ENCATC Congress on Cultural Management and Policy

26-29 September 2018, Bucharest, Romania

Report 2018

BEYOND EYCH2018. WHAT IS THE CULTURAL HORIZON?

OPENING UP PERSPECTIVES TO FACE ONGOING TRANSFORMATIONS

CULTURE, VISION
Policies

CULTURAL TRENDS
Education & Research Session

CULTURAL CHALLENGES
Article

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INSTITUTUL NAȚIONAL PENTRU CERCETARE ȘI FORMARE CULTURALĂ

GUVERNUL ROMÂNIEI
MINISTERUL CULTURII ȘI IDENTITĂȚII NAȚIONALE

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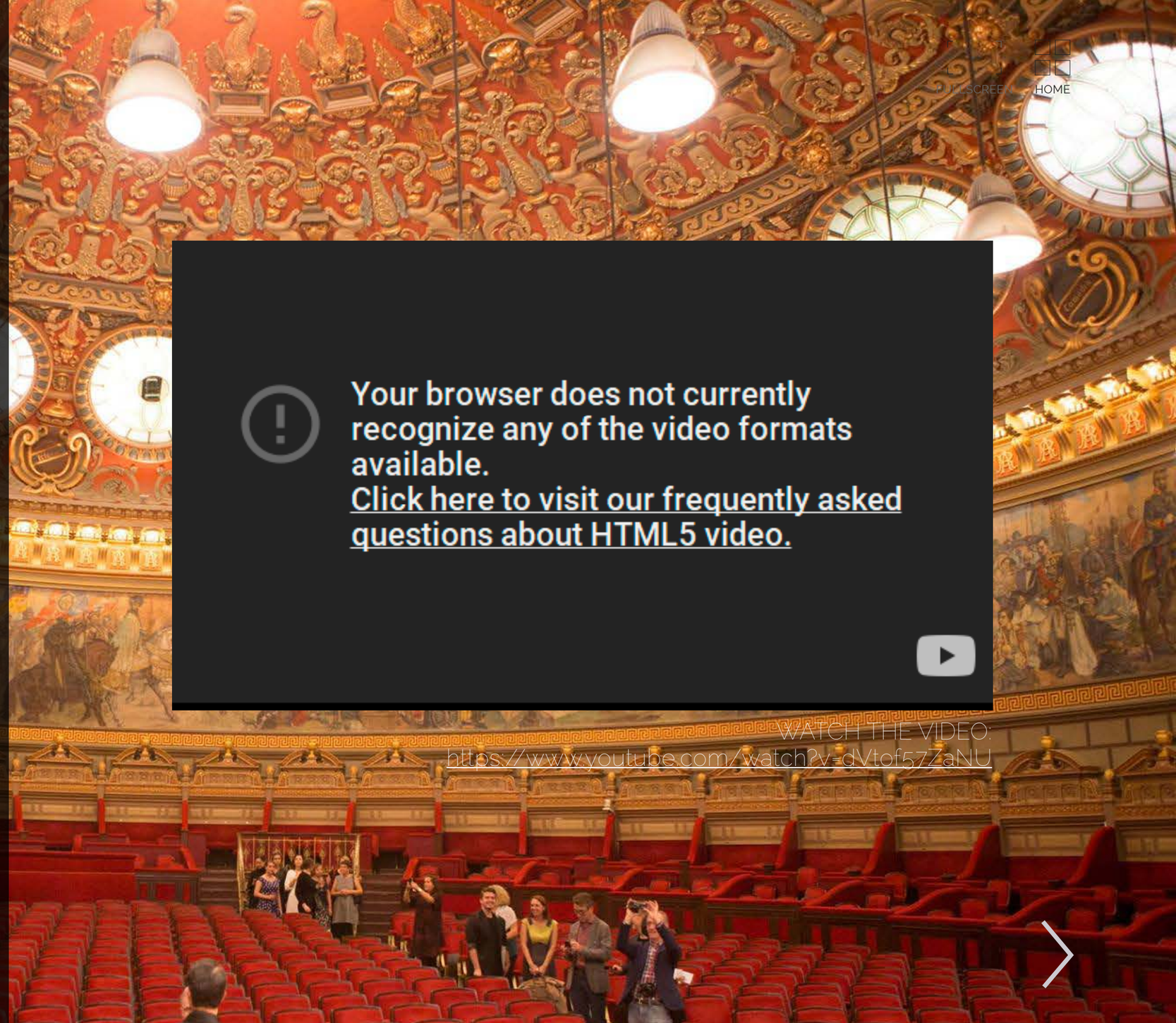
In the frame of

2018 EUROPEAN YEAR OF CULTURAL HERITAGE
#EuropeForCulture

CULTURE, MY LIVE

The 2018 ENCATC Congress on Cultural Management and Policy "Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations" took place from 26-29 September in Bucharest, Romania. The location this year coincided with a very special year for Romania: its centennial anniversary. It marks the unification of Transylvania, Bessarabia, and Bukovina with the Romanian Kingdom on 1 December 1918. What a better moment for bringing our annual global gathering in this fascinating country!

The year 2018 was also labelled as "the European year of Cultural Heritage, EYCH". To contribute to the discussions organised all over Europe in this frame, the 2018 ENCATC Congress focused on the ongoing cultural transformations and claims according to a socio-anthropological approach to critically analyse and contextualize the role of education and research in shaping the process by which culture and values are built, transmitted and appropriated, and to re-frame with new views, approaches and perspectives their contributions to a common European Cultural Heritage, its sustainability and exploitation for inclusive growth.



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FACTS & FIGURES

29
COUNTRIES

177
PARTICIPANTS

26
SPEAKERS

1 WINNER
FOR THE RESEARCH AWARD ON CULTURAL POLICY AND CULTURAL MANAGEMENT

1 BOOK
2018 ENCATC CONGRESS PROCEEDINGS

4 CULTURAL VISITS

31 PAPERS
FOR THE EDUCATION AND RESEARCH SESSION

3 ARTISTIC PERFORMANCES

11th
YOUNG & EMERGING RESEARCHERS' FORUM

1 POSTER EXHIBITION
PRESENTING 16 TRANSNATIONAL, POLICY PROJECTS AND UNESCO PROJECTS

FOREWORD

"BEYOND EYCH2018. WHAT IS THE CULTURAL HORIZON? OPENING UP PERSPECTIVES TO FACE ONGOING TRANSFORMATIONS"

For its 26th Congress, ENCATC was proud to present a dynamic programme of learning activities, cultural events and excursions for the 175 participants from 29 countries who gathered in Bucharest. It began on 26 September with two major activities in parallel, the 11th edition of the ENCATC Young and Emerging Researchers' Forum and the 3rd edition of the Members' Forum. The first, the YERF intended to advance the future generation of researchers in their careers and offer them the opportunity to enlarge their networks in Europe and beyond. It was designed to create a space for exchange on research trends, address topical research issues, methodology, professional cooperation, publishing opportunities, online knowledge exchange and collaboration. All this from a global perspective. The second, the Annual Members' Forum, centered around two main round tables with eminent experts, artists and policy makers to reimagine all together European cultural heritage. It was the occasion to discuss about past, ongoing transformations, and their future.

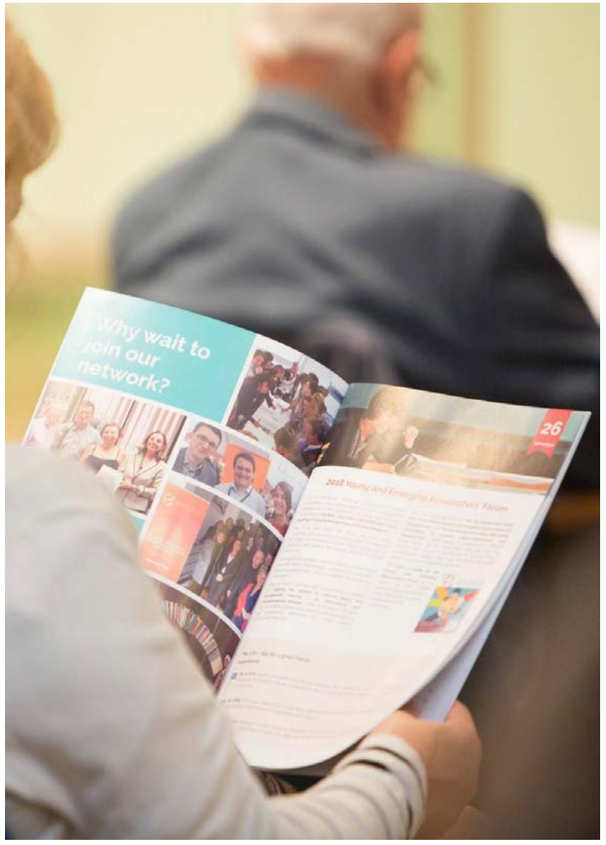
In the afternoon of this same day, participants had the opportunity to learn about trends on cultural policies in Europe and beyond from the authors of the Compendium as well as to listen to ENCATC member Paul Dujardin who joined us to present his own view on the future development of the cultural polices in Europe as well as to give a glimpse on the rich programme he is designing in the frame of the Festival Europalia Romania 2019. The intervention was followed by the ENCATC Annual General Assembly. This first day culminated with the official opening of the Congress where the theme, the methodology and the detailed programme of the four days in Romania were presented to the participants.

