



# ENCATC



## 24th ENCATC Annual Conference

"Cultural Management Education in Risk Societies -  
Towards a Paradigm and Policy Shift?!"

READER

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Valencia, Spain

An initiative of



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management and policy.

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Conference website for the e-version of  
this reader and even more conference  
information.

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Information is at the registration desk.

[www.encatc.org/annualconference2016](http://www.encatc.org/annualconference2016)

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# FOREWORD

Dear members and colleagues,

It is with great pleasure we welcome you to Valencia for the 24th ENCATC Annual Conference **"Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!"** Over the course of three days from 5-7 October we will be joined in Valencia by more than 160 academics, researchers, decision makers, influential experts, practitioners, artists, and students from over 30 countries around the globe. This gathering presents a unique opportunity to explore what consequences risk society has for education in general and for cultural management education in particular. In addition, by facilitating dialogue between the world's academic and thought leaders on such an important issue, we will better understand how together we can successfully adapt and respond to changes in new risky environments.

## AN IMPORTANT THEME FOR OUR TIMES

Ulrich Beck and others have already proposed in the eighties that in late modernity Western industrial societies are undergoing a process of transformation into risk societies. Traditional institutions are not able anymore to respond to the fundamental global changes of society, like climate change, the financial crisis and/or terrorist attacks. They are overtaken by technological evolution, that is not a rational process of development and has a huge impact on societies. Rifkin (2011) speaks about "the third industrial revolution". All the safety checks and assurances are worthless unless we really change the rules and try to build a cosmopolitan world (Beck, 2006). The world is not a "global village" as McLuhan stated in 1962, but in many ways socially, politically, economically and culturally divided. **Only the anticipation of global risks and the threats have a reflexive possibility to unite people and foster a cosmopolitan vision.**

According to Noble Prize winner and economist, Joseph E. Stiglitz, (2014) it is essential nowadays to know how we can learn and what governments can do to promote learning. Creating a learning society is crucial if we are to sustain improved living standards in advanced countries.

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

entrepreneurship reflect a broader and deeper paradigm shift?

Through its Entrepreneurship 2020 Action Plan and its Communication on 'Rethinking Education', the European Commission has emphasised the need to embed entrepreneurial learning in all sectors of education, including non-formal learning. One of the four strategic objectives of the Commission is: *"enhancing creativity and innovation, including entrepreneurship, at all levels of education and training"* (EU Communication, 2012). Both documents call on Member States to provide all young people with practical entrepreneurial experience before completing their compulsory education, highlighting the importance of learning by doing within education and training. This requires a way of teaching in which experiential learning and project work have a major role.

In Valencia, **we also want to reflect on the position of the artist in this highly competitive and globalised world.** The artist-entrepreneur is becoming the new practice. The artist-entrepreneur is working in a different way. He or she is active in different places, at different levels, and is executing several projects at the same time. The artist is creating not only economic value, but social value as well. Although he or she mostly likes this flexibility and combining different jobs (multi-job holding), the position is also very vulnerable. Therefore, the artist is looking for and exploring new forms of collaboration. Without partners there is no survival. The impact of technology is huge, not only on the creation of content, but also on the way of working (production) and the development of new business models (distribution). Moreover, the role of the consumer is changing by digitization. The public has become much more involved in the creation process. Co-creation has become crucial. Consumers have become collaborators. Shirky is talking about "the cognitive surplus" (Shirky, 2010).

The ENCATC conference is also a unique opportunity to **exchange ideas about the learning society, where learning takes place, and how to learn has become more important than formation.** Good practices of scholarship will be presented that explore theoretical roots, pedagogical approaches, and practical training in and for cultural management and cultural entrepreneurship. Teaching cultural management and entrepreneurship gives a lot of opportunities to explore new teaching methods that are focused on a close cooperation with the working field (co-creation is becoming more and more the practice, also in research), the use of digital tools, the development of intercultural competencies, the crossfertilization between different disciplines, the linking of theoretic

cal insights with practical skills, and the development of a high degree of self-reflection. We want to **reflect on the various theoretical concepts that today inform the creation of new cultural and creative businesses/activities**, and we want to show and reflect on **how cultural management and entrepreneurship is taught across Europe and beyond** via experiments, simulations, case studies, and internships; in single courses, certificate programmes, or entire undergraduate (Bachelor of Arts) as well as graduate (Masters and PhD) programmes.

By exchanging our insights and experiences with our sister networks, such as the Association of Arts Administration Educators (USA) and the Taiwan Association of Cultural Policy Studies, we also want to **use a comparative perspective on how cultural management and entrepreneurship has been taught in different parts all over the world**.

## A DYNAMIC PROGRAMME FOR AN INTERNATIONAL AUDIENCE

The 24th ENCATC Annual Conference will begin on **5 October** with a **Members' Forum** open only to ENCATC and AAAE members. This is an opportunity for taking part in a variety of sessions (**Parallel Sessions Part 1** and **part 2** that afternoon), networking among members and gaining exclusive access to new teaching methodology, good practice, case studies, and more. After the parallel sessions, ENCATC members will gather for the 24th ENCATC General Assembly. The day will conclude for ENCATC and AAAE members with a networking cocktail at the Centre del Carmen.

On **6 October**, the conference opens to all the delegates registered to attend this two-day international and cross disciplinary event.

After the official welcome, our **keynote, Antonio Ariño Villarroya**, Vice-Chancellor for Culture and Equality, at the University of Valencia, will deliver his speech on **"Cultural Risks in Digital Society"**. Next, an international debate of experts will react and share their global perspectives and thoughts on the conference's theme for a lively exchange.

After a networking lunch, participants will have the choice to attend either: 1) **part one** of the 7th **Annual ENCATC Research Session** to learn about the latest research developments and trends the wide field of cultural management and policy from distinguished international researchers in Europe, Asia, and beyond; or 2) **attend Parallel Sessions Part 3** with experts on cultural governance, international entrepreneurship, or cultural development in the Mediterranean Area.

The afternoon's programme also includes **parallel study visits**. These are opportunities for participants to get out into the field and engage with local cultural managers and operators to learn first-hand and observe what oc-

curs in practice at: **Museu de les Ciències Príncep Felipe**, the **Palau de les Arts Reina Sofia - Palau de la Opera**, the **Centre del Carmen** or the **Institut Valencià d'Art Modern - IVAM**.

To enjoy the evening in Valencia, a reception is organised at the Monastery of San Miguel de los Reyes where participants can relax and continue to network and immerse themselves in local culture.

