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A full version of the ENCATC Newsletter is available for our **Members only**.

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DIGEST

EDITORIAL

ENCATC and the University of Antwerp unveil the hidden side of Fashion Management

ENCATC, in partnership with its member, the University of Antwerp, is offering another exciting Summer School in Fashion Management from 26-30 August 2013 in Antwerp, Belgium.

Well known for its creative high-fashion designers currently working in the most important fashion houses in the world, the setting of this summer school is more than perfect for those desiring to learn more about what goes on behind the scenes of fashion management. Since the emergence of 'the Antwerp six' at the end of the 1980s, the city has taken on the status of a real 'fashion city', a status confirmed by events such as 2001's year of fashion, 'Mode/Fashion Landed/Geland' and by the influence of the renowned Fashion Department at Antwerp's Royal Academy of Fine Arts and the work of its graduates.

In order to respond to the sector's need for continued professionalization, the University of Antwerp's Department of Management/Cultural Management has design a unique 5-day summer school programme focusing on managerial needs of this creative sector that builds on Antwerp's rich fashion and creative tradition.

The programme will introduce participants to the real world of fashion management. Renowned national and international academics will lecture on different aspects of management

specifically tailored towards the fashion industry (e.g. strategic management, financial management, communication management, marketing and branding). Professionals working in the industry will discuss their experiences in the exciting world of fashion and give participants a behind-the-scenes look at their organisation or business. Participants will have a guided visit of Antwerp's thriving fashion district and discover various local fashion houses.



This summer school is specially designed for Master's and PhD students in (cultural) management who wish to explore fashion management more deeply as well as for young

professionals. The knowledge and skills specifically tailored towards the fashion business will enable all summer school participants to anticipate the particular needs and dynamics of the industry later in their careers.

The involvement of ENCATC in this unique project proves once more our strong commitment to join forces with our members to efficiently contribute to the professionalization of the creative and cultural sector.

Yours truly,

*Giannalia Cogliandro Beyens
ENCATC Secretary General*

To learn more about this Summer School programme in Fashion Management visit the University of Antwerp's website:

http://www.ua.ac.be/main.aspx?c=*TEWHI&n=106857

ENCATC NEWSLETTER DISTRIBUTION

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ENCATC is a nongovernmental organisation with operational associate status to UNESCO.

Information from the ENCATC Brussels office

ENCATC welcomes two new members!

Tallinn Creative Hub, Estonia

The Tallinn Creative Hub / Kultuurikatel / is a creative combination of a physical facility and a platform for networks and knowledge. Its mission is to stimulate partnerships, knowledge transfer, good contacts and a broad European network for creating synergy between various cultural trends and organizations as well as creative industries and businesses. It is a grid of communication and concept building with a practical value in interdisciplinary cluster projects, research on creative industry and new economy models. Adding up programs of informal education, event promotion, consulting seminars and innovation oriented workshops.

“Our motivation to join ENCATC was very high. The Tallinn Creative Hub has built up a platform for culture and the creative sector and we would like to increase competences at the cultural education level. We would like to share this knowledge through the ENCATC network, and we would like to implement new methods for training systems. We see that ENCATC is not just a network, it is also a platform where we can exchange methods and tools and create new partnerships,” said Marge Paas, Project Manager at the Tallinn Creative Hub.

To learn more:

www.kultuurikatel.ee/tallinn_creative_hub

ENCATC Contact:

Marge Paas marge.pass@kultuurikatel.ee



Vilniaus kolegija/University of Applied Sciences, Faculty of Arts, Lithuania



The Vilniaus kolegija/ University of Applied Sciences is the largest University of Applied Sciences in Lithuania

with a reputation for scholarship, social purpose, spirit and diversity as it has 7,500 students who study under 48 study programmes in eight faculties. One of the most popular study programmes is management of cultural activities. The aim of the programme is to enhance the professional skills of cultural managers. It's important to get theoretical and practical background for acting in cultural and creative industries field and to form main competencies for managing private and non private cultural organizations, actors, etc. All lectures have not only theoretical background, but are also acting in practical fields of cultural and the creative industries.

“We joined ENCATC to be a part of strong creative organization and to develop common projects in the fields of cultural management and cultural and creative industries, and participate in events. Furthermore, our team would like to present Lithuanian cultural management practise. Our social partners are famous Lithuanian association of cultural centres, The centre of modern arts, The national Lithuanian Philharmonic, etc. For our institution, especially for our department, it is very important to be a part of this leading network. It will make it easier to communicate and act in cultural management and cultural policy fields. Sometimes it's very difficult to realize new project ideas and find partners. We believe our membership will foster new common projects,” said Rasa Bartkutė, Head of Cultural Activities Management Department at Vilnius.

To learn more: www.viko.lt/en

ENCATC Contact:

Rasa Bartkutė r.bartkute@mef.viko.lt



ENCATC is one of only 17 NGO's to receive EU grant

ENCATC is excited and honored to announce that we have again been awarded an operating grant in the framework of the Culture Programme (2007-2013). Chosen from among the 88 proposals submitted in 2012, ENCATC and 16 other European cultural organizations are to receive financial support for this 2013 year. This funding will allow ENCATC to implement its 2013 Working Programme along the strands of developing and influencing policy, networking, building capacity, strengthening the European research area, and building knowledge societies. To learn more about some of the event programming we have coming up, we invite you to read our 2013 ENCATC Events Calendar that is now available online!

ENCATC Events Calendar 1st Semester:

<http://www.encatc.org/pages/index.php?id=170>

ENCATC thanks Odile Chenal from the European Cultural Foundation

After a long and exciting professional journey at (and with) the European Cultural Foundation, Odile Chenal retired at the end March 2013 thus ending a successful career working in Research and Development. Born in France, Chenal has had an illustrious career as a sociologist and a cultural ambassador in France and her adopted home in the Netherlands over the past 35 years. ENCATC would like to thank Mme Chenal for her contribution to the cultural field and for her support and contribution to the development of ENCATC and in particular of its strand to strengthen the European research area.



Ms. Odile Chenal prestigious Legion of Honour prize in Amsterdam on 29 June at the Maison Descartes.

ENCATC welcomes 2 new trainees

ENCATC is delighted to welcome Alexandra Zalaföldi and Ivan Segat to the Brussels Office.

Alexandra Zalaföldi



As the new activities trainee, Alexandra will be assisting the ENCATC Secretary General in the implementation of the 2013 working programme. Originally from the beautiful capital of Hungary, Budapest where she earned her BA Degree in International Relations, Alexandra

was determined to continue her studies in the field of culture. After one year of a Cultural Diplomacy and European Affairs MA programme at Pázmány Péter Catholic University (member of ENCATC) she continued her studies in European Public Affairs MA at Maastricht University which gave her the opportunity to combine the two fields and specialize in EU cultural policy. Her internship at ENCATC is part of this programme that encourages students to gain a real hands-on experience in their chosen field. Alexandra chose ENCATC because she was very interested in the way a cultural NGO operates in the "Brussels bubble", how to manage a network of more than 120 members, and finally how this NGO also deals with her specific research area, the European Capitals of Culture Programme.