On the morning of 27 September morning, participants started a discovery journey meant to observe the local cultural field. In the afternoon, participants had the opportunity to sit all together to share their perceptions, analyse and reflect on their common experience. This exchange was followed by the Congress Keynote from Professor Jean-Louis Fabiani and by an exchange with the public animated by Dea Vidović. This day will ended with the ENCATC Research Award Ceremony honoured this year by the presence of the European MEP, Mircea Diaconu. Once more ENCATC celebrated the young generation of researchers. This year three women were in the running for the prize: Dr. Francesca Giliberto for her PhD on "Linking Theory with Practice: Assessing the Integration of a 21st Century International Approach to Urban Heritage Conservation, Management and Development in the World Heritage Cities of Florence and Edinburgh" obtained from Politecnico di Torino in Italy and the University of Kent in the United Kingdom and Dr. Matina Magkou, for her PhD on "Value and evaluation in international cultural cooperation programmes focus on the EuroArab region" obtained from the University of Deusto in Spain. The winner, Dr. Alba Victoria Zamarbide Urdaniz from Waseda University in Japan was announced as the winner of the 5th ENCATC Research Award on Cultural Policy and Cultural Management.

The morning and part of the afternoon of 28 September, was devoted to Educational and Research presentations, thus allowing Congress participants to get the most updated information about new learning methodologies, practice and research trends from different world regions. In 2018, for the first time, ENCATC also designed and presented two panels in the educational session: one about evaluation and one about digital tools for learning. During the morning, the participants also had the opportunity to visit a dedicated gallery where project leaders presented their posters. This new initiative designed by ENCATC to offer its members and stakeholders a space that was open to a global audience, for showcasing ongoing transnational projects and present in a didactic way new policy development in Europe and beyond. The afternoon was time to widen our horizon with a final round table where a selected number of experts analysed their own 2018 Congress experience and shared with us how the lessons learned during these days will help them changing their practices or teaching methodologies once back home. This reflective moment was followed up by the International Book Exchange project, a unique occasion for the participants to promote their new publications and share them with their colleagues from all over the world. The "Grand Finale" of the Congress was reserved to the FRH Torch initiative held in the prestigious local cultural landmark, the Romanian Atheneum. At this occasion representatives of the official cults in Romania joined this ceremony and contributed with their personal memories via handwritten letters which were placed in the "treasure box", a collection of personal stories from Europeans citizens that were delivered to the European Commissioner for Education, Culture, Youth and Sport, Mr. Tibor Navracsics in October 2018 in Paris.

The cultural programme of the 2018 ENCATC Congress prepared for us by our local partners featured a mix of modern and traditional music as well as a guided excursion on the 29th of September to Peles Castle.

For the second time in the frame of its annual gathering, ENCATC invited a renowned journalist, Effy Tselikas, to join and follow us during the entire Congress and thus to produce articles, interviews, videos, animate discussions and prepare the final report of the Congress.



OPENING SPEECH

BEYOND CULTURAL WARS, IS THE IDEA OF A COMMON CULTURE STILL WORTH IT IN OUR FRACTURED TIMES?

BY JEAN-LOUIS FABIANI, ENCATC MEMBER & 2018 ENCATC CONGRESS KEYNOTE SPEAKER

Budapest, August 2015. Sziget Festival. A cosmopolitan crowd of young people, coming mostly from Europe, gathered in Obuda Island, renamed the Island of Freedom for the occasion, with the purpose of enjoying night and day a large offering of international popular music. Small groups waved large national flags or were clad in their country colors. They did not stop waving them during the concerts that could last for ninety minutes or more. Sometimes, regional flags were waved--Brittany was the most present. When asked to interpret the gesture, organizers and older observers answered that it was not a nationalist statement, but rather the display of a sense of belonging and a way of being identified by others in a friendly way. They noted that the phenomenon was rather recent and was less significant in the first years of the festival. No European flag was waved in what remains one of the most important gatherings of European youth, Eastern and Western. In the meantime, the migrant (or more appositely refugee) crisis intensified and the Hungarian government decided to erect a wall made of barbed wire to stop the influx of migrants from Serbia. As the young and well-groomed young people were warmly welcomed at the festival gate, the government subsidized huge posters along the highways expressing their discontent with the migrants in Hungarian. The conflation of those two images is an apposite symbol of what might be called the present cultural situation of Europe. On the one hand globalized cultural industries provide the public with a cosmopolitan offer that pleases Bretons as well as Ukrainians. The claim for roots, quite present in the World music section of the festival, is clearly less important than the production of a homogeneous soundtrack, based on heavy percussions, a constant binary rhythm and a huge amplification system, the lyrics being mostly in English. On the other hand we have a country that, though having been a member of European Union since May 2004, has developed a heavy nationalist rhetoric based on references to Christianity and to strong identity claims.

The globalization of cultural goods markets has favored a new status for cultural objects. Contemporary expressive styles are no longer associated with a state apparatus understood as a device producing a legitimate symbolic order. The cultural identity demands that have appeared since the 1960s seldom bear a monopolistic character, with the exception of those understood to be a prelude to constitution of a state. If they do not always escape the temptation of withdrawal, confinement or regression, if they are sometimes lead unconsciously to reactivate reactionary or authoritarian schemes of thought, they nevertheless tend to accept the norms of cultural diversity. Most of the time, identity claims through these cultural objects as the ambition to practice on an egalitarian stage where old distinctions have disappeared. Cultural objects in this case are much more objects of identification than of distinction in Bourdieu's sense. It goes without saying that the production of these differences supposes mutual recognition of a common space in which they can be represented, failing which the specter of "cultural war" can find a reason for renewing itself. One of today's big cultural stakes lies in the constitution of a genuine common stage, which one can legitimately believe has nothing to do with a world folklore meeting, or with neo-colonialist exploitation of "world cultures" on the stages of Northern countries.

While certain sociologists and anthropologists do not hesitate to evoke the inexorable decline of the great models of legitimate culture and the growing powerlessness of "cultural clergies" to recruit followers, we observe that the growing development of expressive forms is explicitly referred to a community or a territory life. The recognition of multiple memories in a single society that are equally worth preserving are to some extent the consequence of the weakening of a central normative discourse. Cultural policies "avant la lettre" accompanied the building of the nation-state and offered a coherent picture of the cultural order: on the one hand, the national culture, conveyed by great institutions and embodied in heroic figures and in great works, forming a pantheon; on the other hand the folklore as a way of dealing with the residual symbolic matters, always anonymous, anti-heroic and doomed to be mute unless accounted for by a learned interpretive frame. The folkloric model was exported to the colonies in order to produce a cohesive image of the colonized as bearer of an anonymous set of traditions which were made meaningful only if the colonial administrator, officer or anthropologist provided a symbolic grid. This process has been described after the end of formal colonialism in a book that triggered a controversy almost as heated as the one that Max Weber launched with his Protestant Ethic. Edward Said's Orientalism made explicit the process of construction of Otherness as a mode of domination and brought in a form of suspicion concerning all the cultural devices developed along modern history to give an account of the non-Western symbolic and life forms. Preceded by anti-colonialist accounts such as Fanon's violent attack on colonial violence and followed by subaltern, feminist and queer studies, Orientalism has

become the central part of a now dominant narrative about the forms of European cultural domination over the rest of the World. Clearly more attention is paid to the wrongdoings of European imperialism, particularly British and French, rather than to the expansion of new ones.

The popularization of post-colonialist theses has had important consequences on the public management of memories. Nations or social groups within nations continue to bear the crimes of their ancestors and they must be accountable for them. The clearest case is slavery. There is no time lapse for crimes against humanity.

States are less and less able to cope with the issues. More than that, the global public sphere is increasingly constituted by these types of claims, as the study of transnational mobilizations clearly show

This means that contrary to more "traditional" claims (workplace disputes, territorial mobilizations) minority cultural claims exceed by nature the limits of the nation state: first, because they challenge the nation-state which, in the construction of a national narrative has neglected the minorities and they need to find external resources to be fully recognized; second, because symbolic mobilizations tend to be increasingly transnational, through the action of NGOs or international networks devoted to a cause (Armenia and Palestine, for instance) . This does not mean that the state disappears from the stage. Most of the institutions devoted to the cultivation of minority memories are still public ones and they are likely to be initiated or guaranteed by the state. The privatization of culture has not touched them yet: the minority or the migration museums do not have blockbuster exhibitions and they do not attract many sponsors, at least for the time being. Cultural institutions that organize the public display of minority groups are still taken in the frame of the nation state: as such, they represent the updating of the national narrative. This is particularly the case in France where the weight of immigration had been downplayed or sometimes hidden. The development of the Cité de l'immigration in Paris or the MUCEM in Marseilles does not imply a multiculturalist turn, but a form of limited correction of national history.

