director of the MA Cultural Policy and Tourism at ICCE, Goldsmiths, University of London, talks about her participation in the CREAM project and reacts to the report's key findings.

What was the purpose of this report and what was your role?

The report collated the information from the various national surveys and provided a broad brush description of employment in the cultural sector, organisational cultures, education and preparation for work, as well as information on the skills,

What are the key recommendations/outcomes to come out of this report?

competencies and attributes needed by cultural managers working in the presently very competitive labour market in the seven surveyed countries. Over 100 experienced cultural managers were surveyed, which provided a rich basis of qualitative data to identify the real needs of managers working in the culture sector in the different areas of the cultural field. The report was used to orientate the definition of the blended mentoring kit that is currently in the pilot testing phase of the CREAM project.

My role in relation to the research phase of the CREAM project was to undertake the UK survey, by interviewing cultural managers and analysing documentary sources, and, specifically in relation to the summary report, to analyse the different national reports and write the final report, in collaboration with the Director of ICCE, Gerald Lidstone.

The objective of the report was to summarise national findings and contribute to the development of the following stages of the project. The key recommendation of the report pointed to the need to discuss and provide more attention to blended mentoring (face-to-face and online) in each of the national contexts involved in the project. Mentoring in the CREAM project is a 'box full of differences' – from which we can all collaboratively learn. Mentoring is defined and used in the different countries in a range of ways, it can be used to support job-seekers (self-evaluation of competencies, bridging of skills, improvement of interview performance, increase motivation), to integrate professionals in organisations and for professionals to reflect on the development of their careers.

ARTICLES FROM PROJECT NEWSLETTER

DESIGN & PURPOSE OF THE CREAM MENTORING KIT

By Adrian De La Court, Goldsmiths, University of London, UK and
Antonia Silvaggi, Luigi Sturzo Institute, Italy



The CREAM project was conceived with the ambition of developing a mentoring programme that could work with people who feel disengaged but with strong ambitions to work in, or further develop their careers in the cultural sector. The CREAM Blended Mentoring Kit for mentors and mentees was the outcome of this ambition, designed to develop and support mentors and mentees in their mentoring relationship.

One of the difficulties to overcome, and a unique element of the programme is that a common framework for the mentoring process had to be created between all partners, that took into consideration the process of selection, recruitment, matching and training content.

The design of the programme also had to take into consideration the different cultural backgrounds, diversity of activity and sometimes vastly different peculiarities of each participating country's own cultural sector. It also had to have the flexibility to make the experience feel bespoke.

The challenge was to introduce a programme that could take in to account these cultural differences in national sectors, and to be flexible enough to adapt to the individual needs of the mentee and the training style of the mentor. Traditionally mentor programmes have been understood to be a one to one relationship with a far more experienced leader in an area, who through conversational meetings and advisory sessions, guides the mentee into a position of better knowledge or understanding. The CREAM research findings (see interview with Carla Figueira on the research outcomes from the CREAM interviews) highlighted the importance of fostering elements of entrepreneurial development as a competence, which incorporates behavioural attitudes including, being proactive, turning ideas into action, identifying opportunities, increasing resilience and developing an interdisciplinary approach.

“ We wanted the CREAM project to be something much different! We had ambitions of the process of mentorship being a creative, dynamic, empowering and practical one, where the mentee had plenty of opportunities to discover the creative within for themselves... ”

“We wanted the CREAM project to be something much different! We had ambitions of the process of mentorship being a creative, dynamic, empowering and practical one, where the mentee had plenty of opportunities to discover the creative within for themselves, so that they had an understanding of the relevance and value of their possible contribution to the cultural sector that they are aiming to be working in.” (ADLC, 2013.)

The CREAM Blended Mentoring Kit that has been developed for the programme includes processes that facilitate the visualisation of skills or encourage a visual mapping of their industry to identify the mentees current understanding of activities in their sector. Furthermore, these processes help mentees reflect on their professional career, encourage self evaluation, reinforce self awareness of their skills, knowledge and attributes, identify the gaps in their skills base or knowledge, foster entrepreneurship competence and give them the support and means to develop these. The intended outcome is ultimately to improve the mentees' chances for employability and help them to enter the culture labour market.

The programme anticipates that those engaged in the cultural and creative sector are in general more likely to be familiar with a complexity and layering of concepts rather than a conventional narrative, and the CREAM project has ambitions to engage this sense of exploration, encouraging curiosity and finding answers that might be unexpected through the process of creative play. Over time the programme gives the mentee a 'personal toolkit' which are a range of exercises and formats to help the mentee research, creatively explore, plan and organise themselves, empowering the mentees to take a sense of ownership over their futures.

In March 2013, the project's six-month mentoring pilot phase began in six European countries and

PROGRAMME

CREA.M Final Project Conference

THURSDAY, 7 November 2013

Venue: Grauwzusters - Chapel
Lange Sint Annstraat 7
2000 Antwerp
Registration* opens at 10:00

Which education for tomorrow's cultural managers?