Ivan Segat



During his traineeship at ENCATC, Ivan will be assisting the Communications Department. He is studying his final year in Cultural Management (GIOCA) at the University of Bologna in Italy. His background includes a 4-year professional experience as a jazz performer, music teacher and

concert organizer; he has studied music and philosophy and had several previous internship experiences at the Biografilm Festival (Bologna) and the ArtLab Festival (organized by ENCATC member, Fondazione Fitzcarraldo in Turin, Italy). He strongly believes that the ability to connect cultural organizations through networks will be pivotal for the development of culture in years to come, both from an economical and an intellectual perspective. He feels enthusiastic about the possibility to do his traineeship at the ENCATC office and to contribute to the implementation of ENCATC's objectives.

ENCATC has first successful European Study Tour of 2013

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

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

Having the opportunity to listen to and meet with experts who are involved in the daily implementation

of European and local Belgian cultural policy making and cultural activities is an added value to students' continuing education. As one Spanish participant, Koldo Bernalola (28 years old), said, *"The ENCATC European Study Tour has contributed to improving my perception of Europe and of the European decision making process. I think it is important to take full advantage of this opportunity in order to increase the wealth of our experience."*

ENCATC was very excited to see great diversity represented in this group. Coming from 9 different countries - 4 in Europe, 1 in Asia and 4 in Latin America - the participants contributed with their rich cultural heritage and different educational backgrounds to raise interesting questions and bring new perspectives to group discussions.

With this new initiative ENCATC looks forward to new opportunities to welcome students in Brussels to contribute to internationalize of their careers and to foster mobility across European countries and beyond.

Do you want to organise a European Study Tour for your students? Please contact Giannalia Cogliandro Beyens g.cogliandro@encatc.org



ENCATC / Festival and Event Management Masterclass

On 11-12 March, ENCATC was delighted to welcome 23 participants from 8 countries for the Brussels edition of the Festival and Event Management Masterclass led by festival expert Paul Gudgin who has over 20 years of experience. Over the course of two days, festival professionals participated in an intensive learning programme that covered topics such as Marketing, Press, Programming, Evaluation, Sponsorship and Fundraising. The course highly encouraged participants to express their difficulties, raise questions and share examples from their own festival and event management experience. The course was also full of practical ideas and examples to increase participants' knowledge and improve their events.

Partnering with ENCATC for this edition of the Festival and Event Management Masterclass had its

advantages as Paul Gudgin said, *"This is by far the most international group of festival professionals I've had in one of these classes and I've given them in cities around the world."* Festival professionals from Belgium, Croatia, Greece, Hungary, Italy, Romania, Switzerland, and the United Kingdom were in attendance and their different experiences and perspectives enriched group discussions. *"ENCATC strongly believes in the power of bringing cultural professionals from different nationalities together for this kind of capacity building event. Not only are the experiences and stories shared varied and enriching, these encounters help to foster mutual trust and understanding, and present interesting potential for transnational synergies,"* said ENCATC Secretary General, Giannalia Cogliandro Beyens.

You can read ENCATC's interview with Paul Gudgin in this issue of ENCATC in Contact, page 12.

Cultural Happy Hours

Using culture to create new synergies across sectors



The “Cultural Happy Hours” is new initiative of ENCATC, in partnership with Cultural Contact Points Wallonie-Bruxelles and Vlaanderen, the Cultural Happy Hours aim to catalyse international partnerships, cross sectorial exchanges, collaborations and knowledge transfers among networks and organisations acting in the field of arts and culture based in Brussels, strengthen the Belgian artistic and cultural scene and its European projects by enlarging their audience, connect with a variety of stakeholders based in Brussels through culture, and create innovative partnerships among cultural, business and education sectors.

So far, ENCATC and its partners have organised two Cultural Happy Hours evenings. The inaugural Cultural Happy Hours took place on 21 February at the Maison Particulière – Arts Center in Brussels. On this occasion, a group of invited guests of cultural professionals, policy makers, educators, and artists were welcomed by the founders of the Maison Particulière, Myriam and Amaury de Solages, to discover its current exhibition “Sex, Money and Power”. The visit was highlighted by a selected commentary from ENCATC member, Professor and art historian, Claire Giraud-Labalte from the Université Catholique de l’Ouest (France), in reflection to her research carried out for her new book published in 2012 with her colleague Patrick

Barbier in partnership with ENCATC, “Les années du romantisme - Musique et culture entre Paris et l’Anjou (1823 - 1839)”. While on the surface some may question the link between a contemporary exhibition of “Sex, Money and Power” and the Romantic era, Professor Giraud-Labalte elegantly demonstrated how the exhibition’s themes were also pertinent during the Romantic era. Using the exhibition’s artistic pieces as her inspiration, she intertwined her knowledge of art history and stories from her research to raise questions and provoked critical thinking to look beyond a contemporary art work and question mankind’s relationships with sex, money and power.

The second edition of the Cultural Happy Hours, centered around a concert by the award winning Brussels Philharmonic and a special backstage meeting with the Concertmaster and violin soloist, Otto Derolez. Held in the iconic Flagey building, prior to the concert cultural professionals, educators, academics, policy makers and business managers attended a cocktail reception and visited the exhibition, “75 years: Sound factory – between technique and architecture” that celebrates Flagey’s 75th Anniversary and its historic importance in radio and television in Europe and beyond.

Reviews of the Cultural Happy Hours have been positive with guests appreciating the informal settings that invite them to relax, enjoy a cultural evening and network with professionals and academics from the cultural, educational and business sectors. “*This initiative is exactly what all cultural people in Brussels need. Informal meetings in informal settings such as arts centres, museums, arts galleries (etc.) are just great to get to know better people active in the same field and other sectors.*” – Frédéric Meseeuw, BOZAR

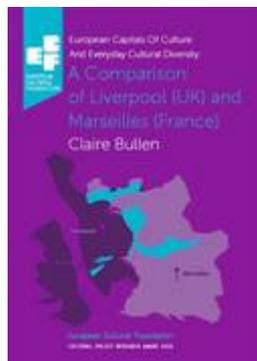


Images from the inaugural Cultural Happy Hours on 21 February in Brussels, Belgium.

Photographs by Patrice Giraud-Labalte.

ENCATC Research

New publication from the Cultural Policy Research Award



On 18 March, ENCATC and the European Cultural Foundation announced the publication of "European Capitals of Culture and Everyday Cultural Diversity: A Comparison of Liverpool (UK) and Marseilles (France)" by Claire Bullen, the 2010 Cultural Policy Research Award winner.