The theoretical basis of the process is undoubtedly the concept of multiculturalism. Although it is seldom acknowledged as a legal frame of action, it has become a frequent way of dealing with the multiple problems that arise from cultural and religious diversity. Established forms of treatment of those issues, such as toleration and equal rights in terms of voting or access to social benefits are considered insufficient. Advocates of multiculturalism plead for "group-differentiated rights", according to Will Kymlicka 's well-known definition. The basic unit is no longer the individual, but the group, that is presupposed as homogeneous and non stratified: the conditions of possibility of minority claims are based on the sameness of the members of the group. Collective identity is strong, and it transcends other differences. There is a well noted paradox here: in a time when the identity of the individual has been challenged by literature and the social sciences, collective identity is more and more taken for granted, as if minorities were less individualized than majorities. Indigenous people and immigrants have been the best example of these groups. There is an implicit assumption here, which is not always noted as much as it should be. The minorities are less differentiated than the dominant categories. The individual's identity is predicated on her belonging to a collective through the sharing of ethnic, social or religious characteristics. Economic, political or cultural handicaps are always seen through the lens of the group and not as the effects of class domination or the division of labor. Another striking point: the group is never defined as a transitory reality, susceptible of being changed through collective action. The idea according to which the equalization of objective conditions should lead to the disappearance of the group claims is never evoked.

But things are not so clear, since groups are duly essentialized in the process. Multiculturalism has turned culture into a political concept. Cultural claims are central political claims, perhaps the only legitimate ones. Of course, the concept of culture remains vague and its manifestations are more religious, ethnic and linguistic than strictly cultural. But culture must be understood in an anthropological sense here, and multiculturalism can be viewed as an anthropologization of politics. Claims are both about the present, aiming to establish derogatory practices for the members of the group, but also about the past, as collective memory is a form of negative social capital that can be turned into positive through the public recognition of ancient sufferings through museums and educational devices, according to the powerful logics of stigma inversion. We must mention that the spectacular display of cultural issues has been a powerful tool in the past sixty years. In the United States, the civil-rights movement in its traditional, non- violent form devoted to legal issues, has been superseded by more active types of claims based on multicultural rights. The political stage has become a cultural stage, stricto sensu: collective action is more and more analyzed in terms of performance, and cultural elements are usual weapons in struggles. It seems that cultural conflict has become the core of social conflict, as the notion of "cultural war" shows. Multiculturalism is an explicit critique of liberalism and contractualism. Even when it is not clearly communitarian, multiculturalism does not envisage the individual as the basic unit of society. This function is devoted to the group. This is the reason why liberal critiques of multiculturalism have developed, stressing that its claims were a regression to pre-modern vision of society, where the individuals' rights were discarded or simply constrained. Anti-multiculturalist claims are now almost as vocal as their opponents, and the debate is not closed yet. As multicultural rights are not recognized in illiberal societies, one can say that their most understanding political system remains liberalism, although they challenge its foundations. Albeit obvious, this paradox is not clearly seen by the diverse actors onstage. What do the politics of recognition mean really? If the recognized are easy to identify, who is the recognizer? Is the recognizer changed in the process, as in Hegel's concept of recognition? It seems

that the critique of liberalism borne by multiculturalism necessitates a liberal frame to make sense, at least for now.

This contradiction is central in the cultural debate now, and should be an object of our discussion in the near future.

The last forty years can be characterized by a conjunction of powerful moves that have shaken the grounds of the post World War II order of things:

» an overwhelming technological change with respect to communication systems: the triumph of the Internet, its consequences on the printed world, the irresistible rise of social networks as a dominant form of public space and the emergence of robotized work.

» the brutal and to a large extent unexpected collapse of existing socialism.

» the rise of NGOs and the redefinition of the nation-state, at least in its older forms.

» the domination of a knowledge society or expert society that has contributed to restructure intellectual work and the intellectuals' presentation of self in the public sphere.

» the extension of the markets and the generalization of commodification

» the emergence of new powers and the changing place of Europe in the world system.

» the flux of refugees toward Europe.

Globalization (whatever the limitations of this catchword and its announced end) has gone along with the emergence of neo-nationalisms,not only in Europe: revamped populisms are now significant forces in the entire world. New contradictions have emerged, and they now shape economic markets as well as social life. In this landscape, the status of Europe is in balance: on the one hand, it is still a center of power, in its hard and soft versions. Although the mainstream channels of communication and influence are no longer located in the continent, European technology, taste and lifestyles continue to be a global reference and norm. On the other hand, Europe appears as the land of disillusion and disenchantment. On the other hand, we tend to think naively that technological change will bring about the equalization of conditions through a form of electronic horizontality and that the electronic peace will be perpetual. However, the huge increase of economic inequalities deny the prospects of digital democracy.

Conservative and populist discourse has proliferated in the last twenty years, fueled by the ongoing economic crisis and, in Europe, the contradictions of post-socialist integration. Although the social networks now play a significant role in social life, they tend to polarize public discourse and to promote hate speech among citizens than to promote mutual understanding.

Our debates on inclusion and exclusion have taken place in a context plagued by democratic fatigue. The former socialist countries have entered an exhausted world, largely unattractive, and the financial crisis has not improved things. Political apathy, weak forms of rational choice that command not to vote and the consequences of intense lobbying and massive corruption have made the democratic model somewhat unappealing. However neither a global alternative nor a series of limited improvements seem to be envisaged in the near future. A massive disenchantment seems to be at work. How can cultural institutions or citizens' initiative change the situation? Should we be utopian with respect to the integrating powers of culture or should we limit ourselves to find provisional devices to avoid a kind of new cultural/civil war? The heralds of the shock of civilizations are ready to offer us an interpretative frame but it is a deadly one. Before making proposals, we need to assess the right levels of our ambitions. This task cannot be accomplished either by bureaucratic circles or by academic think tanks. We need a junction with citizens. Cultural issues cannot be thought independently from has tried to delineate the conditions of a possible democratic awakening. The European Year of Cultural Heritage is an occasion to bring about a more strategic definition of culture. Here are four suggestions of different magnitude, from realistic initiatives to "little utopias" as the US sociologists Erik Olin Wright says.

1° Public policies should aim to promote transnational action through cultural mobilization, based on a generalized "prise de parole" (capture of speech, according to Michel de Certeau's useful notion) of emerging categories, young people, ethnic minorities, and the like, but in producing a form of reflexivity about mere identity politics, which has shown its limitations

Sociological research has shown the long-lasting segmentation of publics and audiences, political as well as non-participation among some categories becoming the most conspicuous form of cultural claim, increasing ethnic, class and generational separation.

Popular culture is a good vehicle for developing a transnational cultural mood. Thus, popular music and heritage festivals that gather huge crowds in the summer, either sponsored by cultural industries or locally based in quite countercultural settings should be considered as powerful agents of change. Public action should be taken in order to consider those spaces as genuine producers of cohesion.

2° Cultural actors should contribute to the creation of a new form of a transnational form ofcultural legitimacy that would go beyond the generalization of competing identities that have plagued the world in recent years.

A contradiction has arisen within national cultural public policies between the need to preserve a legitimate culture, totally Eurocentric (or Global Northern, if you prefer) in character, and the democratization of the criteria recognizing the intrinsic value of a vast array of symbolic products, either "popular" and thus illegitimate, or of foreign origin. If we consider the question of national heritage, we easily see that the legitimate criteria about what should be preserved have been the subject of diverse extensions. The development of intangible heritage is the last step in the direction on the "heritagization" of everything.

The extension of the objects available for illustrating memory has been the most striking feature of heritage procedures in various countries. If the nation-state was the first provider of norms of protection and restoration, we are now confronted with the multiplication of agencies devoted to the constitution of heritage lists and to the inexhaustible domains of cultural diversities that multiple territorial, professional and other collectivities represent. We are witnessing, not always very clearly, the decline of the notion of national history in favor of the diversification of the components of public interest.

The result can only be the growing heterogeneity of protected heritage and subsidized culture. The multiplication of cultural agencies and agents is undoubtedly a relatively minor matter. More profound is the ambiguity of the message delivered by the new normative process: the prevailing cultural relativism, which leads to believing that all forms of expression are equal, or more exactly, that they all correspond in their way to a specific order, can only end up in the convulsive multiplication of identity oriented gestures, never allowing a glimpse of a possibility of establishing coherence.

For more than forty years we have noticed the flourishing of new initiatives regarding local or minority culture, whether these are expressed through historiographical devices, collective manifestations (resurrection, readjustment or invention of rituals, diverse expressions of commemorative passion), or through the development of new forms of tourism. The movement could be largely defined as a privatization of culture, according to the neo-liberal mood. Those bottom up or market-oriented initiatives do not allow to give a sustainable response to the growing fragmentation of cultural landscapes. We need a more integrative vision of cultural diversity without promoting a new form of "official culture". This implies an increased participation of the citizens in the decision making process concerning the subsidization or the promotion of diverse cultural forms.

It is clear that a logic of competition has set in among different types of producers, and the proper functions of sorting and selecting that the different legitimization authorities operate are likely to affect the recognition and the development of objects. Today, culture represents an essential political object at the local level as well as the global level. We must get out, at least to some extent, of the growing confusion about the legitimacy of different forms of heritage, and reduce to an acceptable level the competition for recognition that tends to made public life an easy stage for cultural disputes.

3° Scholars, cultural practitioners and professionals should question their analytical categories and ways of thinking so as to engage people not in filling in preconceived and top down inquiries, but in participating themselves in drafting the debates about culture, identity, inclusion and diversity.