11:00 - 13:30

This session is the concluding event of the 2-year project funded by the European Commission's Leonardo da Vinci Programme. During the project's lifespan, 8 partners worked jointly together to develop a mentoring programme to foster creativity and entrepreneurial skills for cultural managers based on the mapping of competencies needed in the cultural sector.

Welcome by **Gianalia Cogliandro Beyens**, ENCATC Secretary General**

ROUNDTABLE

Moderator:

Gerald Lidstone, Goldsmiths, University of London, UK

Panelists:

Lotta Lekvall, Director, Nätverksstan, Sweden

Cristina Ortega Nuere, Professor/University of Deusto, Spain

Ann Branch, Head of Unit DG EAC, European Commission

Lidia Varbanova, Research Associate, David O'Brien Centre for Sustainable Enterprise, Canada

PRESENTATION

Rethinking the keys for success: CREA.M Creative Blended Mentoring for Cultural Managers

Giulia Fiaccarini & Antonia Silvagli, Project Managers, Luigi Sturzo Institute, Italy

Snapshot: How can I get inspired by creative blended mentoring?

Adrian De La Court, Lecturer, Goldsmiths, University of London, UK

Questions and Answers with the public

Glass of wine

* FOR A FULL LIST OF PARTICIPANTS please refer to pages 38-44 on the other side of this document.
**FOR SPEAKER BIOGRAPHIES please refer to pages 20-37.



PHASES

Phase I. During the first phase, CREA.M researchers competency models for the professionals in the cultural sector to share a new approach and design a new framework to educate and train them, with special attention given to the need for entrepreneurial skills and to the effectiveness of learning processes activated in informal settings.

Phase II. Next, partners design an innovative training module based on mentoring. CREA.M's Blended Mentoring Kit is aimed at fostering:

creative thinking, spirit of initiative, intercultural skills and entrepreneurial competencies. It is based on a one-to-one (mentor-mentee) relationship that deploys learning outcomes in a timeframe of 6 months through a series of face-to-face and online meetings in which shared mentoring tools and practices are used.

Phase III. Finally, partners test the CREA.M's Blended Mentoring Kit with the involvement of 18 mentors and 18 mentees across 6 European countries with the use of a common mentoring platform. The testing is accompanied by a monitoring and evaluation action to jointly validate the learning processes activated through the mentoring process.

TARGET

The CREA.M project is targeted at professionals in the cultural sector, especially those who can't find stable employment in the labour market. The CREA.M project aims to support individuals by fostering non-formal and informal practices of learning to stimulate and grow entrepreneurial attitudes and competencies. For this reason the CREA.M blended mentoring is also addressed to support people in the start up and development of cultural and creative businesses.

TO LEARN MORE

www.project-cream.eu

By Giulia Fiaccarini, Luigi Sturzo Institute



creative blended mentoring for cultural managers

About the project

CREAM - Creative Blended Mentoring for Cultural Managers is a Leonardo da Vinci project financed by the European Commission's Lifelong Learning Programme. From December 2011 to November 2013 the CREAM partnership researched, developed and tested innovative approaches and methodologies in the field of Vocational Education and Training for the management of arts and culture. In doing so, the project strongly shares Europe 2020's objective to boost jobs in the cultural sector. CREAM contributes to Europe's growth strategy by outlining new ways to assess cultural managers' skills and competences, to guide and support their professional development, and to foster their employability and their effectiveness in creating new businesses.

A partnership composed by a mix of 8 different institutions from 7 countries (including VET and cultural organisations, a SME and a public administration) cooperated to share an updated vision of the competency model for cultural managers. Interviews with key people holding different job positions in the cultural labour market provided the major contribution of identifying the need to overcome the strict definition of an "ideal" mix of specific skills for cultural managers. This research led the CREAM partnership to focus on the possibility to empower professionals at different levels through an innovative and informal methodology aimed at advising them on their professional and personal development while fostering their entrepreneurial competences.

After 8 months of studies, meetings, exchanges and internal training on mentoring approaches and techniques, the CREAM Blended Mentoring Kits were ready to be tested by 18 mentor-mentee couples of in six countries (CZ, ES, FI, IT, TR, UK). Mentors were professionals from various cultural sectors trained on the mentoring practices paired with people (mentees) looking for solid job positions in the labour markets. October 2013 marked the end of the 6-month testing phase followed by the final CREAM conference in Antwerp on 7 November and the publication of the validation report on the blended mentoring tests.

Given the sector difficult employment situation, the mismatching between cultural management education and labour market needs, the progressive decrease of public investment in the field of culture, the issues at stake are:

- Which new competences can make today's cultural managers more competitive?
- What kind of innovative learning processes needs to be activated?
- How can these new skills be validated for a better comparison and transferability at the EU level?
- How can these new skills be engaged to enhance a cultural manager's employability?