The last day of the conference on **7 October** will start with **part two** of the **7th Annual ENCATC Research Session**. Happening at the same time will be **Parallel Sessions Part 4** followed by **Part 5**. The session will touch on topics of European cultural heritage, audience development, arts ecology, and museums as a tool for educational and societal change.

Next, participants will all come together for a networking lunch after which they can attend the **Transfer Knowledge Session**, a platform to learn about innovative ideas and new European and international projects impacting our sector.

The conference will close with the final conclusions from our strategic partners from different world regions, a glass of wine and a **final artistic programme** to celebrate the end of three inspiring, rich, and successful days.



## MUCH MORE THAN JUST A CONFERENCE

In designing this event, ENCATC has thought about the added values this experience presents to its members and participants.

First, the international attractiveness of this event creates the environment you need to **grow your professional contacts** and **expand the visibility of your work and institution**. Enjoy the convivial moments of the evening and cocktail receptions, lunches, and many coffee breaks to network, mingle, and forge connections to strengthen new and old relationships. Second, the sharing atmosphere created here in Valencia is the space to immerse yourself in **good practice, new methodologies, pedagogical innovations, and knowledge**. Expand your horizons and open yourself to what can be immediately

integrated into your work? Or maybe you'll be inspired and launch into a new direction you had never thought of! With so much expertise in one place your possibilities are endless. Third, seize this time in Spain to **discover new cultural experiences**. In addition to the **study visits to landmark cultural institutions**, your cultural immersion will continue with **the conference's rich cultural programme**. Experience intangible heritage such as the performance of ancient street dances and human towers of the *Muixeranga*, the *Tornejants d'Algemesí* (Unesco World Heritage), the traditional dance *Moma and the Momos*, and **Renaissance music** nearly forgotten but brought back and performed by the group Capella de Ministrers. And let's not forget tasting authentic cuisine and getting a feeling for Valencian life. Finally, we encourage you to use this time to **explore cross sectorial and cross national project ideas, joint programmes, and professional exchanges**. It is clear that cooperation - and especially transnational cooperation and cross sectorial cooperation - is in our future. Our questions, challenges, and ideas are no longer uniquely contained within our institutions, cities, regions and nations. While here let's enlarge our perspectives and open our eyes to new opportunities and new ways we can work together.

## OUR SINCERE THANKS TO MAKE A SUCCESSFUL CONFERENCE

This three-day event in Valencia has been made possible thanks to the commitment and generosity of our member and conference partner, the **University of Valencia** and its cultural center, **La Nau**. First, ENCATC would like to sincerely thank our academic partner **Esteban Morcillo Sánchez**, Rector of the University of Valencia, Spain, for accepting ENCATC's proposal to organise its Annual Conference in the prestigious premises of the University of Valencia and for joining us in the opening of the event. Second, we want to express our gratitude to Professor **Antonio Ariño Villarroya**, Vice-principal of Culture and Equality, University of Valencia. He contributed his expertise as a **serving member of the conference's scientific committee** and graciously accepted our invitation to be this year's **keynote speaker** to share his extensive knowledge on education in cultural management and cultural policy in risk societies.

Next, we are very thankful to **Ana Bonmatti**, Director of the Principal Peset Hall of Residence of the University who contributed countless hours to the local organisation of this conference and played an important role in coordinating with local service providers. Lending additional communication support, ENCATC is very appreciative of the work done by **Magdalena Ruiz**, and **Vicent Pons** who helped to increase the local, regional and national visibility of our event. ENCATC also thanks all the other members of the **local staff** who worked tirelessly behind the scenes to ensure the local logistics, technicalities, and catering that make for an enjoyable and

DESTRUCTION?

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effortless conference experience for all participants. And finally, thank you to the **student volunteers** here with us at the desk registration and providing additional support help our participants with any issues or questions.

ENCATC wishes to also sincerely thank our institutional partner, the Generalitat Valenciana, Spain. We are very honoured to have **Ximo Puig**, President of the Generalitat Valenciana, Spain, be part of the conference opening and thank his team actively involved in supporting the organization of the cultural programme offered to our delegates.

The **conference's Scientific Committee** did wonderful work, making major intellectual contributions to the theme and programme for this year's event. In particular, we would like to thank our fellow members: **Antonio Ariño Villarroya, Maria Bäck, Manuel Cuadrado García, Manuèle Debrinay-Rizos, Bernd Fesel, Ana Gaio, Francesca Imperiale, Ramón Llopis, Cristina Ortega Nuere, Marcin Poprawski, Beatriz Santamarina, and Marilena Vecco**. Thanks to the efforts of this committee to design the best event possible, we can tackle cultural management education in risk societies and be better prepared for unpredictable change and challenges that may come in the future.

The conference's scientific committee members were also strongly involved on the **Research Session's Scientific Committee**. They had the important task to select and invite from this talented pool the academics, researchers, and practitioners offering the most trending and innovative research being conducted right now. We are also grateful those **presenting their papers at the 7th Annual Research Session**. Their work will make important contributions to fostering debate and reflection on key matters in the field of cultural management and policy. And to the chairs of each session, ENCATC is grateful to have their leadership as we know they will raise questions and make thoughtful connections during the presentations.

Finally, in addition to the research session presentations, the work to gather all the papers into our conference e-book *Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!* has been directed by ENCATC Board Member, **Francesca Imperiale**. This was a tremendous ambition and its realization is an important outcome and contribution to this conference and will serve as a go-to resource for our members and followers.

Our gratitude extends to our strategic partners who kindly accepted our invitation to have a lively debate with our keynote on the theme of our conference: **Sherburne Laughlin**, President of the Association of Arts Administration Educators, **Pao-Ning Yin**, Representative for the Taiwan Association of Cultural Policy Studies, **Jaime Ruiz Gutiérrez**, Associate Professor at the Universidad de los Andes in Colombia.

This year we saw a return of parallel sessions dedicated to teaching methodology, case studies, and best practices. We would like to thank **the academics, researchers and practitioners, and especially to our members**, who graciously designed and animated these sessions sharing their expertise, insight, and years of experience. The diversity of topics they have brought forward under the umbrella of cultural management and policy has made for an exciting line up of learning opportunities for the benefit of all conference participants. We also thank the session chairs for their contributions and reflections.

Next, we would like to thank the presenters **of the Transfer Knowledge Session**. Their expertise is highly valued by ENCATC and the network is grateful they have come to Valencia to share what they know for the benefit of all participants at the conference.