Attempts should be made to engage in debates those groups of people that most often remain in the margins of or do not perceive themselves a capable to perform this European cultural heritage in their everyday lives resorting instead to their national, ethnic or religious selves: minority populations across Europe, notably Roma and Muslims; citizens belonging to older age groups that do not have access to intra-European mobility, e-resources and social media information; the increasing group of young unemployed people who feel marginalized from the culture of individual rights, consumption, mobility and productivity that forms inherent part of the European identity. EU should encourage cultural start-ups endeavors coming from the dominated parts of the social sphere to address the whole European population and not only there particular constituency.

4° The development of a "sustainable" vision of society may encourage a less competitive vision of social and political relationships, and a more relaxed view on cultural wars. The notion of "common" appears as a good tool to support citizens' initiative and should lead to a renewed definition of public interest.

In the 1990s, sociologists spoke of a coming "reflexive" society (Ulrich Beck and Anthony Giddens notably). This society is possible if only we address the European audiences with a better understanding of how cultural legitimacy is produced and an ideological order is maintained. The social sciences have accumulated more knowledge that we generally believe. We must pass it on in a communicable form and thus contribute to cultural democratization.

1. There is a large agreement concerning the fact that our usual analytical tools to account for culture are obsolete, particularly the statistical devices that measure cultural hierarchies. We must redefine our research agendas in order to be able to give a more acute definition of "participation", an overused word that is often more incantatory than operative. If we keep in mind that the equality of citizens as individuals remains a major international political goal as well as the acknowledgement of new active solidarities, the issue of equal access to culture should not be abandoned, but recomposed with respect to participative strategies. As the strength of legitimate culture has not really diminished as a way of constructing cultural capital (many surveys show the persistence of cultural hierarchies as an obstacle to the equalization of conditions), one should be aware that dropping it off from the agenda involves more risks than profits. But we must revise our definition of "equal access" in a time of cultural diversity when the segmentation of the audiences seems to be the rule and the occasions to create a homogenous, albeit ephemeral, public space for symbolic displays are rare. This is a consequence of the success of identity politics as well as the segmentation of the market, increasingly driven by the search for short-term profit niches. If we want that new forms of European cultural common good emerge, we must put the need for common public spaces on the agenda. The equal access to cultural resources remains all the more necessary in multi-cultural societies where the dominant canon is shaken. Claims for identity cultures and minority participation have two types of consequences: they favor the recognition of previously stigmatized groups; they may contribute, as an unintended consequence, to the creation of cultural ghettos. A research program on those issues in urgently needed.

2. The question of the commodification of culture is still. We tend to think, after the implementation of various styles of neo-liberal policies, that culture is good for the economy, which is true as a general statement. In its extreme forms, that leads to think that the only culture that matters is the one that brings short-term profits. The emancipatory contents of cultural claims are considered as "passé" by many policy makers. The educational properties of culture are downplayed as their entertaining aspect is over-evaluated. As the theme of "decommodification" of culture remains vague in terms of policy agenda, we urgently need research on the operations that could restore a "non-profit" vision of culture compatible with the entrepreneurial mood of contemporary Europe.

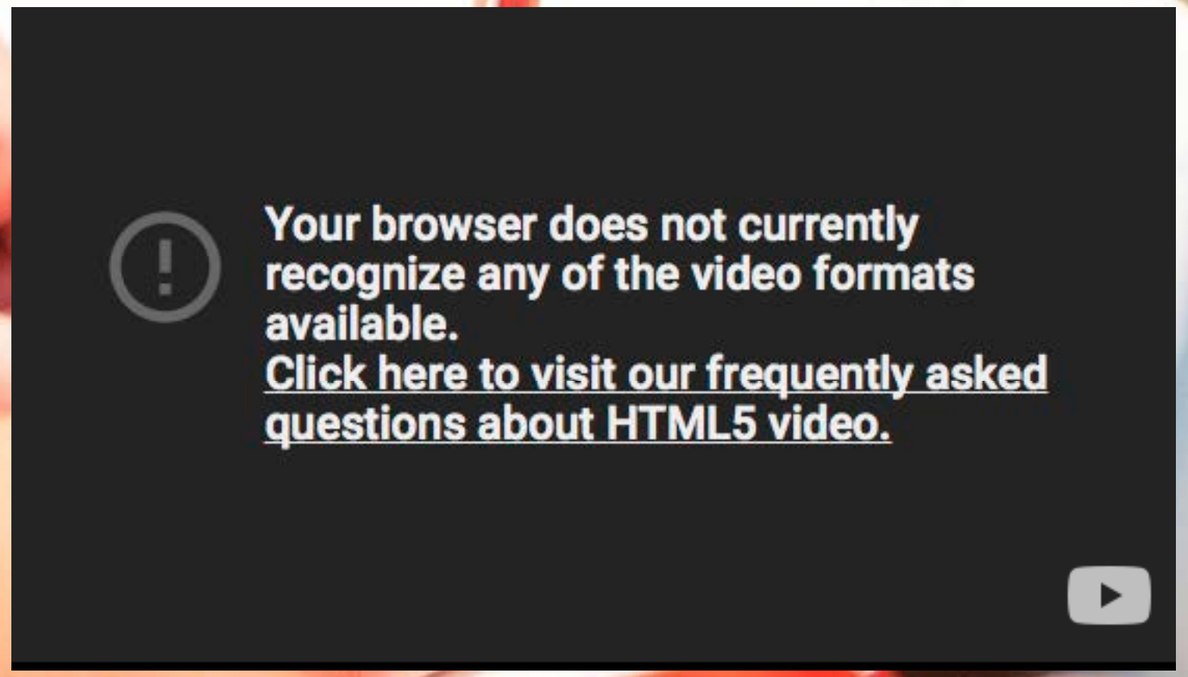
3. In order to move on, the issue of solidarity has to be reframed and updated. The contemporary vocabulary of "empowerment" is absolutely adequate, but-as in the case of participation, must be translated into operational procedures. The old claim for "popular education" that was perfectly clear when a numerous and homogeneous working-class constituted the "people" is blurred today. How can it be reconstructed along new lines with respect to the new social structure (shrinking of the "middle-class", existence of minorities, emergence of the "refugee" issue)? This is an important element of the new research agenda. How empowerment tools, work-or do not work? How can the machinery of participation be efficient, beyond institutional lip service? In a time of decline of the institutions, where can bottom-up and top-down initiatives meet? In order to go beyond abstract discourse we must develop cutting-edge empirical research in this direction.

4. Taking the people seriously is the fourth element that should be taken into account. This does not mean an orientation towards populism, far from it, but expresses the need of rethinking the notion of collective in an increasingly atomized world. Cultural institutions have constructed their audiences as rather silent ones: the issue is to restore voice in culture, since the only options seem to be mute exit and blind loyalty. We are in urgent need of safe controversial places. One can say that cultural wars are violent enough to give room to dissent. Reality is quite different. The majority remains quite indifferent to them, and tends to withdraw. As shareholders and stakeholders of the cultural world, we tend to ignore that most of the people do not consider cultural issues as political and civic objects. As we refuse to be the voice of the voiceless, while acknowledging that it is an increasingly profitable niche on the market, we must to account for what can be described in terms of apathy, to go back to Walter Lippmann and John Dewey, who tried to rethink and revive democracy. The intensity of the discussions about participation and democracy shows a growing need to clarify our missions and our operations in the world of cultural production and distribution. Although debates were very lively, a consensus emerged about the need to define new tools for participatory culture, beyond after-the-fact devices and self-congratulating discourse. Here again, only innovative research can bridge the gap between ordinary citizens and top cultural and political institutions.

5. Last but not least, the issue of enjoyment must be revived. And enthusiastically endorsed. Hans-Robert Jauss once insisted on the importance of aesthetic pleasure and enjoyment as a critical dimension of cultural experience. Bureaucrats seem to lose sight of this point when they design policies. But it is precisely what matters the most in cultural issues. And it should be put back on the research agenda, as there is no common good without common enjoyment.

CULTURE, VISION

The first day, during the 3rd edition of the Members' Forum, participants had the opportunity to learn about trends on cultural policies in Europe and beyond listening to ENCATC member Paul Dujardin who presented his own view on the future development of cultural polices in Europe as well as to give a glimpse on the rich programme he designed in the frame of the Festival Europalia Romania 2019.



WATCH THE VIDEO:
https://www.youtube.com/watch?v=f8vnJ3wcS6Q

SPEECH

NEW RENAISSANCE AND IMAGINARIES FOR CITIZENS

BY PAUL DUJARDIN, ENCATC MEMBER AND CEO OF THE CENTRE FOR FINE ARTS (BOZAR)

Some believe transformation is bad for our societies. I believe the contrary.

This has, as a matter of fact, been the posture of art and science since the renaissance. A constant quest for knowledge which began when individual imagination started to be seen and accepted as a core driver to spark ideas and trigger collective transformation.

You might have heard the name of Bojan Slat, this young Dutch engineer and entrepreneur who had an idea to remove plastic garbage from the oceans when he was a teenager. Recently, his Ocean Cleanup project has officially been launched to roll out the first cleanup system and collect half of the plastic in the Great Pacific Garbage patch in just five years. This young man now has thousands of followers on social media and has given hope to many people in this dark age of 'fake news' and populist rhetoric.