This research investigates how narratives about cultural policies within and across European Member States are put into practice in particular European cities, and how these circulating dynamics might influence everyday social relations in and across urban neighbourhoods. To do so, it takes two European Capitals of Culture, Liverpool and Marseilles, as a starting point from which to explore how 'culture' is differently entangled with regeneration, arts and social relations.

This publication presents an overview of cultural policy and regeneration in the two cities. But it should not be read as a linear description of what has gone on in Liverpool and Marseilles. It contains no concrete definition of what 'culture', 'cultural policy' or 'cultural-led regeneration' really is or does in these two different cities. Rather, it aims to depict some of the mess and perplexity involved in this policy field.

The Cultural Policy Research Award, worth 10,000 EUR, was initiated in 2003 by the European Cultural Foundation (ECF) and the Riksbankens Jubileumsfond, and since 2008, is developed in partnership with and managed by ENCATC. The CPRA annual competition encourages the next generation of cultural policy researchers to undertake comparative and cross-cultural applied research that can inform policymaking and benefit practitioners active in the field. The Award is devoted to innovative research projects which contribute to new knowledge in the field.

Are you a young/early career cultural policy researcher? Have you applied yet for the 2013 Cultural Policy Research Award worth 10,000 EUR? Applications are accepted until 31 May 2013. Learn more about how you can apply!

www.encatc.org/pages/index.php?id=19

7th Young Cultural Policy Researchers Forum

Call for applications is now open!

On 8 April ENCATC and the European Cultural Foundation officially launched the call for applications for the **7th Young Cultural Policy Researchers (YCPR) Forum**. Aimed at providing young/early career cultural policy researchers with the opportunity to meet fellow researchers, share their experiences and analyse topical research issues regarding content and methodology, the YCPR Forum will be held in **Brussels** from **4-5 November 2013**.

The Forum will bring together 45 promising young cultural policy researchers and Ph.D students drawn from a wide range of countries from across Europe and beyond. They will be joined by renowned cultural policy academics, researchers and experts from around Europe to share their experience and provide guidance to those young researchers at the beginning of their careers.

This unique initiative in Europe aims to promote and stimulate trans-border exchanges among young/early career cultural policy researchers and on a long-term basis contribute to the development of a strong network of European cultural policy researchers.

This year's group of YCPR Forum researchers will be invited to attend the **10th Cultural Policy Research Award** ceremony and celebration of the in presence of outstanding academics, researchers, policy makers and leading arts managers.

With the ambition to create strong connections and synergies between young and experienced researchers, the 2013 YCPR Forum will be immediately followed by the **21st ENCATC Annual Conference** to be organised in Brussels and Antwerp from 5-7 November. YCPR Forum applicants are also encouraged to attend the ENCATC Annual Conference and apply to present at the **4th Annual ENCATC Research Session** to be held in the framework of the ENCATC Annual Conference.

The YCPR Forum is an initiative developed by the European Cultural Foundation and ENCATC, as part of a larger collaborative project involving the Cultural Policy Research Award (CPRA) and the Online Young Researchers Forum.

To apply for the YCPR Forum 2013:

www.encatc.org/pages/index.php?id=83

ENCATC Agenda

ENCATC joins in the AAAE's Annual Conference 7-9 March // New Orleans, USA



The Association of Arts Administration Educators (AAAE) is an international membership organization, incorporated as a non-profit institution within the USA. Its mission is to represent college and university graduate and undergraduate programmes in arts administration, encompassing training in the management of visual, performing, literary, media, cultural and arts service organisations. Founded in 1975, the AAAE was created to provide a forum for communication among its members and advocate formal training and high standards of education for arts administrators. The Association, moreover, encourages its members to pursue, publish, present and disseminate research in arts management and administration to strengthen the understanding of arts management issues in the academic and professional fields. Given the obvious areas of common interest, ENCATC and AAAE seek to establish a close relationship.

Following the participation of Alan Salzenstein, the President of the Association of Arts Administration Educators (AAAE), and of Richard Maloney, board member, in the 20th anniversary ENCATC Conference "Networked Culture" at Goldsmiths College in London in September 2012, ENCATC was officially represented at the AAAE 2013 Conference, *One Step Ahead: Advancing New Paradigms*, held in March 7-9, in New Orleans, Louisiana, USA. Dr. Carla Figueira, Goldsmiths, University of London, and Ad Huijsmans, Utrecht School of the Arts, represented ENCATC in an international salon discussing issues ranging from cultural policy, cultural managers skills and competences to student and faculty exchanges. This and other plenaries and breakout sessions provided an interesting space of reflection on diverse subjects that included: the arts administration curriculum; programme objectives,

outcomes and assessment; community engagement; entrepreneurship; new ideas and change.

In addition to participating in the panel, the ENCATC members have also integrated the international group of AAAE with the intention to maintain a more sustained relationship between the two organisations and develop work beneficial to both memberships. The other members of the AAAE international working group, led by Prof. Carlo Lamagna (New York University Steinhardt), are: Ken Foster (University of Southern California), Eleonora Redaelli (UW-Stevens Point), DeCarla Applewhaite (University of West Indies), German Gureev (American University, University of Cincinnati), Conservatory of Music of St. Petersburg) and Margaret Wyszomirski (Ohio State University). Among the tasks agreed by the members is a survey of the international interests of the AAAE members, the collation of useful resources in international issues and the development of further links with ENCATC's international group, led by Gerald Lidstone, Goldsmiths, University of London.

While addressing change and new ideas, the AAAE conference in New Orleans emphasized the importance of the arts in the rebuilding of the city after the 2005 Hurricane Katrina. One of projects presented was L9 Center for the Arts, an artist-run community arts center founded in the Lower Ninth Ward in 2007 by New Orleans photographers Keith Calhoun and Chandra McCormick. This and other local connections were made possible by the conference host, the University of New Orleans Graduate Program in Arts Administration, under the direction of Harmon Greenblat, who made everyone feel at home. A compliment that needs to be extended to the whole of the conference committee, the AAAE board and staff.

*Reporting from New Orleans, USA
by Carla Figueira,
Goldsmiths, University of London*

Creative Clash Conference 19 March // Brussels, Belgium

Held on 19 March in Brussels, the Creative Clash Conference was an outstanding opportunity to bring together policy makers, artists, organizations and businesses committed at different levels in the creative economy to present and discuss results of the Creative Clash project. From January 2009 to April 2013 the Creative Clash project, carried out by the Swedish organisation Tillit in collaboration with c2+i, WZB in Berlin and KEA in Brussels, aimed to produce a package of studies to measure the impact of artistic intervention in the field of business and in research projects in order to formulate recommendations on European policies that support these types of artistic interventions and to carry out pilot testing.