From the **ENCATC Secretariat in Brussels**, we would like to thank our dedicated staff for their hard work and professionalism. We thank Costanza Caffo for her hard work to ensure the logistics of this major international event. From the Communication Department we thank Elizabeth Darley and Julie Maricq for their design of communication material and helping to make this event widely visible in Europe and beyond. It was also a pleasure to have our trainee Martina Ingletti for her enthusiasm and support provided to the team.

ENCATC would like to thank the four **study visit cultural institutions** for opening their doors to our participants, presenting what they do, and sharing their management practice and answering questions.

This conference would not have been possible if it weren't for the support and co-funding received from the **Creative Europe programme of the European Union**. ENCATC is very proud to have this strong partnership and the recognition of the European Union to value the work ENCATC does and especially this major international conference.

We believe this Reader and all the conference outcomes will help all participants to better understand what we do in the framework of risk societies. There is no doubt this major international gathering will collect new ideas, make new discoveries, and witness the creative and innovative projects and synergies you, our participants in Valencia, will initiate!



Annick Schramme  
ENCATC President



GiannaLia Cogliandro Beyens  
ENCATC Secretary General



# WORDS OF WELCOME

Dear conference participants,  
Dear members of ENCATC,

Universitat of València is host to the 24<sup>th</sup> Annual Conference of ENCATC, a meeting devoted to the analysis of cultural challenges in risk society. The university community is honoured to offer our historic university premises and rich heritage as a conference venue.

From this cultural centre, the University of València transfers to society its knowledge and research on contemporary challenges. Without a doubt, terms such as risk and uncertainty come to summarise the crossroads in today's societies, regardless of their nature: environmental, cultural, economic, political or social.

Last May, the organising committee visited Valencia and its most representative sites, as well as our premises at La Nau; their passion and enthusiasm for Valencian culture made us look at our workplace and university environment with a more careful and richer gaze. We are ever so pleased to have been chosen as the conference venue, given the importance of ENCATC and the contents of its meetings.

This building -La Nau Cultural Centre- was the seat of the University of Valencia for centuries following its foundation in 1499; its quarters were used as higher education sites, together with the Natural History Museum, the Historic Library and other services until they were refurbished in 1999 on the occasion of the 500<sup>th</sup> anniversary, when it became a cultural centre. Here, at the Historic Library, we can find unique incunabula and manuscripts, and activities are developed throughout the year: exhibitions, conferences, concerts, theatre... All arts are represented, making La Nau a cultural reference for the city and other Spanish universities. Today, the centre is the outcome of the University's determination to stand

*Estimados congresistas,  
Estimados miembros de ENCATC,*

*La Universitat de Valencia acoge este año de 2016 la 24 Annual Conference of ENCATC, un congreso dedicado a analizar los desafíos culturales de la sociedad del riesgo. Para la comunidad universitaria constituye una gran satisfacción ofrecer nuestra sede histórica, con toda su riqueza patrimonial, para acoger dicho encuentro.*

*Desde este centro cultural, la Universitat de València transfiere a la sociedad el mejor conocimiento e investigación sobre los retos que enfrenta la sociedad contemporánea. Sin duda, los términos riesgo e incertidumbre son una buena síntesis de las encrucijadas en que viven nuestras sociedades, sea en la dimensión ecológica como en la cultural, en la económica como en la política y social.*

*La comisión organizadora de este encuentro visitó el pasado mes de mayo la ciudad de Valencia, los lugares y centros más emblemáticos y las instalaciones de la NAU; su pasión y entusiasmo por la cultura valenciana nos hizo ver nuestro lugar de trabajo y nuestro entorno con una mirada más atenta y rica de lo habitual. Y nos enorgullece profundamente haber sido elegidos como sede de la conferencia anual, por la importancia de ENCATC y por el contenido de estas jornadas.*

*Este edificio, el Centre Cultural la Nau, fue durante siglos sede de la Universidad de Valencia, fundada en 1499; sus dependencias acogieron estudios universitarios, el Museo de Historia Natural, la biblioteca histórica y distintos servicios hasta que fue remodelada en 1999, con ocasión del V Centenario, adaptando su función a la de centro cultural. Aquí se alberga la Biblioteca Histórica con incunables y manuscritos únicos en el mundo y se desarrolla una intensa actividad durante todo el año:*

by culture and knowledge, social and cultural innovation, the city and its social and participation policies.

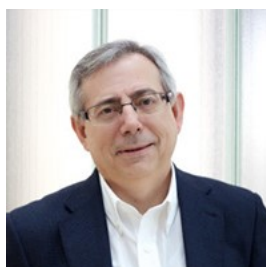
València offers visitors an extraordinary cultural heritage, which points to its relevance over time in the *Mare Nostrum*, our Mediterranean Sea, around which a lifestyle and landscape like the Albufera and *La huerta* (farming land around the city) emerged.

And when it comes to heritage, a visit to the Silk Exchange and the Cathedral is definitely a must, and it is also worth seeing Valencia's Modernist style in sites such as the Central Market, the Train Station or *Calle de La Paz*, La Paz Street.

During the conference, we would like to show the delegates a small sample of our rich intangible heritage. We will see a *Muixeranga* and the *Tornejants d'Algemesí* (Unesco World Heritage) and the MOMA dance of the Corpus Christi festivity in Valencia, thanks to the help provided by the Provincial Tourist Council of Valencia, and we will also listen to some Renaissance music rescued from oblivion by the group Capella de Ministrers. And you will have an opportunity to visit the most important cultural centres in the city, escorted by their managers, thanks to the support of the Regional Government, the IVAM, Consorcio de Museos, Palau de les Arts, and the Príncipe Felipe Science Museum.

We hope you will have fruitful working sessions, with rich exchanges of experiences and ideas about relevant issues such as participation, production, management and new cultural practices in risk society, as well as discussions about change and development in a digital and automated society. The role played by cultural managers and institutions working in cultural mediation is one of leaders, one comparable to that of navigators heading their ships into unknown waters. An extraordinary adventure indeed.

I really hope you all enjoy the conference.