I am citing his example because i find it fantastic how a single idea can emerge, slowly mature, be put down on paper, go against the flow, resist against established conventions, and eventually develop into a practical action that intends to change the world and turn into a symbol of hope for citizens. This is a symbol of renaissance and battle against devastating ignorance thanks to individual responsibility.

For "Transformation" is about dreaming the most utopian ideas and dare to implement these. This is exactly what art is about. To try, experiment, explore, but also to learn to fail and make mistakes. As German artist Joseph Beuys used to say: "it is important to make mistakes." Like Bojan, Beuys was a fierce advocate of individual commitment to transform our societies. A fantastic example of this is when he planted 7000 oak trees in the German city of Kassel in the 1980s.

It is about transcending borders and sillos. For the cultural sectors, this process applies to artists and cultural operators, and how they manage to propagate "transformation" amongst society...citizens, young people or decision-makers.

I have the great privilege of being the CEO and Artistic Director of the Centre for Fine Arts of Brussels, also known as BOZAR. Designed by Belgian art nouveau architect Victor Horta in the Twenties, this multidisciplinary art centre has also evolved and gone through numerous transformations in its institutional structure, but also in the way it sees culture and build upon its potential. I am proud that each year we can host over 1 million visitors, but i am equally proud that over 30.000 artists, academics and creative workers have been active in our walls in the last few years.

The Centre for Fine Arts acts as a European house for culture that oscillates between exclusivity and inclusivity. A place of transformation where artistic excellence is shown but also a platform of creation and reflexion where citizens meet and design new imaginaries.

In the last ten years, we have witnessed in our projects how artists can help citizens share their stories and think 'outside the box' when it comes to specific themes or social challenges. There is an ongoing performative and speculative strength in the arts, through which..... literary metaphors, cinematographic narratives, philosophical inquiry , theatrical stagings and musical performances nourish perceptions, stimulate engagement and nurture a sense of belonging to a community.

Let us insist here on the importance of art not only as a vehicle to deliver a message, a symbol or a story,... but rather as a space, an empowering method... enabling people to learn and practice democracy through different experiences,...from performances in public spaces to drawing or reading workshops.

This is a new role unofficially claimed by many artists and cultural organisations rooted in a desire to catalyze "civil praxis", have a more proactive stance within society,..... bring people together within neutral spaces, interact with them, speak out, and propose alternative perspectives by stimulating the imagination. One simply needs to look at the content and prevailing discourses dominating art biennales or festivals today: they all want to address environmental, social, or migration challenges.

For art sociologist, Pascal Gielen,: "art has a special quality to walk on an alternative path of democracy, namely that of the civil domain." Imagination can help enable the move towards a "practical possible", a driver for action that can nurture "democratic citizenship".

Now, you all had fascinating discussions before around the future of cultural policies in Europe. The importance of their impact on citizens in this respect must certainly not be neglected. The 'art for art' equation, "L'art pour l'art", remains fundamentally valid. It provides the breeding ground for creativity and imagination.

But how do we achieve a balance between a certain form of exclusivity of the art fields and their inclusive roles towards citizens?

How do we shape cultural policies that can provide a supportive framework for our creative talents whilst also encouraging them to step up and take action in our societies?

These are core questions that organisations such as BOZAR try to address on a daily basis, with our artistic project, with artists, but also citizens and policy-makers. This puts art centres in a position where we are not only focusing on artistic excellence, but also civic mediation and...advocacy.

BOZAR indeed modestly try to promote culture and share our ideas in the policy agenda.

Is this our role? How can an art centre or museum from the XXth century evolve into a XXIst century art house that is also a fabric of democracy and transformation. I believe this implies actions at all levels, from grassroot to the political sphere. It is thus crucial to also make sure that culture is properly addressed by decision-makers. The recent discussions around the revision of the Copyright Directive have shown that the voices of culture could indeed be taken into account at the highest level.

On Monday we organized an expert workshop on the impact of Brexit on the cultural and creative sectors. We managed to bring together 60 representatives from all the fields: from music to performing arts, cinema, publishing, design, architecture, or visual art. During one day, we could see the complexity of designing a set of holistic recommendations from the cultural sectors towards EU and British negotiators. The discussions tackled copyright, funding, mobility of artists or state aid rules for films, to name a few examples. We discussed everything. I hope we can somehow make a difference with this modest initiative. It is about taking a certain form of responsibility to bring up transformations. This is exactly what German artist Wolfgang Tillmans did when he posted a series of his photographies in public spaces during the Brexit campaign.

Likewise, Next year, we hope to put together an ambitious programme with Romania, including young people, artists, intellectuals. To explore how artists such as Constantin Brancusi helped European creation move towards a new dimension by proposing new symbols and perspectives.

Who are the artists, intellectuals or cultural operators today in Europe that are bringing new transformations to our societies? with young people? with migrants? With policy-makers? Who are the new Michelangelo Pistoletto or Beuys of our times?

In the last months, i have been amazed by the vitality of Romanian artists and cultural organisations. How they strive to make their ideas possible, infuse transformations and design new imaginaries for citizens. They do that exactly with the same spirit as Bojan's project to clean up our oceans.

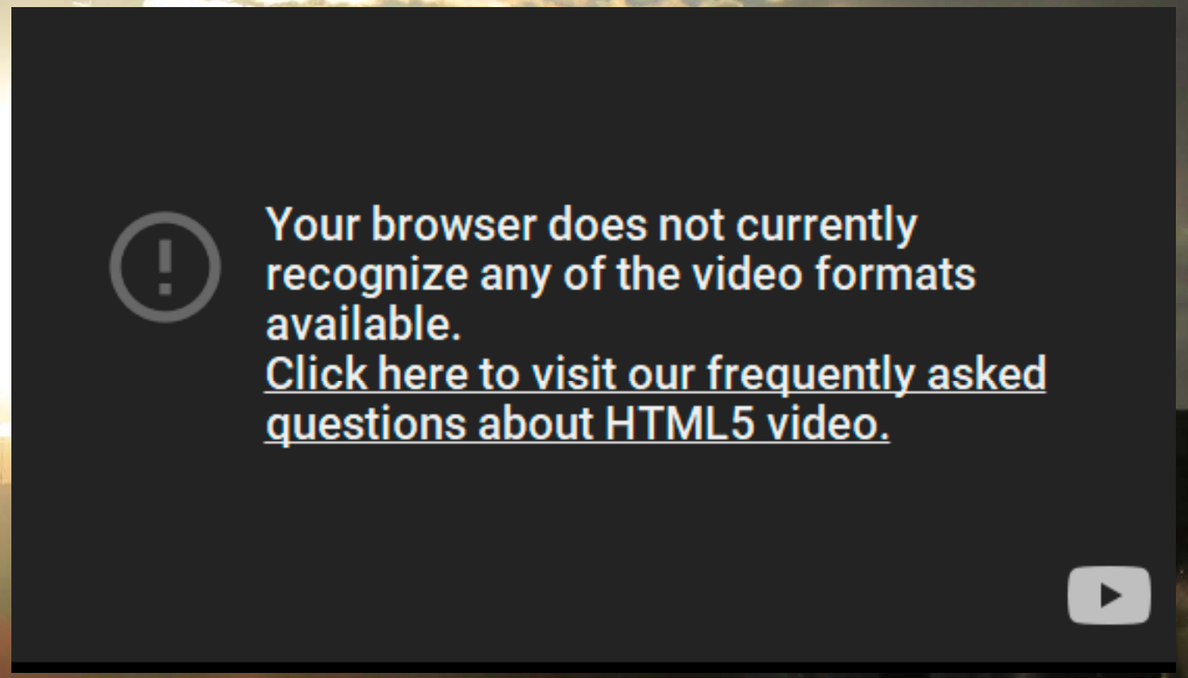
It is the responsibility of organisations like BOZAR to cast light on this. But it is also the responsibility of cultural policies to support these creative talents. It is only with them that a new Renaissance is possible in Europe.

BUCHAREST, MY LOVE

On the morning of 27 September, participants were invited to live a "Sharing Perceptions Experience", a journey of discoveries and sharing...

For the first time in the frame of its annual gathering, ENCATC invited a renowned journalist, Effy Tselikas, to join and follow us during the entire Congress.

It's through her eyes and her pen that we will relive the "Experience".



WATCH THE VIDEO:
https://wwwyoutube.com/watch?time_continue=215&v=2twGUfgsSbk

OPENING PERSPECTIVES SESSION

Under the main theme "Beyond EYCH2018. What is thecultural horizon? Opening up perspectives to face ongoing transformations", ENCATC Congress 2018 invited participants to take an active part in a process that goes from the observation of the context to the sharing of new pedagogical methods.

Bucharest is marked by its geography, its history and its culture, this big city offers in itself a playground that we decided to explore, to put at the heart of our reflections starting with a sequence in immersion.

In three groups, Congress participants visited three key cultural institutions in the city: **CINETic**, **The National Museum of Contemporary Arts**, and **Nod makerspace**. During the journey our academic facilitators and local experts used historical and cultural points of interest to narrate stories and launch questions for reflection.