Project results showed the potential of artistic interventions in European organizations to bring in new ways of thinking, organizational dynamics and outcomes. Engaging artistic interventions in organizations caught the attention of policy makers at different levels of society as well as of artists and producers. At the European level the willingness to promote the concept of artistic interventions in organizations has been confirmed, along with the need to establish artistic intervention's status within innovation policy. Mr. Carsten Schierenbeck from DG Enterprise and Industry outlined the need to set up and define a market for artistic interventions as well as providing incentives for both the producers and the artists, in order to share and mitigate the risk. The artist voice from Swedish filmmaker, Victoria Brattström, focused on the meaning of artistic work and its impacts on our society. The next challenge will be setting up an association for artistic interventions at the EU level: a new way to join forces, efforts and risks as well as provide a tool to give new answers to the rapid changes in our society and under the current economic pressures.

To **learn more** about the **Creative Clash project** please visit:

www.creativeclash.eu



ENCATC AGENDA February - April 2013

7-9 MAR // New Orleans, USA

ENCATC joined the AAAE Annual Conference to create synergies between the two networks and to learn about trends in arts administration education in the United States and .

26 MAR // Brussels, Belgium

ENCATC members Yuriy Vulkovsky from the Foundation for Urban Projects and Research (FUPR) in Bulgaria and Vânia Rodriguez from Setepes in Portugal came to the ENCATC office in Brussels.

19 MAR // Brussels, Belgium

ENCATC attends the "Creative Clash" conference to learn about the project outcomes and its recommendations for encouraging artistic interventions in European organizations to bring in new ways of thinking, organizational dynamics.

19 MAR // Brussels, Belgium

To celebrate recognition given to European artists, intellectuals and activists whose work shows the potential of culture for an inclusive Europe, ENCATC attends the Princess Margriet Award in Brussels.

20 MAR // Brussels, Belgium

ENCATC celebrates the United Nation's first ever "International Day of Happiness" at the BOZAR Fine Arts Centre for a debate on happiness with a panel made up of artists, policy makers, economists and the Ambassador of Bhutan.

8 APR// Brussels, Belgium

As a member of the Access to Culture Advisory Board, ENCATC attends the first Access to Culture meeting of 2013 to discuss this year's working programme and action to be taken in 2014.

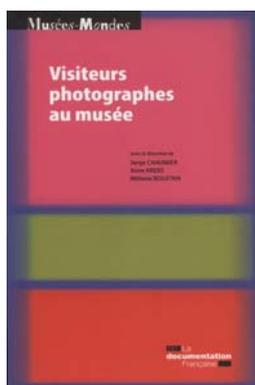
10 APR // Brussels, Belgium

ENCATC meets with the University of Lincoln and New Art Exchange from the United Kingdom who were in Brussels and desired to know more about the ENCATC network and present their recent achievements.

ENCATC Thematic Areas

Museums in Europe

Publication: *Visiteurs photographes au musée*



ENCATC member and “Museums in Europe” Thematic Area chair, Anne Krebs was involved in a new publication that will be of interest to this group’s members and ENCATC stakeholders: *Visiteurs photographes au musée*.

Interdire, autoriser ou encourager la pratique photographique des visiteurs ? Quelle vision d’eux-mêmes et de leurs missions les musées livrent-ils à travers les choix qu’ils opèrent ?

La *Visiteurs photographes au musée* c’est un ouvrage pluridisciplinaire qui fait d’abord le point sur les ressorts juridiques du débat et dévoile des enjeux de légitimité plutôt que de légalité. Puis, l’attention se porte sur l’expérience des visiteurs et sur la pluralité des usages de la photographie dans les musées : instrument de travail, support d’apprentissage et de formation du regard, mémoire de la visite ou source d’expression. Plusieurs études de cas s’intéressent aux formes d’appropriation des images numériques et explorent des pistes quant à leur intégration à une politique des publics ouverte au partage des savoirs ou à la créativité. Des interludes photographiques ponctuent les textes et portent un autre regard sur cette question.

Sous la direction de Serge Chaumier, Anne Krebs et Mélanie Roustan

Collection Musées-Mondes
ISBN : 9782110092120
320 pages
24 €

Pour avoir plus d’informations:

<http://www.ladocumentationfrancaise.fr/catalogue/9782110092120/index.shtml>

Arts & Health

Publication: Arts - Health -Entrepreneurship?



The conference on “Arts – Health – Entrepreneurship?” was organised by Helsinki Metropolia University of Applied Sciences on the 22 – 23 of October 2012 in Helsinki as one ENCATC’s activities intended to professionalize the cultural sector and make it sustainable. This initiative in Helsinki had

the ambition to improve arts management aimed at professionals working in mediating positions between the artists and health sector as well as to provide an international forum for academics, researchers, cultural operators, policy makers for debating how to turn projects dealing with arts and health into sustainable practices, permanent products and stable employment.

Creativity in the field of arts, health and entrepreneurship is today something totally different than the traditional artistic creativity. It is more a question how to be able to balance oneself with the complex surroundings marked out by financing, ethics, sustainability, expectations of the different client groups, social impact and other boundary conditions.

The conference organisers hoped that the outcomes of the discussion will reach that kind of think-tank mode that readers will find concrete steps how to create new employment, finance models and service design development. It is important not only to talk and write, but also to actively create. It is said that politics is becoming less about incentives, investments, information and laws and more about action, motivation and inspiration. The same is surely true concerning conferences.

To read the outcomes and download this publication:

www.encatc.org/arts-and-health/?page_id=11

European Projects

CREA.M publishes national reports on trends in cultural management employment



The CREA.M project aims at mapping the competences needed in the cultural sector by involving different stakeholders and from there elaborating a creative blended mentoring system deployed into learning outcomes to foster creativity, entrepreneurship, and intercultural skills for the beneficiaries. During the project's first phase, the consortium researched and mapped skills needed in the cultural sector to design the project's mentoring kit to educate and train professionals in the cultural labour market, with special attention given to the need for entrepreneurial skills and competences.

The CREA.M project is supported by the European Commission's Lifelong Learning programme under the Leonardo da Vinci Development of Innovation programme. The CREA.M consortium is formed by 8 European organizations highly qualified in the cultural sector. Brought together by the lead partner, the Istituto Luigi Sturzo, Italy, the consortium includes: ENCATC, Belgium, Goldsmiths University of London, United Kingdom, Denizli Provincial Special Administration, Turkey, the Finnish Museums Association, Finland, RPIC_VIP, Czech Republic, Roma Tre University, Italy and the Leisure Studies Institute of University of Deusto, Spain.



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 CREA.M project.

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, competences 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 tool that is currently in the pilot testing phase of the CREA.M project.

My role in relation to the research phase of the CREA.M 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.

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

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 CREA.M 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 competences, 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.

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

CREA.M interview continued...

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.

Overall, the results of the mapping stage also made us understand that in many countries there is a need for better data collection and aggregation and that there are benefits from harmonisation of indicators and methodologies at EU level.

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 competences constituting a competitive advantage on gaining employment in the cultural sector in the different countries and cultural sectors is diverse and complex. Our Czech partners critically advanced a 'magic' profile for a job 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 CREA.M 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, our project website).