Antonio Ariño Villarroya  
Vice Chancellor of Culture and Equality  
University of Valencia

*exposiciones, conferencias, conciertos, representaciones teatrales... Todas las artes tienen cabida, convirtiendo la Nau en un referente cultural de la ciudad y entre las universidades españolas. El centro es hoy el resultado de la apuesta de la Universitat de València por la cultura y el conocimiento, por la innovación sociocultural, por la ciudad y por las políticas sociales y de participación.*

*La ciudad de València ofrece a sus visitantes un patrimonio cultural extraordinario que refleja su importancia a lo largo del tiempo en el mare nostrum, nuestro mar Mediterráneo, en torno al cual se genera un modo de vida y paisaje como el de la Albufera y la huerta.*

*En este sentido patrimonial, resulta imprescindible visitar la Lonja y la Catedral pero también la Valencia modernista del Mercado Central, la Estación del norte o la Calle de la Paz.*

*Durante los días del encuentro, queremos ofrecer a los participantes un pequeño muestrario de nuestro rico patrimonio inmaterial. Tendremos la ocasión de ver la Muixeranga i els Tornejants d'Algemesí (Patrimoni Cultural de la Humanitat) y la danza de la MOMA de la Fiesta del Corpus Christi de la ciudad de València, gracias a la colaboración del Patronat Provincial de Turisme de València y escucharemos piezas musicales del Renacimiento recuperadas por el grupo Capella de Ministrers. También podrán conocer los centros culturales más importantes de la ciudad de la mano directa de sus gestores, una oportunidad de aproximación a esta ciudad que ha contado con el apoyo de la Generalitat Valenciana, del IVAM, del Consorcio de Museos, del Palau de les Arts y el Museo de la Ciencia Príncipe Felipe.*

*Esperamos que las sesiones de trabajo permitan un intercambio fructífero de experiencias y de reflexión sobre temáticas tan relevantes como la participación, producción, gestión y nuevas prácticas culturales en la sociedad del riesgo, así como trazar las líneas de debate que se abren en este momento de cambio y desarrollo intenso de la sociedad digital y de la automatización. Ante nosotros despunta el rol de los gestores culturales y de las instituciones que nos dedicamos a la intermediación cultural como navegantes que conducen sus navíos por aguas desconocidas. Una aventura extraordinaria.*

*Deseamos que disfruten de este encuentro.*

Antonio Ariño Villarroya  
Vicerrector de Cultural e Igualdad  
Universitat de València



# SCIENTIFIC COMMITTEE

The 2016 Scientific Committee of the 24th ENCATC Annual Conference "Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!" is made up of academics, researchers, and practitioners who are leading experts in the field of cultural management and policy.

The fourteen members who represent eight countries were appointed to define the structure and theme of the conference, select speakers and facilitators, elaborate the artistic programme, and define the study visits.

This year, the conference's Scientific Committee also served as the Research Session Committee responsible for reviewing the abstract submissions and selecting authors to present here in Valencia.

## CHAIR:

**Annick Schramme**, ENCATC President, University of Antwerp / Antwerp Management School, (Belgium)

## MEMBERS:

**Antonio Ariño Villarroya**, University of Valencia (Spain)

**Maria Bäck**, Arcada University of Applied Sciences (Finland)

**GiannaLia Cogliandro Beyens**, ENCATC Secretary General

**Manuel Cuadrado García**, University of Valencia (Spain)

**Manuèle Debrinay-Rizos**, Aix-Marseille University (France)

**Bernd Fesel**, european centre for creative economy (e.c.c.e.) (Germany)

**Ana Gaio**, City University London (United Kingdom)

**Francesca Imperiale**, University of Salento (Italy)

**Ramón Llopis**, University of Valencia (Spain); Instituto Universitario Europeo de Florencia (Italy)

**Cristina Ortega Nuere**, 3 Walks (Spain)

**Marcin Poprawski**, Adam Mickiewicz University in Poznan (Poland)

**Beatriz Santamarina**, University of Valencia (Spain)

**Marilena Vecco**, Erasmus University Rotterdam (Netherlands)



# PROGRAMME AT A GLANCE

Here are the building blocks of the conference's 3-day programme.  
Details can be found in the following pages.

	WEDNESDAY, 5 OCTOBER	THURSDAY, 6 OCTOBER	FRIDAY, 7 OCTOBER
	<i>For ENCATC &amp; AAAE members only</i>	<i>Open for all</i>	<i>Open for all</i>
09:00		REGISTRATION OPENS	REGISTRATION OPENS NETWORKING COFFEE
10:00		10:00 - 10:15 OFFICIAL OPENING	10:00-12:00 7TH ANNUAL RESEARCH SESSION, PART 2 <small>*SESSIONS IN PARALLEL</small>
11:00		10:15-10:45 KEYNOTE	10:00-12:00 PARALLEL SESSIONS, PARTS 4 & 5
		10:45-12:00 INTERNATIONAL PANEL	
12:00			12:00-13:30 NETWORKING LUNCH
13:00	12:30 REGISTRATION OPENS	12:30-14:00 NETWORKING LUNCH	
14:00	13:30-13:45 INTRODUCTION TO THE MEMBERS' FORUM		13:30-15:30 TRANSFER KNOWLEDGE SESSION
15:00	14:00-15:00 PARALLEL SESSIONS, PART 1	14:30-16:30 7TH ANNUAL RESEARCH SESSION, PART 1 <small>*SESSIONS IN PARALLEL</small>	
	15:30-16:30 PARALLEL SESSIONS, PART 2	14:30-16:00 PARALLEL SESSIONS PART 3	
16:00			15:45-16:15 CLOSING WORDS
17:00	16:30-18:30 24TH ENCATC GENERAL ASSEMBLY <small>*FOR ENCATC MEMBERS ONLY</small>	16:30-19:00 STUDY VISITS IN PARALLEL <small>*INCLUDES TIME TO MOVE TO YOUR CHOSEN STUDY VISIT VENUE</small>	16:30-17:30 GLASS OF WINE
18:00			18:00-20:30 CONCERT & PERFORMANCES
19:00			
20:00	20:30-22:30 NETWORKING COCKTAIL	20:00-22:00 RECEPTION	

# PROGRAMME

WEDNESDAY, 5 OCTOBER 2016 | For ENCATC and AAAE members only

Venues: See map on page 38 for different locations.