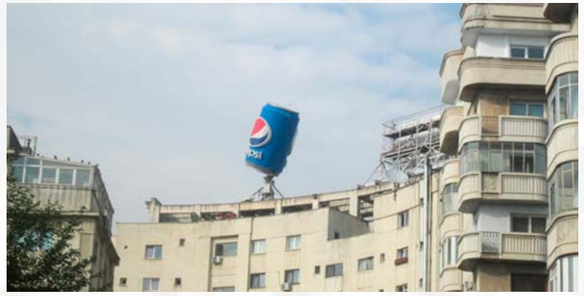
After the journey, we joined again for a plenary session:"Time to analyse and to reflect" with breakout discussion groups.

THE EXPERIENCE

BY EFFY TSELIKAS, BUCHAREST, SEPTEMBER 27, 2018

Discover a city by foot, with your hands, eyes, ears, and nose... And with your emotions, questions, doubts... This was the challenge proposed by Claire Girauld-Labalte, 2018 ENCATC steering committee member, to get us out of the comforts of the congress hall and academic speeches and into the field...

We went on a bus, with a virtuoso driver, an armada of guides and a lunch-bag, under the protection of icons and teddy bear.

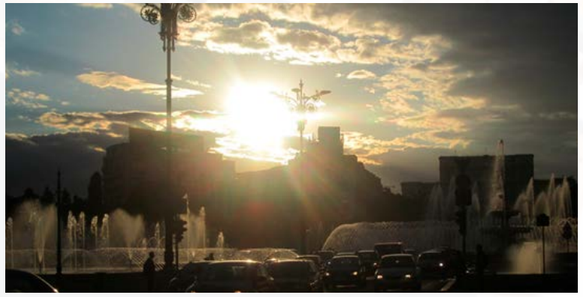


The ballad started in the traffic jams of Bucharest, allowing to discover as in a theater setting, familiar characters: Pepsi-Cola, Auchan, Lidl,...

Between two visits, the journey continued, between sublime landscapes

And heart-breaking buildings ...

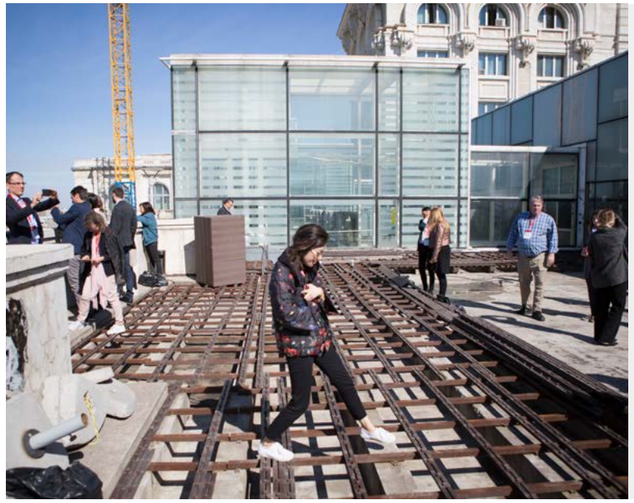
For the last visit, we were welcomed with fanfare by the actors (in stone) on the parking of the National Theater.



But already, the city lit up with its last fires, it was necessary to return and share our impressions

VISIT TO THE NATIONAL MUSEUM OF CONTEMPORARY ART

BY EFFY TSELIKAS, BUCHAREST, SEPTEMBER 27, 2018



We arrived at the National Museum of Contemporary Art, located -oh surprise- in the old crazy palace of Ceausescu, renamed House of the People, then Palace of the Parliament. A stone monster, it covers 45,000 m2, has 1,100 rooms, 12 floors, and 4 basements. It sits on what used to be part of Bucharest's historic city center, destroyed to make way for this monstrosity and resulting in the eviction of 50,000 people and the destruction of 7,000 houses and 300 churches.

A symbol of this "controversial heritage", the last sentence of the tribute to the Brancusi exhibition highlights well: "We are glad to be able, 36 years later, to re-enact a monument of culture so organically embedded into the epoch when it was produced- and so precious through the lessons it carries for the present."

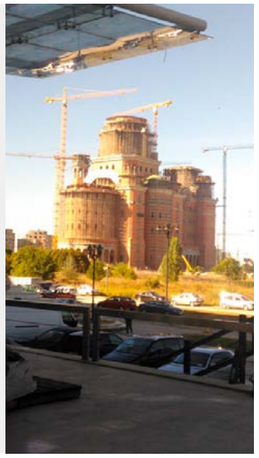
France. This remarkable participation in the Biennial eventually went unnoticed, at least in Romania, as the upshot of a cultural diplomacy of no consequence. We are glad to be able, 36 years later, to re-enact a monument of culture so organically embedded into the epoch when it was produced - and so precious through the lessons it carries for the present.

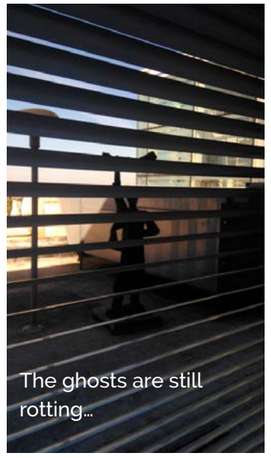
And we feel very tiny, even if it is only a representation in cardboard ...

The contrast is all the more striking between the presence of the past that we feel all around (sometimes at the corner of a window)

And the quasi-clinical functionality of the library open to the public

In the shelter of this tutelary building, one can see in the distance the huge construction of the "Salvation Cathedral of the Romanian Nation", the largest church ever built in Romania. Not so sure that the lessons of the past have been learned...

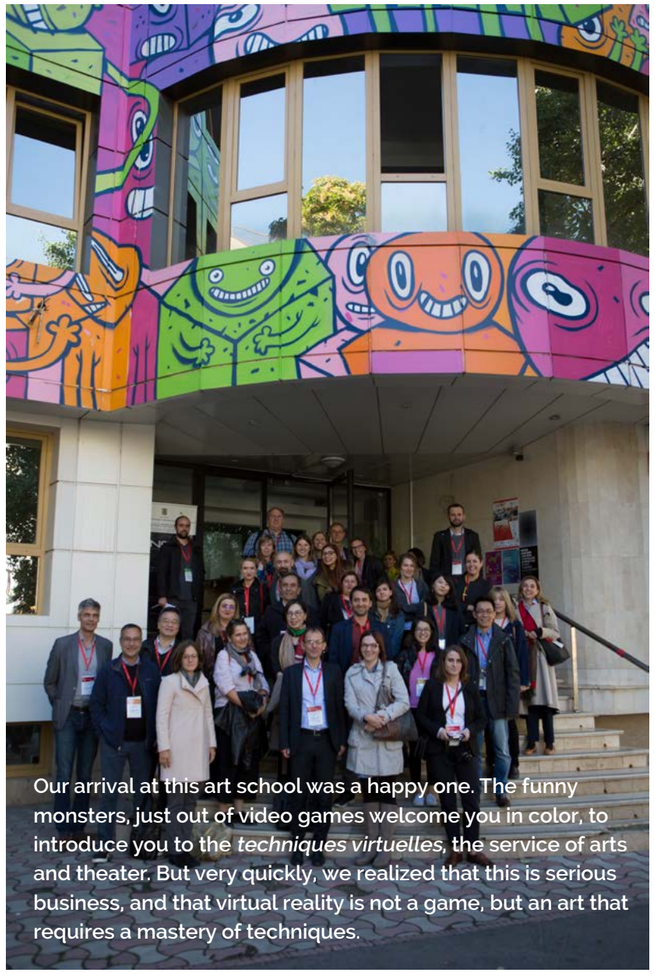




The ghosts are still rotting...

VISIT TO THE CINETIC

BY EFFY TSELIKAS, BUCHAREST, SEPTEMBER 27, 2018



Our arrival at this art school was a happy one. The funny monsters, just out of video games welcome you in color, to introduce you to the *techniques virtuelles*, the service of arts and theater. But very quickly, we realized that this is serious business, and that virtual reality is not a game, but an art that requires a mastery of techniques.

Here, everything is done digitally and virtually. Fortunately, a paper puppet in the corner makes us wink

by warning us: paper or Internet, any technique can be used for bad battles

We came upon the entrance to the holy of holies, the neuroscience room. Here students can learn to manipulate positive or negative feedback to influence our behavior, for our own good of course.

VISIT TO NOD MAKERSPACE, THE NICE SURPRISE OF THE DAY…

BY EFFY TSELIKAS, BUCHAREST, SEPTEMBER 27, 2018

Beyond the first impression: the path to walk by a series of buildings that seem unused, like old sheds, warehouses and abandoned factories, are brightened along the way by beautiful and creative housing structures.

We found ourselves in a magical place, improbable, discovering successively… a library of materials, creative open spaces, artists working with wood, iron, cloth or paper surrounded by green plants…

This is a magical place with a history that contrasts with all the usual entrepreneurial constructions. There was an amazing energy of young architects and other creators who have managed to create despite a thousand difficulties and to keep alive their dream with a thousand and one courageous actions all while facing against the bureaucratic hydra and the vampiric Coca Cola.