Learn more about the CREA.M project and access the national reports here: www.projectcream.eu

Artists Moving & Learning ENCATC assures project sustainability

ENCATC will partner with the Roberto Cimetta Fund, One the Move and the Delgina Foundation to produce a monography on Artistic Mobility for the Interartive Magazine, a platform for contemporary art and thought. The partners will write an article reflecting on the "Artists Moving & Learning" project that was led by ENCATC from 2008-2010.

The project was financed by the European Commission under the framework of the Lifelong Learning Program, to reflect on the Community action on cross-border artistic mobility and analyse the impact of mobility of artists in Europe from an educational and Life Long Learning perspective. The project asked questions such as: What are the effects of their cross-border movements –as bursaries in artists' residencies or as guest artists in festivals, museums or galleries? Does mobility

boost the creativity and of artists? Can non-formal learning resulting from artistic mobility be formalised by integrating it into initial professional education for artists? How can instruments for life-long learning target better the needs of mobile artists? To examine these questions, the "Artists moving & learning" partners have conducted interviews with artists from the performing and visual arts in ten EU Member States: Belgium, France, Hungary, Italy, Luxembourg, the Netherlands, Portugal, Romania, Slovenia, Spain and the UK.

The results of the "Artists Moving & Learning" project were presented at an international conference in Brussels in October 2010. To learn more about this project: www.encatc.org/moving-and-learning/project-description.lasso

ENCATC in Contact

Interview with Paul Gudgin Festival & Event Management Masterclass



Paul Gudgin has over 20 years of experience in the management of festivals and events. For 8 years he was also the Director of the world's largest arts festival, "The Edinburgh Festival Fringe". He has worked with the British Council, the Abu Dhabi Tourism Development Co, the Ontario Arts Council, the Irish Association of Festival and Events, the Australian Centre for Event Management... just to name a few. ENCATC interviewed Mr. Gudgin while he was in Brussels on 11-12 March to lead the ENCATC / Festival & Event Management Masterclass.

ENCATC: What kind of festival trends are you seeing right now? Is there anything in particular that is exciting?

Paul Gudgin: Anything that transforms a city, like the Luminato Festival in Toronto, Canada which is really interesting. It's partly about getting people to look at their city in a completely different way. I think that's interesting. There has been a quite great growth recently in light festivals, especially in the UK. Again it's about how can we turn a building, that we all see everyday into something quite remarkable. I think that's a trend which in fact I like because what an honor to actually be able to transform a city, even if it's only for an hour or a couple of days.

ENCATC: What impact have you seen the on going crisis have on festivals?

PG: Because of economic struggles it's quite interesting to see the really big, well known events, the big brands they seem to be fine and surviving because they're big enough to ride out the storm. The people who seem to be struggling are either the ones just beneath or who have large financial need or infrastructure, but not the big brand. We are seeing a lot of midlevel rock festivals in the UK going out of business at the moment. The others who are really struggling at the moment are events created, run by, or very heavily subsidized by municipalities. Certainly in the UK and many other countries, Holland in particular, they are really feeling the strain at the moment. These festivals are having to find approaches of supporting and creating their work. What I do know, is that whenever there has been a bad economy in the UK or a recession before, it is so often the time when new events spring up. Actually it's really interesting. People often say in business that a recession is the best time to start a business because all of a sudden there's a little bit more space in the marketplace. Some is prepared to come along and do things in a new way. And that's what we need.

ENCATC: And who is prepared to take this kind of risk?

PG: In the past 5 to 10 years a big growth in the UK has been much more strategic and heavy investment by cities and regions in their festivals. Of course now that is disappearing. So what will happen, as happened in the last recession, is it will become more entrepreneurial, more collaborative. You will kind quite a number of festivals spring up run by several arts organisations. For example 4 or 5 dance companies realising that actually one way to promote themselves is to create a festival.

ENCATC: What's the most unsexy part of festivals?

PG: 30% is about toilets, especially for outdoor festivals. (Laughs)

ENCATC: What's the best piece of advice you would give?

PG: *Two things. First of all, start with the place where you're creating the festival. The phrase I use too much is "It can only happen here." Even if you're doing a film festival, folk festival, something perhaps which is quite generic, how is it special to that place? All the best events I've been to that's the case. I've been to lots of jazz festivals but the ones I love are the ones that just feel right in that location. The second is to remember that festivals are some of the world's great meeting places. A festival is not just about selecting some shows and presenting it to an audience. The reason we all like festivals is for as much the social experience as it is for seeing something extraordinary. So again, remember it is a meeting place and it's how you help create that social, meeting, mixing environment; whether it is the audience meeting and mixing or whether more professional when large numbers of people from the same industry, like film, come together around a festival. How do you make it a better meeting place?*

ENCATC: You have over 20 years of experience working around the world with different art organisations and local, regional and national governments. What are you still learning?

PG: *I'm learning everything everyday. New ideas. The way festivals are developing, trends. There is no limit to ideas. We are in an ideas business. And what's fascinating is whenever I go to a different country, two things become clear to me. One is that a great idea can come from Malaysia, which is fairly new in the festival business as it were, or it can come from Canada, which has been doing it brilliantly for decades, so there is no monopoly on ideas. The other thing I suppose I'm learning also is that in a way it doesn't matter what part of the world you are in, it doesn't matter even what kind of festival you run. So many of us have the same challenges, whether you're in Dubai, where money is generally not a problem, or whether you are in Zimbabwe, where money is the almost insurmountable problem. I think the government in Zimbabwe a few weeks ago had about 200€ in the bank. But despite the fact that they are opposite, there are a lot of issues which are common to the events and festivals of both countries.*

ENCATC: What are the common challenges no matter where you are in the world?

PG: *Money, always, of course. And that will always be the case. But also, I think, continually finding new and bigger, stronger audiences. One of the great things about festival is that they can just continue to grow and grow and grow. So Edinburgh started off with eight performing companies, performing to quiet small audiences, and now is 2,500 shows and almost 2 millions tickets. One of the challenges always is how can we continue to evolve, develop and grow. That doesn't just mean growing ticket sales. So I think that's one of the big challenges, how to keep evolving. Another big challenge is managing your relationship with your cities, your towns, your regions, whoever, with the authorities because, again, that is something that is always evolving. Not only in politics, but also just having to make new arguments all the time. All these arguments maybe 25 or 30 years ago may have been cultural arguments, festivals are good culturally. There was a period where education became enormously important in UK, so we would have had all to be good educational tool. The past five years or so, and probably at the moment, it's economically led so it's about making the case about you're great economic vehicles, festivals are. Part of it is also about profile, how festivals can make your city different from all the other cities.*

To read more about the ENCATC / Festival and Event Management Masterclass, see page 4.