BACKGROUND

The CREAM project addresses the European Commission's Developing Vocational Skills priority by considering the labour market's needs – New Skills for New Jobs and the issues outlined in the Bruges Communiqué on enhanced European Cooperation in Vocational Education and Training for the period 2011-2020.

The project focuses on developing an innovative training method centered on mentoring cultural managers to improve their employability and empower them to be more competitive in the sector.

It is based on renovating competency models in the cultural sector by:

- involving different stakeholders to align the professionals' profiles and actual needs for the sector to grow and become sustainable;
- building a knowledge partnership with different stakeholders to encourage mainstreaming and dissemination of project outcomes and outputs at all stages which are going to support improvement and innovation in VET.



Pilot Theatre CC BY 2.0

We acknowledge with sincere gratitude our panelists who join us today from near and far; we wait with impatience for your stimulating discussion! We also wish to thank all of the mentors and mentees - some of whom are able to join us in Antwerp - for their participation in the CREA.M pilot testing phase of the project's mentoring kit.

Our sincere thanks goes to our project partner in Belgium, ENCATC and to ENCATC's Secretary General Giannalia Coglianaro Beyens and colleague Elizabeth Darley for coordinating with the local host university in preparation for this event.

The challenge we would like to take now is to enlarge our network, to involve more people and institutions in the adoption of the CREA.M kit and vision and to share in the long-term benefits. We invite you to join us on this continued journey!

Luigi Sturzo Institute
Rome, 27 October 2013

management from the David O'Brien Centre for Sustainable Enterprise in Canada; and Lotta Lekvall, a prominent expert in Cultural and Creative Industries from Nätverkstan in Sweden. The discussion will be moderated by Gerald Lidstone, professor at Goldsmiths, University of London (CREA.M partner).

This lively debate will be followed by a presentation providing some background on the project's activities, findings and outcomes. The day's session will end with a demonstration of the Creative Blended Mentoring Kit for Cultural Managers to inspire educators, cultural professionals, and stakeholders. We will also hear testimonials from mentors and mentees who participated in the project's testing phase.

We invite you to read through the following pages for more information about CREA.M, articles from the project's newsletter, and the profiles of the 8 European partner institutions.

This project would not have been possible without the European Commission's Lifelong Learning Programme which has provided financial support for this two-year journey for which we are all extremely grateful.

As the project leader, we would like to thank the other partners who have contributed to the success of CREA.M with their intellectual and pragmatic contributions. Their dedication to the project, their strong professionalism and enthusiasm during the different phases, were highly appreciated as we all came together to make a greater impact on the arts-cultural sector in Europe.

FOREWORD

A word from CREA.M's project leader



Dear Colleagues,

On behalf of all the project partners, we are delighted to welcome you to the CREA.M *Creative Blended Mentoring for Cultural Managers*, Final Conference in Antwerp. Over the past two years, 8 partner institutions in 7 European countries cooperated on developing a new approach and methodology in the field of Vocational Education and Training for the management of arts and culture. CREA.M project responded to the need to empower cultural operators and provide them with updated and concrete means to face and proactively respond to the challenges that arise from inside, as well as outside the complex cultural and creative sector. Its main goal was to define and test an innovative mentoring path to foster the entrepreneurial mind-set and competencies of professionals in the cultural and creative sector, with a consequent strengthening of their employability.

As the project is coming to an end, this is an excellent opportunity for the consortium to present of this European project as well as to open a broader discussion on the many ideas and issues CREA.M raises. This event is organised in the framework of the 21st ENCATC Annual Conference, "Rethinking Education on Arts & Cultural Management" (5-7 November) as its themes, presentations, debates and discussions are relevant to CREA.M partners and its stakeholders and vice versa.

Over the first two days of the ENCATC Conference, participants will have already explored new ways and best practices to meet the challenges cultural managers, operators and educators are facing during these times of rapid change. Concluding with the CREA.M Final Conference serves as another concrete example on how to provide a response to the sector's mutable dynamics. Therefore, it is highly relevant to listen to these findings ENCATC Annual Conference participants to who are academics, researchers, professionals from the cultural and educational sector, arts-culture organisations, students, policy makers, artists and media from more than 51 countries to take part in the discussion.

Already on 6 November, ENCATC Annual Conference participants attending the seminar "Rethinking Education in Museums and Heritage Management" will have the intellectual contributions from CREA.M partner, Tuuli Rajavuori from the Finnish Museums Association in Finland and Cristina Da Milano from ECCOM in Italy who participated as a mentor in the project's testing phase.

On 7 November, CREA.M's findings and outcomes will be presented to a wide international audience to conclude the ENCATC Annual Conference. To set the context, we will begin with a dynamic roundtable to debate "Which education for tomorrow's cultural managers: are skills and competencies enough?" Invited panelists include Ann Branch, Head of Unit at the European Commission's DG EAC; Cristina Ortega, professor at the University of Deusto (CREA.M partner) and leading authority on cultural leisure studies; Lidia Varbanova, a renowned researcher in arts

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