VENUES

12:30	Registration opens	La Nau ●
13:30 - 13:45	<b>PLENARY: WELCOME AND INTRODUCTION TO THE MEMBERS' FORUM</b> Annick Schramme, ENCATC President	La Nau ● Paraninfo
14:00 - 15:00	<b>PARALLEL SESSIONS, PART 1.</b>	
	<b>1A. The Agency for cultural well-being</b> Chair: <b>Andrej Srakar</b> , Assistant Professor at the University of Ljubljana, Slovenia Panellists: <b>Benny Majabacka</b> , Senior Lecturer and Project Manager, and <b>Oona Tikkaaja</b> , Senior Lecturer and Project Manager at Humak University of Applied Sciences, Finland	La Nau ● Seminari A
	<b>1B. Project Café: an innovative model of project guidance</b> Chair: <b>Mara Cerquetti</b> , Researcher at the University of Macerata, Italy Presenter: <b>Milla Järvi</b> , Project Manager and Lecturer at Turku University of Applied Sciences, Finland	La Nau ● Gonzalo Montiel
	<b>1C. The Changing Nature of Doctoral Education in Cultural Management and Cultural Policy</b> Chair: <b>Richard Maloney</b> , Clinical Associate Professor and Director of the Performing Arts Administration graduate programme at New York University, United States Panellists: <b>Lluís Bonet</b> , Professor at the University of Barcelona, Spain, <b>Jacques Bonniel</b> , Maître de Conférences at the University Lyon 2, France, <b>Cristina Ortega Nuere</b> , Director of 3Walks, Spain	La Nau ● Seminari B
15:30 - 16:30	<b>PARALLEL SESSIONS, PART 2.</b>	
	<b>2A. Leadership in Culture</b> Chair: <b>Annick Schramme</b> , ENCATC President and Professor at the University of Antwerp/Antwerp Management School, Belgium Panellists: <b>Jonathan Price</b> , Senior Research Fellow, Gray's School of Art, Robert Gordon University, Scotland/Co-ordinator of 'Cultural leadership and the place of the Artist'; <b>Iselien Nabben</b> , Programme Leader at Kennisland/LinC project, The Netherlands; and <b>Marjolein Verhallen</b> , Programme Leader at Utrecht University/LinC project, The Netherlands	La Nau ● Aula Magna
	<b>2B. TEKNEDATA, a business intelligence system for audience development</b> Chair: <b>Ana Gaio</b> , Senior Lecturer at City, University London, United Kingdom Presenter: <b>Pepe Zapata</b> , Partner and Consultant at TEKNECULTURA, Barcelona, Spain	La Nau ● Seminari A
	<b>2C. Cultural and creative spillovers in Europe</b> Chair: <b>Marilena Vecco</b> , Assistant Professor at Erasmus University Rotterdam, The Netherlands Presenter: <b>Bernd Fesel</b> , Senior Advisor at the European Centre for Creative Economy, Germany	La Nau ● Seminari B
	<b>2D. Cooperation between students of Music Management and other Music Interpretation study programmes: "Music Agency for Dummies"</b> Chair: <b>Alan Salzenstein</b> , Professor at DePaul University, United States Presenter: <b>Lucie Šilerová</b> , Head of Music Production Department at Janáček Academy of Music and Performing Arts, Czech Republic	La Nau ● Gonzalo Montiel



Valencia Cathedral™ by mitko-denev via flickr CC-BY-NC 2.0

## WEDNESDAY, 5 OCTOBER 2016 | continued

Venues: See map on page 38 for different locations.

### VENUES

16:30 - 18:30	<b>PLENARY: 24TH ENCATC GENERAL ASSEMBLY</b>	La Nau ● Aula Magna
20:30 - 22:30	Cocktails at Centre del Carmen   Address: Carrer del Museu, 2, 46003 Valencia <i>15-20 minutes on foot from La Nau. See page 38 for the location.</i>	Centre del Carmen ●

## THURSDAY, 6 OCTOBER 2016

Venues: See map on page 38 for different locations.

### VENUES



09:00	Registration opens at La Nau	La Nau ●
10:00 - 10:15	<b>WELCOME AND OFFICIAL OPENING OF THE CONFERENCE</b> Annick Schramme, ENCATC President Ximo Puig, President of the Generalitat Valenciana, Spain Esteban Morcillo Sánchez, Rector of the University of Valencia, Spain	La Nau ● Paraninfo
10:15 - 10:45	<b>PLENARY: KEYNOTE SPEECH "CULTURAL RISKS IN DIGITAL SOCIETY"</b> Antonio Ariño Villarroya, Vice Chancellor for Culture and Equality at the University of Valencia, Spain	La Nau ● Paraninfo
10:45 - 12:00	<b>INTERNATIONAL PANEL RESPONSE TO THE KEYNOTE</b> Chair: Annick Schramme, ENCATC President and Professor at the University of Antwerp/ Antwerp Management School, Belgium Panellists: Sherburne Laughlin, President of the Association of Arts Administration Educators and Senior Professorial Lecturer, American University, United States Pao-Ning Yin, Representative for the Taiwan Association of Cultural Policy Studies and Associate Professor at the National Taiwan University of Arts Jaime Ruiz Gutiérrez, Associate Professor at the Universidad de los Andes, Colombia Antonio Ariño Villarroya, Vice Chancellor for Culture and Equality at the University of Valencia, Spain	La Nau ● Paraninfo
12:30 - 14:00	Networking Lunch at La Nau	La Nau ●

14:30 - 16:30	<b>PARALLEL SESSIONS, PART 3, OR THE 7TH ANNUAL ENCATC RESEARCH SESSION, PART 1</b>	
14:30 - 16:00	<b>PARALLEL SESSIONS, PART 3.</b>	
	<p><b>3A. Audience Development: Two European projects on stage</b></p> <p><i>ADESTE: an innovative training for audience development and change makers in the field of culture</i> (14:30-15:30)            Chair: <b>Cristina Ortega Nuere</b>, Director of 3Walks, Spain            Presenters: <b>Antonia Silvaggi</b>, Researcher and Consultant at Melting Pro. Laboratorio per la Cultura, Italy; <b>Jonathan Goodacre</b>, Senior Consultant, International at The Audience Agency, United Kingdom</p> <p><i>Engage Audiences - How to place audiences at the centre of cultural organisations</i> (15:30-16:00)            Chair: <b>GiannaLia Cogliandro Beyens</b>, Secretary General of ENCATC            Presenter: <b>Alessandro Bollo</b>, Head of Research and Consultancy, Fondazione Fitzcarraldo, Italy</p>	<p><b>Rector Peset</b> ●            Seminari I</p>
	<p><b>3B. New technologies, teaching and cultural management</b></p> <p>Chair: <b>Blanka Chládková</b>, Professor at the Janáček Academy of Music and Performing Arts, Czech Republic            Presenter: <b>Manuel Cuadrado-García</b>, Associate Professor at the University of Valencia, Spain</p>	<p><b>La Nau</b> ●            Parainfo</p>
	<p><b>3C. International Entrepreneurship in the Arts</b></p> <p>Chair: <b>Lluís Bonet</b>, Professor at the University of Barcelona, Spain            Presenter: <b>Lidia Varbanova</b>, International consultant, educator and researcher, Canada/Bulgaria</p>	<p><b>Rector Peset</b> ●            Salon de Actos</p>
	<p><b>3D. Atelier MED "Learning and professionalization for cultural development in Mediterranean area"</b></p> <p>Chair: <b>Manuèle Debrinay-Rizos</b>, Head of International Relations, Institut de Management public et Gouvernance territoriale at Aix Marseille University, France            Panellists: <b>Edina Soldo</b>, Director of the Master Management of Cultural Organizations at Aix-Marseille University, France; <b>Fanny Bouquerel</b>, Capacity Development Expert, Med Culture Programme</p>	<p><b>Rector Peset</b> ●            Seminari III</p>
14:30 - 16:30	<p><b>7TH ANNUAL ENCATC RESEARCH SESSION, PART 1</b>  <i>For parallel session details see pages 18-21.</i></p>	
	<p><b>Creative Cities</b></p>	<p><b>La Nau</b> ●            Gonzalo Montiel</p>
	<p><b>Artist Professionalisation and Career</b></p>	<p><b>La Nau</b> ●            Matilde Salvador</p>
	<p><b>Cultural Policy and Diplomacy</b></p>	<p><b>La Nau</b> ●            Seminari A</p>
	<p><b>Cultural Management</b></p>	<p><b>La Nau</b> ●            Aula Magna</p>
	<p><b>Accounting for Culture</b></p>	<p><b>La Nau</b> ●            Capilla</p>
	<p><b>Cultural Management and Education I</b></p>	<p><b>La Nau</b> ●            Seminari B</p>