For more information, contact: info@festival-management.com



Information from ENCATC Members

Janacek Academy of Music and Performing Arts (JAMU), Czech Republic

Call for papers: 6th International Conference of Doctoral Studies of Theatre Schools - 22-23 November 2013// Brno, CZ



The aim of conference is to continue mapping the doctoral research undertaken at practically specialised theatre schools, academies and university departments of theatre studies. The conference will be a platform for contrasting different concepts of post-graduate study and

doctoral research in the field of theatre practice.

All the papers and presentations represented within the conference should deal with the topics of creative work, contemporary theatre issues and they should not be historically oriented.

Deadline for applications and paper proposals is 15 June 2013. Full papers should be sent in electronic form by 15 October 2013.

To learn more about the call please visit the website: http://dv.ff.cuni.cz/nastenka/files/call%20for%20papers%20and%20basic%20information%202013_130328151407.pdf

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OPC - Observatoire des Politiques Culturelles, France

Master 2 Direction de projets culturels 2014-2015



L'Observatoire des Politiques Culturelles a ouvert les inscriptions pour le recrutement de la 13^e promotion 2014-2015 du Master 2 Direction de projets culturels, qui aura lieu du 27 janvier 2014 au 11 décembre 2015.

La formation s'adresse aux responsables culturels et élus, français et étrangers : responsables des services culturels de l'État, des communes, Départements, Régions, établissements de coopération intercommunale et des équipements qui leur sont rattachés, responsables d'équipements et/ou de projets artistiques et culturels publics ou privés et opérateurs artistiques ou culturels. L'objectif général de cette formation est de développer les capacités des participants à conduire un projet ou une politique dans une logique de service public et de développement culturel territorial.

Pour plus d'informations sur le Master vous pouvez consulter le site internet de l'Observatoire des Politiques Culturelles :

http://www.observatoire-culture.net/rep-formations/ido-9/master_2.html

ENCATC contact:
Jean-Pierre Saez
contact@observatoire-culture.net

We want to hear from you!

Are you successfully collaborating with other ENCATC members? Do you want to tell your story? We'd love to hear from you. Write to communications@encatc.org to share your story in an upcoming issue of the ENCATC Newsletter.

University of Bologna, Italy

Call for Application: GIOCA Master Program in Arts Management

The University of Bologna, through its GIOCA program - Graduate degree in Innovation and Organization of Culture and the Arts – aimed to help students attain the management skills they need to work in cultural organizations, focusing on extensive managerial knowledge and using a strong interdisciplinary and international approach. The course program now includes innovative courses aimed at creating a precise professional figure: an administrator positioned to interact effectively with the artistic-cultural dimension of different types of organizations, understanding the profound requirements, and with the ability to act as an interface with the demands of the surrounding economic and social world.

The **deadline** for the call is 30 April 2013.

To **learn more** about the call please visit www.gioca.unibo.it or write to gioca@unibo.it.

ENCATC contact:

Luca Zan luca.zan@unibo.it

GIOCA

Graduate degree in Innovation and Organization of Culture and the Arts

SETEPÉS, Portugal

SETEPÉS OPEN SEASON: The hunt for Creative people and Entrepreneurs has begun

SETEPÉS operates in the cultural and creative sector, is looking for people who want to develop a project, turn it into a business and be a partner. SETEPÉS will support the project-idea. For more information, please visit the SETEPÉS website: <http://www.addict.pt/pt/noticias/open-season/> If you are interested send an email (no more than 3 lines) to setepes@setepes.pt with your background and skills. Please, do not send a CV.

ENCATC contact:

Vânia Rodrigues vaniarodrigues@setepes.pt

setepés

Kunstenaars&CO, The Netherlands

Closing conference Training Artists for Innovation, Competencies for new Contexts. 9 April 2013 // Brussels, BE

This conference will present the results of the TAFI two-year cooperation project and engage reflection on training artists to deliver artistic interventions as a tool for innovation. The programme will focus on competencies artists need and on a curriculum building model for training artists to successfully implement artistic interventions in organisations. This will be an outstanding opportunity to discuss with policy makers, politicians and artists about how training for artistic interventions can generate innovation, and what training facilities are needed to encourage artists to contribute to a more Creative and Innovative Europe. Within the conference, artists and policy makers will reflect upon the competencies and training possibilities artists need and the consequences for EU-policies.

training for
artists innovation

A particular moment will be dedicated to the presentation of the book *Training Artists for Innovation, Competencies for new contexts*, based on the research into organisations and artists, competencies needed by artists, how to set up a curriculum for such training and how producers of artistic interventions contribute to a learning environment for artists.

To **learn more** about the conference please visit the website <http://trainingartistsforinnovation.eu/save-the-date/>

To **register**: <http://www.cultuur-ondernemen.nl/en/web/co-en/tafi/final-conference/register>

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Institute for Cultural Programmes, Russia

Developing Partnerships in Creative
Industries of Northern Dimension



**Institute for
cultural
programs**

St.Petersburg

The Institute for Cultural Programmes (ICP), in Russia presents the publication *"Developing Partnerships in Creative Industries of Northern Dimension"*, edited under the project "Development of Creative Industries Partnership between Northwest Russia and the Nordic Countries" financed by the Nordic Council of Ministers.

This is a Russian – English publication about current trends in creative industries development in Northwest Russia and Nordic countries. It is aimed at all those interested on best practices and most interesting models of development in creative industries area of Northwest Russia and the Nordic countries with concrete examples of creative initiatives, but also some ideas for future collaboration.

"Developing creative industries sector and establishing a network of CI partnerships are among essential and urgent issues for contemporary socio-cultural environment. Searching new opportunities for creativity development and implementation, and designing new business models for cultural projects' support are among the most promising trends of regional development in Russia and abroad".

Download the publication here:

<http://www.spbicp.ru/UserFiles/File/Developing%20partnerships.pdf>

To **learn more** about the project please visit the website www.norden.ru and www.spbicp.ru

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"Youth Unit of Artists", Ukraine Expanding Odessa's Cultural Menu



The "Odessa Cultural Menu" project was approved by an international jury for the implementation of cultural mapping. Mapping is both simple and convenient technology for inventory and interpretation of the cultural and creative potential of the city.

A series of events were carried out to map the Odessa's cultural resources. World café meetings involved municipal workers, civil servants responsible for strategic planning and implementation of cultural policies, representatives of the alternative and traditional art, as well as the Odessa community. Participants were asked to identify and to discuss issues related to insufficient interest of the community in the city's cultural life. Much of the discussion focused on mapping of the cultural sector as the basis for planning the city's cultural development. Public debates about the creative environment development, cultural management training methods as well as the need to modernize the entire cultural policy in Ukraine were initiated. As a result, it was found that citizens are not satisfied with the presentation of information about cultural events, which are mostly held in the historic heart of the city. All participants expressed a desire to work together to bring back to Odessa the glory of the high culture European city, to make it comfortable for residents and guests. Through the mapping, it became clear that there is not only the culture in the city, but the city is living in the culture and there is need in ongoing dialogue with its residents. The result of such dialogue is a cultural resources map and recommendations to further activities.