CONCLUSION

BY EFFY TSELIKAS

This discovery was generally considered a wonderful adventure: "While the image I had of Bucharest from the beginning was pale, gray, old, this ride woke everything up. Bucharest was lively, took colors, flavors, smells. As if the veil had risen on a hidden reality. I felt an electrifying vibration, an all-out energy, a communicative enthusiasm. Bucharest has become again for me young and alive".

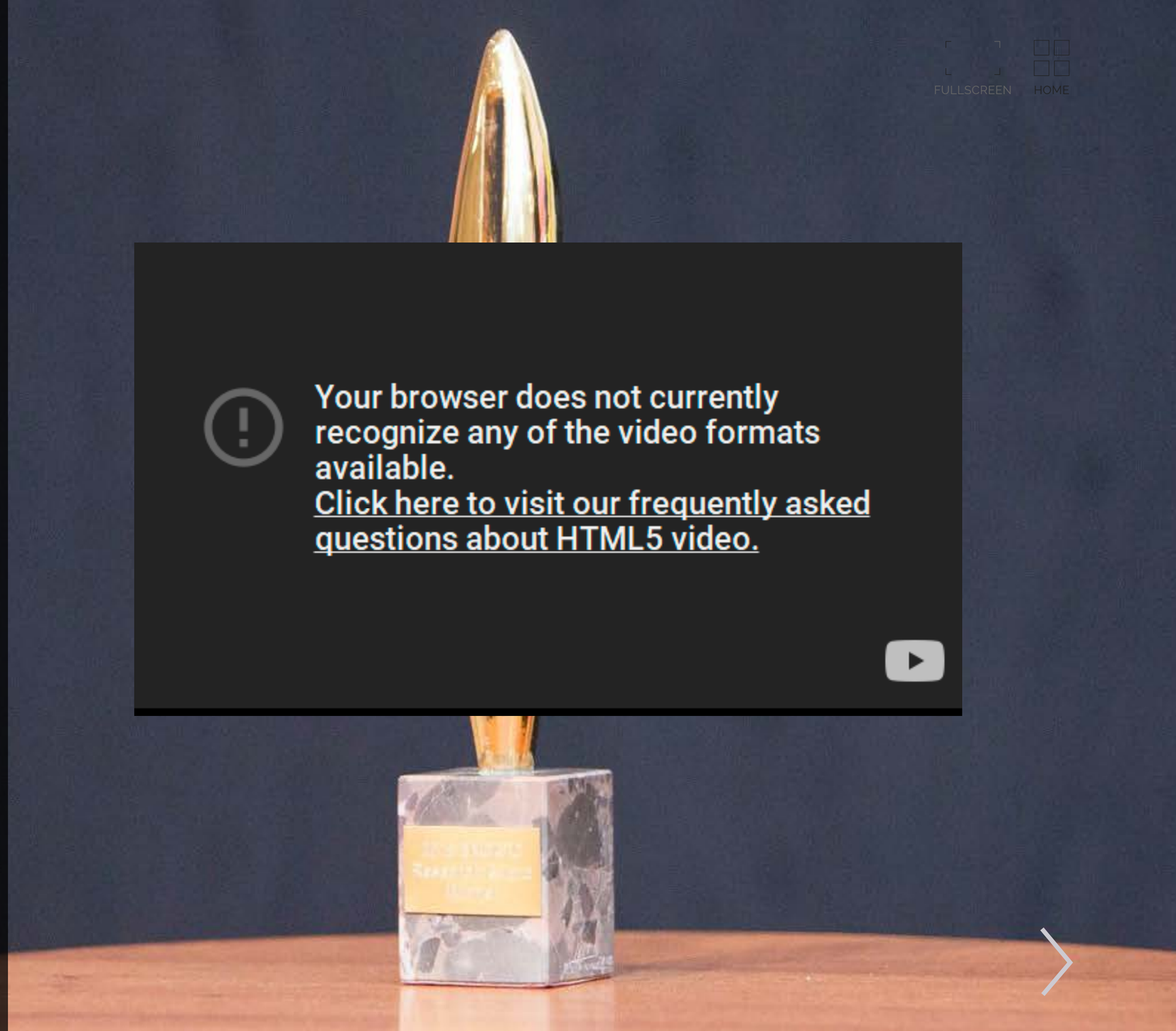
And reloaded with all these concrete examples, these shared ideas, these good transposable practices; all participants were able to enjoy the most beautiful twilight on Bucharest.

RESEARCH, INSPIRATION

On the evening of 27 September, **Dr. Alba Victoria Zamarbide Urdaniz** from Waseda University in Japan was announced as the winner of the **5th ENCATC Research Award on Cultural Policy and Cultural Management**.

Dr. Zamarbide impressed the international jury with her PhD on "Re-defining the role of 'buffers' in the management of the historical territory. The discrepancies between theoretical concepts and practical interpretations of 'buffer' zones in Eastern and Western Cultural World Heritage sites."

A global audience of leading academics and renowned researchers, policy makers, cultural operators, and artists were joined by representatives from the European Parliament and the Romanian Ministry of Culture and National Identity for the Ceremony of the only international Award recognizing excellence in cultural policy and cultural management research. Speaking on behalf of the Award's International Jury, Francesca Imperiale, President of ENCATC said: "This extremely well designed and written study, with its rich theoretical perspective, comparative approach, and "real world" application, reflects the true spirit of the ENCATC Research Award."



ENCATC RESEARCH AWARD CEREMONY

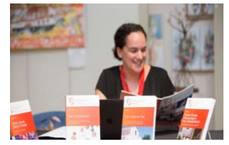
The winner, **Dr. Alba Victoria Zamarbide Urdaniz** expressed her deep gratitude for the ENCATC Award's prestigious international recognition: "*I would like to thank ENCATC and the Award's international jury for this opportunity to share my research in Europe and beyond that has benefited from a social approach which I learn from a Japanese methodology. This proves that the consideration of many human layers of cultural management needs worldwide attention.*" The winner will have her PhD thesis published in the ENCATC Book Series on Cultural Management and Cultural Policy Education by the international publishing house, PIE Peter Lang.

"ENCATC is very honoured to have **Mr. Mircea Diaconu**, Member of the European Parliament and Vice-chair Committee on Culture and Education to be with us today to announce the jury's choice for the 2018 ENCATC Research Award winner," said ENCATC Secretary General, **GiannaLia Cogliandro Beyens**. "*This is the first time a member of the European Parliament has announced the ENCATC Research Award winner. It is also the first time ever that we have commissioned to a local artist, Nicolae Stoica, the design of the Prize. With the idea to help the mobility of the artistic work and the promotion of local artistic talent this will be continued in the years to come.*"

On this occasion, **Prof. Mircea Dumitru**, PhD, Rector of the University of Bucharest the largest university in Romania and one of the first two in the country, addressed the audience to emphasize the crucial relationship between research and teaching. He also praised the important work being done by PhD students as the next generation of talent bringing new perspectives to benefit cultural management and policy.

Alongside the 2018 winner, the finalists were applauded for their relevant contributions to the field of cultural management and policy research: **Dr. Francesca Giliberto** for her PhD on "Linking Theory with Practice: Assessing the Integration of a 21st Century International Approach to Urban Heritage Conservation, Management and Development in the World Heritage Cities of Florence and Edinburgh" obtained from Politecnico di Torino in Italy and the University of Kent in the United Kingdom, and **Dr. Matina Magkou**, for her PhD on "Value and evaluation in international cultural cooperation programmes focus on the EuroArab region" obtained from the University of Deusto in Spain.



WATCH THE INTERVIEW OF THE WINNER 2018, DR. ALBA VICTORIA ZAMARBIDE URDANIZ:
https://www.youtube.com/watch?v=i60cr7o14Ss

CULTURAL TRENDS

Education and Research Session

28 September was devoted to the 9th Annual ENCATC Education and Research Session, thus allowing Congress participants to get the most updated information about new learning methodologies, practice and research trends from different world regions. In 2018, for the first time, ENCATC also designed and presented two panels in the educational session: one about evaluation and one about digital tools for learning.

During the morning, the participants also had the opportunity to visit a dedicated gallery where project leaders presented their posters. This new initiative designed by ENCATC to offer its members and stakeholders a space that was open to a global audience, for showcasing ongoing transnational projects and present in a didactic way new policy development in Europe and beyond.

EDUCATION AND RESEARCH SESSION

Connect to the most cutting-edge education practices and research

The Education and Research Session is an annual gathering of the international research community. It provided a unique interdisciplinary environment to get the latest world-class research conducted in the field of cultural management and policy and the most innovative practices in teaching and training.

A focus was done on the main topic of the Congress, addressing the critical and inclusive views of cultural heritage and its relation with other cultural and creative sectors. The session also included hot topic issues related to the wider field of cultural management and policy research and education.

After the Congress, authors and presenters of this Research Session were invited to submit their work in two ENCATC publications: **The ENCATC Journal of Cultural Management and Policy** and the **/ encatcSCHOLAR**, a unique tool for education and lifelong learning on arts and cultural management and policy.