## THURSDAY, 6 OCTOBER 2016 | *continued*

Venues: See map on page 38 for different locations.

### VENUES

<p>16:30 - 19:00</p>	<p><b>PARALLEL STUDY VISITS</b>  <i>The timing includes moving from La Nau to the locations. Study visit presentations on pages 29-30.</i></p> <p>Museu de les Ciències Príncep Felipe          Palau de les Arts Reina Sofia, Palau de la Opera          Centre del Carmen          Institut Valencià d'Art Modern IVAM</p>	<p></p> <p>Study visit venues.          See page 38 for map</p>
<p>20:00 - 22:00</p>	<p>Reception at the Monastery of San Miguel de los Reyes          Address: Avenida de la Constitución 284, 46019 Valencia</p> <p><i>Bus leaves at 19:45 from La Nau to go to the venue. The bus will leave from the Monasterio at 22:00 to bring participants back to La Nau</i></p>	<p></p>

## FRIDAY, 7 OCTOBER 2016

Venues: See map on page 38 for different locations.

### VENUES

<p>09:00</p>	<p>Registration opens and networking coffee</p>							
<p>10:00 - 12:00</p>	<p><b>PARALLEL SESSIONS, PART 4, &amp; 5 OR THE 7TH ANNUAL ENCATC RESEARCH SESSION</b></p>							
<p>10:00 - 11:00</p>	<p><b>PARALLEL SESSIONS, PART 4.</b></p> <table border="1" data-bbox="277 1086 1498 1576"> <tr> <td data-bbox="277 1086 1353 1254"> <p><b>4A. A Strategy for the European Cultural Heritage in the 21st century</b>                      Chair: <b>Pau Rausell Köster</b>, Professor at the University of Valencia, Spain                      Presenter: <b>Claire Giraud-Labelle</b>, Art Historian, Cultural Heritage Expert, Emeritus Lecturer, France</p> </td> <td data-bbox="1353 1086 1498 1254"> <p><b>Rector</b> ●  <b>Peset</b>                      Seminari I</p> </td> </tr> <tr> <td data-bbox="277 1254 1353 1422"> <p><b>4B. Cultural Governance and Global Contexts</b>                      Chair: <b>Sherburne Laughlin</b>, President of the Association of Arts Administration Educators, United States                      Presenter: <b>Ian King</b>, Professor at the University of the Arts, London, United Kingdom</p> </td> <td data-bbox="1353 1254 1498 1422"> <p><b>Rector</b> ●  <b>Peset</b>                      Salon de Actos</p> </td> </tr> <tr> <td data-bbox="277 1422 1353 1576"> <p><b>4C. Museum exhibition as a tool for educational and social change in society</b>                      Chair: <b>Eglė Deltuvaite</b>, Head of Creative Europe Desk, Lithuanian Culture Institute, Lithuania                      Presenter: <b>Irena Sertic</b>, Curator and President of Interacta, Croatia</p> </td> <td data-bbox="1353 1422 1498 1576"> <p><b>Rector</b> ●  <b>Peset</b>                      Seminari III</p> </td> </tr> </table>		<p><b>4A. A Strategy for the European Cultural Heritage in the 21st century</b>                      Chair: <b>Pau Rausell Köster</b>, Professor at the University of Valencia, Spain                      Presenter: <b>Claire Giraud-Labelle</b>, Art Historian, Cultural Heritage Expert, Emeritus Lecturer, France</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Seminari I</p>	<p><b>4B. Cultural Governance and Global Contexts</b>                      Chair: <b>Sherburne Laughlin</b>, President of the Association of Arts Administration Educators, United States                      Presenter: <b>Ian King</b>, Professor at the University of the Arts, London, United Kingdom</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Salon de Actos</p>	<p><b>4C. Museum exhibition as a tool for educational and social change in society</b>                      Chair: <b>Eglė Deltuvaite</b>, Head of Creative Europe Desk, Lithuanian Culture Institute, Lithuania                      Presenter: <b>Irena Sertic</b>, Curator and President of Interacta, Croatia</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Seminari III</p>
<p><b>4A. A Strategy for the European Cultural Heritage in the 21st century</b>                      Chair: <b>Pau Rausell Köster</b>, Professor at the University of Valencia, Spain                      Presenter: <b>Claire Giraud-Labelle</b>, Art Historian, Cultural Heritage Expert, Emeritus Lecturer, France</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Seminari I</p>							
<p><b>4B. Cultural Governance and Global Contexts</b>                      Chair: <b>Sherburne Laughlin</b>, President of the Association of Arts Administration Educators, United States                      Presenter: <b>Ian King</b>, Professor at the University of the Arts, London, United Kingdom</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Salon de Actos</p>							
<p><b>4C. Museum exhibition as a tool for educational and social change in society</b>                      Chair: <b>Eglė Deltuvaite</b>, Head of Creative Europe Desk, Lithuanian Culture Institute, Lithuania                      Presenter: <b>Irena Sertic</b>, Curator and President of Interacta, Croatia</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Seminari III</p>							
<p>11:00 - 12:00</p>	<p><b>PARALLEL SESSIONS, PART 5</b></p> <table border="1" data-bbox="277 1655 1498 2136"> <tr> <td data-bbox="277 1655 1353 1823"> <p><b>5A. Environmental Discourse, Heritage and Cultural Management</b>                      Chair: <b>Francesca Imperiale</b>, Assistant Professor at the University of Salento, Italy                      Panellists: <b>Beatriz Santamarina</b>, Associate Professor and <b>Albert Moncusí Ferré</b>, Associate Professor at the University of Valencia, Spain</p> </td> <td data-bbox="1353 1655 1498 1823"> <p><b>Rector</b> ●  <b>Peset</b>                      Salon de Actos</p> </td> </tr> <tr> <td data-bbox="277 1823 1353 2016"> <p><b>5B. Diverse Network Weaving: Creating &amp; Maintaining an Inclusive Arts Ecology</b>                      Chair: <b>Sarah de Heusch</b>, Project Officer at SmartEu                      Presenter: <b>Brea Heidelberg</b>, Director, Multicultural Studies/Assistant Professor &amp; Internship Coordinator at Rider University, Arts Administration at Rider University, United States</p> </td> <td data-bbox="1353 1823 1498 2016"> <p><b>Rector</b> ●  <b>Peset</b>                      Seminari I</p> </td> </tr> <tr> <td data-bbox="277 2016 1353 2136"> <p><b>5C. Arts Currency: A Long-Term Funding Tool for the US Nonprofit Arts Sector</b>                      Chair: <b>Christine Sinapi</b>, Professor at the Burgundy School of Business, France                      Presenter: <b>Chandra Roxanne</b>, Master's Candidate at Goucher College, United States</p> </td> <td data-bbox="1353 2016 1498 2136"> <p><b>Rector</b> ●  <b>Peset</b>                      Seminari III</p> </td> </tr> </table>		<p><b>5A. Environmental Discourse, Heritage and Cultural Management</b>                      Chair: <b>Francesca Imperiale</b>, Assistant Professor at the University of Salento, Italy                      Panellists: <b>Beatriz Santamarina</b>, Associate Professor and <b>Albert Moncusí Ferré</b>, Associate Professor at the University of Valencia, Spain</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Salon de Actos</p>	<p><b>5B. Diverse Network Weaving: Creating &amp; Maintaining an Inclusive Arts Ecology</b>                      Chair: <b>Sarah de Heusch</b>, Project Officer at SmartEu                      Presenter: <b>Brea Heidelberg</b>, Director, Multicultural Studies/Assistant Professor &amp; Internship Coordinator at Rider University, Arts Administration at Rider University, United States</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Seminari I</p>	<p><b>5C. Arts Currency: A Long-Term Funding Tool for the US Nonprofit Arts Sector</b>                      Chair: <b>Christine Sinapi</b>, Professor at the Burgundy School of Business, France                      Presenter: <b>Chandra Roxanne</b>, Master's Candidate at Goucher College, United States</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Seminari III</p>
<p><b>5A. Environmental Discourse, Heritage and Cultural Management</b>                      Chair: <b>Francesca Imperiale</b>, Assistant Professor at the University of Salento, Italy                      Panellists: <b>Beatriz Santamarina</b>, Associate Professor and <b>Albert Moncusí Ferré</b>, Associate Professor at the University of Valencia, Spain</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Salon de Actos</p>							
<p><b>5B. Diverse Network Weaving: Creating &amp; Maintaining an Inclusive Arts Ecology</b>                      Chair: <b>Sarah de Heusch</b>, Project Officer at SmartEu                      Presenter: <b>Brea Heidelberg</b>, Director, Multicultural Studies/Assistant Professor &amp; Internship Coordinator at Rider University, Arts Administration at Rider University, United States</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Seminari I</p>							
<p><b>5C. Arts Currency: A Long-Term Funding Tool for the US Nonprofit Arts Sector</b>                      Chair: <b>Christine Sinapi</b>, Professor at the Burgundy School of Business, France                      Presenter: <b>Chandra Roxanne</b>, Master's Candidate at Goucher College, United States</p>	<p><b>Rector</b> ●  <b>Peset</b>                      Seminari III</p>							