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Information from other organisations

European Cultural Foundation

ECF Princess Margriet Award Celebration



Yoel Gamzou © Sebastian Krüger/ Lia and Dan Perjovschi at Espai d'art contemporani di Castello © Angel Sanchez/El Pais

On 19 March in Brussels, the European Cultural Foundation (ECF) celebrated the 2013 Princess Margriet Award, an annual award given to European artists, intellectuals and activists whose work shows the potential of culture for an inclusive Europe.

This year, laureates were German-based conductor Yoel Gamzou and Romanian visual artists Dan and Lia Perjovschi. The ECF Princess Margriet Award international jury consisted of Jan Dibbets, an internationally renowned artist from Amsterdam, Christian Esch, Director of NRW Kultursekretariat in Wuppertal, the curator and critic Maria Lind from Tensta Konsthall, Stockholm, Els van der Plas, General Director of the Muziektheater, Amsterdam and the General Secretary of the Home for Cooperation, Rana Zincir Celal, in Nicosia. They praised the laureates, who were chosen from a shortlist of candidates nominated by experts from across Europe. Kristine Stiles, Professor of Art at Duke University, and Rob Riemen, Dutch cultural philosopher and Director of the Nexus Institute also spoke highly about the laureates in their Laudatio.

"This year's laureates urge us to look critically at both our past and our future. They emphasise the urgency that dominates our lives. Dan and Lia Perjovschi and Yoel Gamzou guide us, through their art, to new and unexpected juxtapositions of ideas and cultures. In doing so, they prompt and even provoke us to draw a new set of parameters, a new mental map, towards a more inclusive, democratic and open Europe." These were the inspiring words of HRH Princess Laurentien of the Netherlands, ECF's President, in her opening speech to 300 assembled guests at the fifth Princess Margriet Award in Brussels on 19 March 2013.

If you have missed the ceremony and you want **more information** please visit the ECF website: <http://www.culturalfoundation.eu/activities/princess-margriet-award>

CULTURE LINK

Book Networks: the Evolving Aspects of Culture in the 21st Century

CULTURE LINK book *Networks: the Evolving Aspects of Culture in the 21st Century*, has now been made fully available in PDF format for free download from the Culturelink website. In this book, researchers from all continents investigate the role that cultural networks play in cultural development and international cultural cooperation, leading to a better understanding of different cultures. In the last two decades, cultural networks have been an important factor in supporting international cultural communication and cooperation. What the new perspectives of cultural networking are in the 21st century is the question raised by all researchers in the book. Special consideration is given to the position of cultural networks within cultural policy structures and to the effective usage of innovative ICTs that considerably develop the modes and scope of a cultural network's activities. The print edition of the book may also still be ordered. The book can be **downloaded** here:

www.culturelink.org/publics/joint/networking/Cvjeticanin_Networks.pdf.

ECSA – European Composer & Songwriter Alliance

Creators Conference 2013 Results

The 2013 edition of ECSA's "Creators Conference", which was hosted at the Theatre du Vaudeville in Brussels on 19-20 March 2013, opened with a panel discussing freedom of speech and authors' rights. Entitled "Your Voice – Your Rights", the panelists Yekaterina Samutsevich (Pussy Riot), Alfons Karabuda (ECSA) and Ole Reitov (Freemuse) discussed key concerns of music writers, including freedom of expression and censorship in music. Yekaterina Samutsevich remains the only member of the Pussy Riot group whose prison sentence was suspended in October 2012. Ms Samutsevich spoke very emotionally on the issue of false attribution and the constant violation of the group's moral rights, when others imitate their style and convey messages the Pussy Riot does not adhere to. The panel concluded that a stronger international protection of both freedom of expression and moral rights are indispensable for the arts. The UN Special Rapporteur for Cultural Rights, Mrs. Farida Shaheed, announced that the first ever UN report on artistic freedom of expression will be published soon. **For more outcomes** please visit the ECSA website:

http://creatorsconference.org/article,en,37,edition_2013.html

Latest developments in the European Policy Debate

CULTURE / COMMISSION: Key festival leaders and stakeholders take on budget cuts

On 12 February, Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth, and the European Festivals Association invited 18 directors of major European festivals for the annual round table "Arts Festivals meet EU Commissioner Androulla Vassiliou". Concluding the meeting, Commissioner Vassiliou expressed her support for concrete initiatives presented and discussed in relation to festivals' role in EU cultural

CULTURE / COMMISSION: European Heritage label unveils pre-selected sites

On 8 March, the European Heritage Label's five participating Member States submitted their site proposals. The 2013 selection is reserved to Austria, Estonia, Denmark, Luxembourg and the Netherlands. This Label is a scheme to highlight heritage sites that celebrate and symbolise European integration, ideals and history. It was launched in 2006 as a way to bridge the gap between the EU and its citizens by improving knowledge of European history and

CULTURE / EUROPEAN PARLIAMENT: European Capitals of Culture from 2020 - 2033

On Wednesday 20 March, the European Parliament's Committee on Culture and Education met to discuss a range of issues that included Union action for the European Capitals of Culture for the years 2020-2033. Both the European Parliament and the European Commission are in agreement that the objectives of the European Capitals of Culture are fully in line with the Creative Europe Programme (2014-2020), whose aims are to safeguard and

CULTURE / COMMISSION: What to expect for European Audiences 2020 and beyond

On 22 March, the European Commission published the conclusions of its "European Audiences: 2020 and beyond" conference that took place from 16-17 October 2012 and brought together some 800 culture professionals in Brussels to discuss about how to engage more meaningfully with the audiences of today and tomorrow. Organised by the European Commission, this conference presented examples of projects that have taken their audiences very

CULTURE / COMMISSION: Who has demonstrated excellence in cultural heritage?

On 26 March in Brussels, the European Commission and Europa Nostra unveiled the winners of the 2013 European Union Prize for Cultural Heritage/Europa Nostra Awards. The 30 winners, selected from nearly 200 nominated projects, are honoured for their achievements in four areas: conservation, research, dedicated service and education, training and awareness-raising. The award ceremony will take place on 16 June at the Odeon of Herodes

CULTURE / COMMISSION: European cultural festivals to receive support

On 2 April in Brussels, the European Commission announced the results for the 2012 call for proposals under "Support European Cultural Festivals". Of the 235 submitted applications, only a total of 11 applications were retained for annual support in line with the available budget. Each selected festival will receive a grant of up to 100,000 EUR per project. The 11 festivals are based in 9 countries in Europe and cover a broad range of disciplines

EDUCATION / COMMISSION: HE across Europe is getting behind Erasmus for All

So far eight EU Higher Education Ministers (France, UK, Italy, Spain, Sweden, Luxembourg, Cyprus and Portugal) have sent letters to the President of the European Parliament expressing their preference for the "Erasmus for All" name. On 19 February, Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth reacted by saying: "*I attach great importance to my proposal for a new programme in the area of education,*