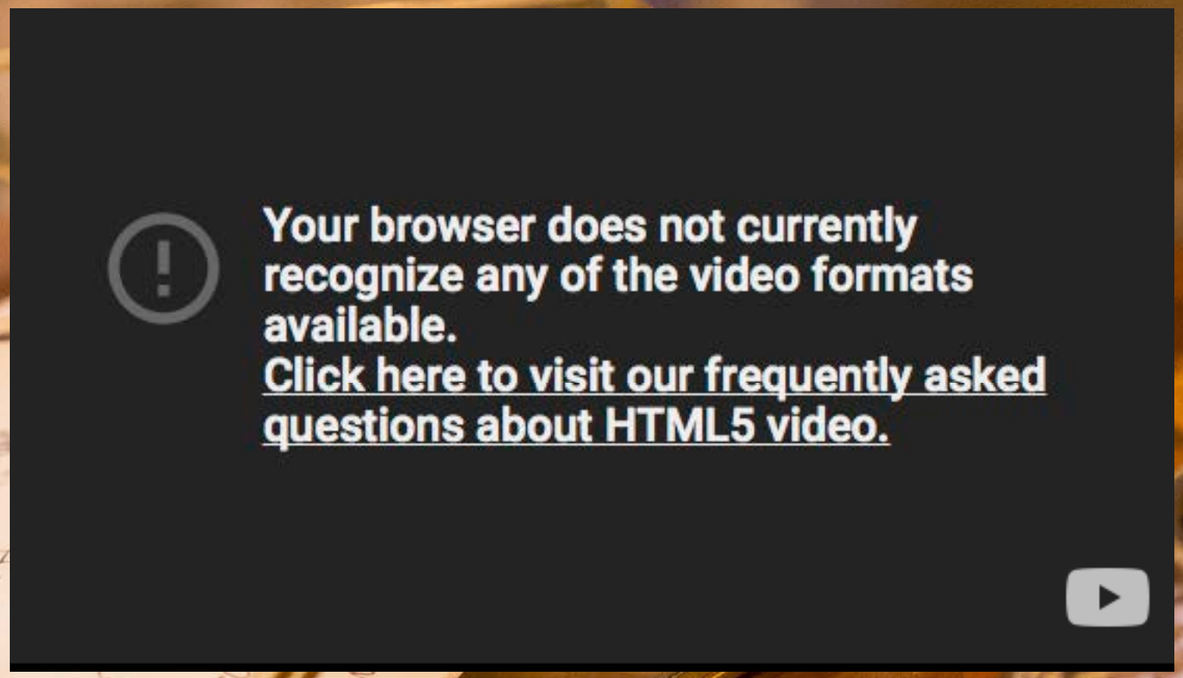
Once again, ENCATC has invested in publishing the **Congress Proceedings** "Beyond EYCH2018. What is the cultural horizon? Opening up perspectives to face ongoing transformations" compilation of papers presented in during the sessions. The book (ISBN 13 978-92-990088-0-5) is available for download.

HERITAGE, MY FUTURE

Celebrating Diversity - FRH Torch

On the evening of 28 September, the "Celebrating Cultural Diversity - FRH Torch Ceremony" was held at the Romanian Athenaeum, a cultural landmark of Bucharest. As part of the European Year of Cultural Heritage, the 2018 ENCATC Congress was one the major events to host "The Torch of Heritage and Culture", an initiative launched by Future for Religious Heritage aiming to raise awareness and safeguard the importance of Europe's rich religious heritage.

For centuries, heritage and culture have had a profound effect on our communities and continue to play an integral part in community life today. 2018, the European Year of Cultural Heritage, offered a unique chance to showcase that religious heritage, a legacy from the past but also a resource for the future. The FRH Torch, inspired by the Olympic Torch of Athens, is a memory treasure box containing personal letters from prominent members of the international community (artists, scientists, politicians) and also from European citizens and refugees.



CELEBRATING DIVERSITY - FRH TORCH

The “Torch of Heritage and Culture” ceremony was a very special moment to celebrate cultural diversity at the ENCATC Congress.

Attendees contributed to raising awareness and safeguarding the importance of Europe’s rich religious heritage and the values of our shared European heritage as a symbol of unity on which Europe was built.

The venue for the Ceremony, the Romanian Athenaeum is the most emblematic building of Bucharest, built in 1888. The city’s main concert hall, it is home of the “George Enescu” Philharmonic and of the “George Enescu International Music Festival”.

This venue was selected to host the Torch Initiative as this ceremony during the Congress was held in the frame of the 2018 European Year of Cultural Heritage and because Romania celebrated its Centennial this year. On December 29, 1919, the Atheneum was the site of the conference of leading Romanians who voted to ratify the unification of Bessarabia, Transylvania, and Bucovina with the Romanian Old Kingdom to constitute the Kingdom of Greater Romania.

CULTURAL CHALLENGES

“26th ENCATC Congress: Beyond European Year of Cultural Heritage – Key Reflections”

After the Congress, Maria Sharon Mapa Arriola wrote an article about what happened there and reflected on the connections with south-east Asia.

The EYCH or the European Year of Cultural Heritage was at the center of discussions, particularly on the cultural developments brought about by the advent of digitalisation in arts and culture. How are values, content, and meanings produced and transmitted, and how our understanding of cultures, people and identity shaped by digital media platforms?

With an intention to critically analyse and contextualise these developments within the purview of education and research, difficult questions were raised by the participants who represented various sectors and institutions specifically in the fields of education, research, cultural organisations, and policy making bodies.

Discover the full article:
https://culture360.asef.org/magazine/26th-encatc-congress-beyond-european-year-cultural-heritage-key-reflections/

CULTURE, MY STORY

Interview with Lotta Lekvall, Director, Folkteatern Göteborg in Sweden

During the Congress, Lotta Lekvall answered the questions of our journalist, Effy Tselikas. She talked about her personal life, but also about her professional journey and shared with us her perception about cultural policies in Sweden but also in Europe nowadays.

Your browser does not currently recognize any of the video formats available.
Click here to visit our frequently asked questions about HTML5 video.

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The organisers

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In partnership with

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ANNEXES

DOWNLOAD

- THE READER WITH THE FULL PROGRAMME

- THE PARTICIPANTS LIST

SPEAKERS

KEYNOTE SPEAKER

Jean-Louis Fabiani has been professor of Sociology at the Central European University in Budapest since 2008. Born in 1951 in Algiers (Algeria), he studied at the Ecole normale supérieure and received his PhD in 1980 from the EHESS (Paris). From 1980 to 1988 he was agrégé-répétiteur then maître-assistant at the Department of Social Sciences at the Ecole normale supérieure. In 1988, he moved to the administration of culture, being appointed as Director of Cultural Affairs in Corsica. He went back to the academic world in 1991 when he joined EHESS, first in Marseilles, then in Paris in 2002. He is the author of eleven personal books. He was the chairman of the board of the Mediterranean Youth Orchestra from 1998 to 2014.

SPEAKERS & CHAIRS

Sorin Antohi
Professor, Historian

Kimmo Aulake
Ministry of Education and Culture of Finland

Alexandru Berceanu
CINETic, Romania

Lluís Bonet
University of Barcelona, Spain

Blanka Chládková
Janáček Academy of Music and Performing Art, Czech Republic

GiannaLia Cogliandro Beyens
ENCATC

Carmen Croitoru
National Institute for Cultural Research and Training, Romania

Călin Dan
National Museum of Contemporary Art Bucharest, Romania

Manuèle Debrinay-Rizos
Aix-Marseille University, France

Jean-Cédric Delvainquière
Ministry of Culture, France

Mircea Diaconu
European Parliament

Milena Dragićević-Šešić
UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia

Paul Dujardin
Centre for Fine Arts - BOZAR, Belgium

Francesca Giliberto
Fitzcarraldo Foundation, Italy and the University of Kent, United Kingdom

SPEAKERS & CHAIRS (2)

Claire Giraud-Labalte
University of Nantes, France

Marielle Hendriks
Boekman Foundation, Netherlands

Tanya Hristova
Gabrovo Municipality, Bulgaria and European Committee of the Regions

Francesca Imperiale
University of Salento, Italy

George Ivaşcu
Minister of Culture and National Identity, Romania

Tanja Johansson
Sibelius Academy, University of the Arts Helsinki, Finland

Sergiu Nistor
Presidential Adviser - Department of Culture, Religious Affairs and Centennial Activities, Romania

Alan Salzenstein
DePaul University, United States

Savina Tarsitano
Espronceda Center for Art & Culture, Spain

Effy Tselikas
Journalist, Greece

Liliana Ţuroiu
President of Romanian Cultural Institute

Dea Vidović
Kultura Nova Foundation, Croatia

Helen Johnson
Compendium

Anne Krebs
Louvre Museum, France

Lotta Lekvall
Folkteatern Göteborg, Sweden

Tamina Lolev
Nod makerspace, Romania

Marjo Mäenpää
CUPORE, Finland

Matina Magkou
Cultural Manager, Researcher, Greece

Dragos Neamu
National Network of Romanian Museums and NEMO, Romania

Anna Villarroya
University of Barcelona, Spain

Andreas Wiesand
European Institute for Comparative Cultural Research (ERICarts)

Alba Victoria Zamarbide Urdaniz
Waseda University, Japan

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

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

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

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