Venues: See map on page 38 for different locations.

## VENUES



10:00 -12:00	<b>7TH ANNUAL ENCATC RESEARCH SESSION, PART 2</b> <i>For parallel session details see pages 18-21.</i>	
	Cultural Capitals of Culture	La Nau ● Aula Magna
	Cultural Entrepreneurship and Leadership	La Nau ● Seminari A
	Cultural Management and Education II	La Nau ● Matilde Salvador
	Stakeholder Engagement	La Nau ● Capilla
	Creative Cities	La Nau ● Seminari B
	Cultural Policy and Diplomacy	La Nau ● Gonzalo Montiel
12:00 - 13:30	Networking Lunch at La Nau	La Nau ●
13:30 - 15:30	<p><b>PLENARY: TRANSFER KNOWLEDGE SESSION</b></p> <p>Chair: <b>Maria Bäck</b>, Senior Lecturer at Arcada University of Applied Sciences, Finland</p> <p><i>Interdisciplinarity and Global Networks as Paradigm Shift</i></p> <p><b>Patrick Fuery</b>, Dean and Professor at Chapman University, United States</p> <p><i>Response to contemporary art in younger and older adults: the museum context is relevant</i></p> <p><b>Andrea Granell</b>, Independent Consultant and Research Collaborator at Ramon Llull University, Spain</p> <p><i>WISE4ALL Project</i></p> <p><b>Valentina Zoccali</b>, Secretary General of Sustainable Communication, Belgium</p> <p><i>ENCATC Book Series "The creative city. Cultural policies and urban regeneration between conservation and development"</i></p> <p><b>Alessia Usai</b>, Research Fellow at the University of Cagliari, Italy</p> <p><i>ENCATC resources for you: Scholars and Journal</i></p> <p><b>GiannaLia Cogliandro Beyens</b>, Secretary General of ENCATC</p>	
15:45 - 16:15	<p><b>PLENARY: CLOSING WORDS AND THANKS</b></p> <p><b>Annick Schramme</b>, President of ENCATC</p> <p><b>Sherburne Laughlin</b>, President of the Association of Arts Administration Educators</p> <p><b>Pao-Ning Yin</b>, Representative for the Taiwan Association of Cultural Policy Studies</p> <p><b>Jaime Ruiz Gutiérrez</b>, Associate Professor at the Universidad de los Andes, Colombia</p> <p><b>Antonio Ariño Villarroya</b>, Vice Chancellor for Culture and Equality at the University of Valencia, Spain</p> <p><b>Vicent Marzà</b>, Conseller of Education, Research, Culture and Sport, Generalitat Valenciana, Spain</p>	
16:30 - 17:30	Glass of wine	La Nau ● Cloister
18:00 - 19:00	Concert of Capella Ministrers	La Nau ● Paraninfo
19:00 - 20:00	Performance of Tornejants Algemesí	La Nau ● Cloister
20:00 - 20:30	Performance of Muixeranga d'Algemesí	

## SATURDAY, 8 OCTOBER 2016

### *Are you staying into the weekend after the ENCATC Annual Conference?*

We are offering an extra cultural programme open to all who will still be in Valencia on Saturday. The programme below is available for an additional 50€ per person (transportation and guided visits included).