EDUCATION / COMMISSION: EC urges France to join U-Multirank

On 18 and 19 March while in Paris, European Commissioner for Education, Culture, Multilingualism and Youth, Androulla Vassiliou urged French and all higher education institutions to participate in U-Multirank, the new EU-backed university ranking. The new ranking, launched by Commissioner Vassiliou and the Irish EU Presidency in January 2013, will rate university performance in five areas: reputation for research, quality of teaching and learning,

EDUCATION / COMMISSION: Decrease of investment in education in Europe

On 21 March in Brussels the European Commission announced it has found investment in education fell in eight out of 25 Member States assessed as part of a European Commission study on the impact of the crisis on education budgets since 2010. Cuts of more than 5% were imposed in Greece, Hungary, Italy, Lithuania and Portugal, while Estonia, Poland, Spain and the UK (Scotland) saw decreases of 1 to 5%. However, five Member States increased

EDUCATION / COMMISSION: Attracting the best talent from abroad

On 25 March in Brussels, the European Commission proposed to make it easier and more attractive for non-EU national students, researchers and other groups to enter and stay in the EU for periods exceeding three months. New legislation will set clearer time limits for national authorities to decide on applications, provide for more opportunities to access the labour market during their stays and facilitate intra-EU movement. Current rules for

**LET'S CHECK THE EU CALENDAR!**

What is happening in European Institutions?

- ✓ European Parliament
- ✓ European Commission
- ✓ European Council
- ✓ European Economic and Social Committee



What information are you missing to get the full picture?

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encatc NEWS

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EDITORIAL
ENCATC and the University of Antwerp unveil the hidden side of Fashion Management

ENCATC, in partnership with its member, the University of Antwerp, is offering another exciting Summer School in Fashion Management from 26-30 August 2013 in Antwerp, Belgium.

Well known for its creative high-fashion designers currently working in the most important fashion houses in the world, the setting of this summer school is more than perfect for those desiring to learn more about what goes on behind the scenes of fashion management. Since the emergence of the 'Antwerp six' at the end of the 1980s, the city has taken on the status of a real 'fashion city', a status confirmed by events such as 2011's year of fashion, 'Modefashion Landscap' 'Gieland' and by the influence of the renowned Fashion Department at Antwerp's Royal Academy of Fine Arts and the work of its graduates.

In order to respond to the sector's need for continued professionalization, the University of Antwerp's Department of Management/Cultural Management has design a unique 5-day summer school programme focusing on managerial needs of this creative sector that builds on Antwerp's rich fashion and creative tradition.

The programme will introduce participants to the real world of fashion management. Renowned national and international academics will lecture on different aspects of management specifically tailored towards the fashion industry (e.g. strategic management, financial management, communication management, marketing and branding). Professionals working in the industry will discuss their experiences in the exciting world of fashion and give participants a behind-the-scenes look at their organisation or business. Participants will have a guided visit of Antwerp's thriving fashion district and discover various local fashion houses.

This summer school is specially designed for Master's and PhD students in (cultural) management who wish to explore fashion management more deeply as well as for young professionals. The knowledge and skills specifically tailored towards the fashion business will enable all summer school participants to anticipate the particular needs and dynamics of the industry later in their careers.

The involvement of ENCATC in this unique project proves once more our strong commitment to join forces with our members to efficiently contribute to the professionalization of the creative and cultural sector.

Yours truly,
Giannella Cogliandro Boyano
ENCATC Secretary General

To learn more about this Summer School programme in Fashion Management visit the University of Antwerp's website:
<http://www.uva.be/antwerp/summer-school-fashion-2013>

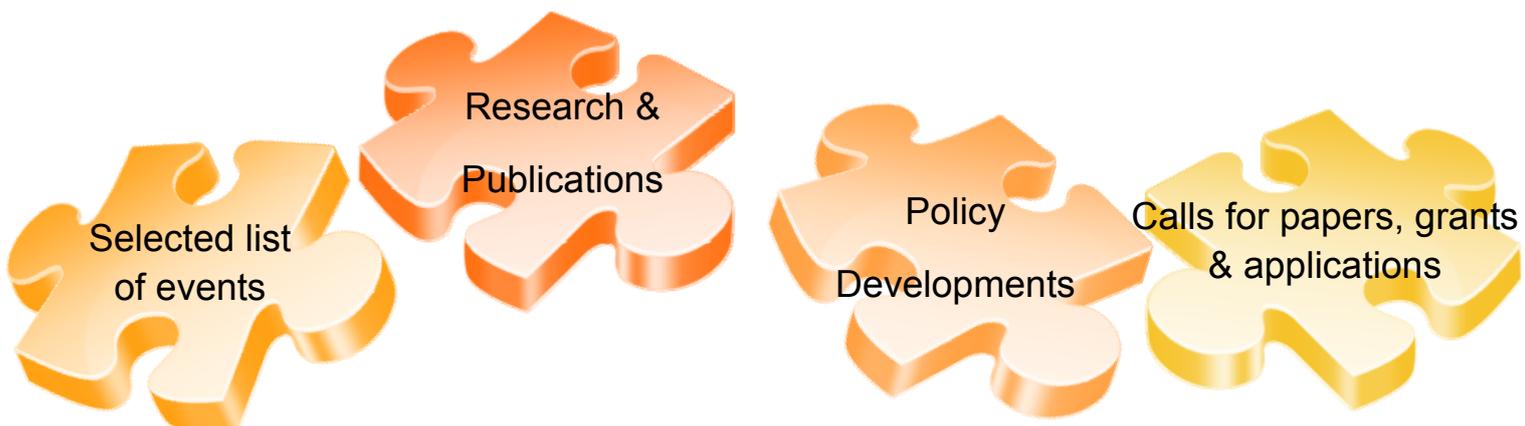
ENCATC NEWSLETTER DISTRIBUTION
The full version of the ENCATC Newsletter is only available to ENCATC Members. A digest of the ENCATC Newsletter is distributed to non-members so as to inform them of the subjects dealt with in ENCATC. The ENCATC Newsletter is published at Place Flagey, 13 B-1050 Brussels, Belgium. For more information, contact us at Tel / Fax: +32.2.201.28.12 or info@encatc.org

Join us to receive the **FULL VERSION** of the ENCATC Newsletter to get the last pieces of the puzzle!

Access to the full list of our selected events, research & publications, calls and policy developments are available in the **members only** version of the **ENCATC Newsletter**.

Learn more about membership on our website:

www.encatc.org/pages/index.php



ENCATC news is a monthly electronic newsletter for all those interested in new happenings and research in the field of **cultural management** and **cultural policy**.

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

SUBSCRIPTION

Your address in our mailing list is kept confidentially. Should you wish not to receive our information, please send an e-mail to communications@encatc.org

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