A few places are left. See at the registration desk if you are interested!

09:00	Meeting point at La Nau
09:15	Bus leaves Valencia to go Sagunto 
10:30	Reception at the town hall by the mayor, Francesc Fernández
11:00	<b>Visit Museu Arqueològic (Archeological Museum)</b> to see exhumed works from archaeological excavations carried out in the city and its region. The museum has its origins in the Renaissance, when travellers and scholars from the sixteenth century came to the city attracted by its historical and literary fame, describing and drawing now lost monuments. The modest enclosure was baptized by with the name of Cuarto de les Pedres, and was the first archaeological museum in Sagunto.
11:45	<b>Visit to Barri Jueu, the Jewish quarter</b> is located in the upper part of the city, on the road leading to the castle, and its southern boundary is the Roman theater. The district included the scope of the present streets of the west Roman theater, Father Gaspar Batalla, by North Castle Street and the east. This last one is the gateway to the Jewish Quarter and the Portalet de la Portalet Jueria o de la sang. This is an arch which is accessed by urban areas. After 1391, with the arrival of other families, the district extends east from the other side of Castle Street.
12:30	<b>Visit to the Teatre Romà de Sagunt (Teatro Romano)</b> was built in the year 50 A.D. It shaped chamber with a capacity of approximately 8,000 people and has more than 90 meters in diameter. This carved into the rock of the hillside where it is located. As has happened many times with other Roman monuments was used as a quarry for the construction of the castle and some houses of Sagunto. In 1896 it was declared a National Monument in Spain. It is currently in use, mainly in summer. To this recently it underwent a controversial restoration.
13:00	<b>Visit to the Castell de Sagunt (Castle of Sagunto)</b> which was constructed in the 10th century on a site already used by the Iberians, the castle was renovated in the 18th and 19th centuries. Evidence of occupation by several civilisations has been found here: Iberians, Romans, Goths and Arabs.
14:00	Lunch in a typical restaurant near the Castle (at participants' own expense)
16:00	Bus leaves Sagunto to Valencia 
17:00	Arrival in Valencia (estimated time)



# KEYNOTE & INTERNATIONAL PANEL

Following the keynote by our distinguished speaker, ENCATC has invited its strategic partners and experts from Europe, the Americas and Asia to bring different views and approaches to result in mutual learning and exchanges on the important conference theme.



## KEYNOTE SPEAKER:

**Antonio Ariño Villarroya**, Vice Chancellor for Culture and Equality, University of Valencia, Spain was born to Allepuz (Teruel). He is Full-University Professor of Sociology at the Faculty of Social Sciences. He is a graduate in Geography and History and is a Doctor in Sociology from the University of Valencia. His research focuses on the field of Sociology of Culture, Welfare Policy and Sociological Theory. He received the National Research Award for "La ciudad ritual" (The ritual city) (Anthropos). He currently is Director of the Centre for Participation and Quality of Life of University Students (ECoViPEU). He has been recognised for four periods of six years on research. In regards to his activities in teaching, he has taught General Sociology, Sociological Theory and Sociology of Culture. In addition, he has taught at the Master's Degree in Cultural Management and Master's Degree in Social and Health Care in Dependency. He has been recognized for five periods of five years on teaching. He was Director of the Department of Sociology and Social Anthropology (1997-2003), Vice-Principal for Studies and Academic Planning (2003-1998), Vice-Principal for European Convergence and Quality (2006-2010), Vice-Principal for Planning and Equality (2010-2012) and Vice-Principal for Culture and Equality (2012-2014). Also he was Vice President of the Spanish Federation of Sociology. Since the last elections in November at the University is once again a member of the Senate.



## INTERNATIONAL PANEL CHAIR:

**Annick Schramme** is full professor and academic director of the master program in Cultural Management at the University of Antwerp.. Besides, she is academic director of the Competence Center Creative Industries at the Antwerp Management School. She has published about Arts policy in Flanders, cultural governance, international cultural policy, the heritage sector, cultural leadership and cultural entrepreneurship, etc. She is member of several boards of cultural organizations and governmental advisory committees in Flanders and the Netherlands, like the Arts Council in the Netherlands. In 2013 she became the president of ENCATC, the international network on cultural management and cultural policy education.



### INTERNATIONAL PANELLIST:

**Sherburne Laughlin** is the President of the Board of the Association of Arts Administration Educators (AAAE). She holds an MBA from Yale University and is a cum laude graduate of Davidson College. Her non-profit management and philanthropic career spans over 20 years of executive director and program director experience. A full-time professor since 2007 at American University, she has pioneered top-ranked courses in strategic planning, fundraising, grant writing and governance. Her consulting work focuses on issues of governance, organizational development and strategic planning and serves all types of non-profits, arts and non-arts, large and small, national and local. She has served on many arts panels, including the Washington DC, Montgomery and Fairfax County Arts Council panels and the national VSA arts panel. She is currently serving on the City Fund, which is awarding \$15 million over 3 years to the arts and workforce development in the District of Columbia. Until recently, she was a member of the Advisory Board of Round House Theater and for 16 years served on the Board of Trustees and Executive Committee of Davidson College. Laughlin has a long history of service with AAAE as a co-chair of the annual conference in 2010 and chair of the Graduate Standards Committee, which recently published the revised Graduate Standards in Arts Administration Education.



### INTERNATIONAL PANELLIST:

**Jaime Ruiz Gutiérrez**, Associate Professor at the Universidad de los Andes, Colombia Jaime Alberto Ruiz Gutiérrez, University of los Andes at Bogota (Colombia) - Jaime Alberto Ruiz Gutiérrez is an Associate Professor having his Doctorate (3rd cycle) in Mathematics Applied to Social Sciences from the Ecole des Hautes Etudes en Sciences Sociales, D.E.A. Mathematics and Applications, Ecole des Hautes Etudes en Sciences Sociales. He received his Master of Industrial Engineering from the University of los Andes and has experience as an Industrial Engineer at the same university. His areas of interest include organizational theory, arts management, quantitative methods, and human resources management. He has been involved in many research and development projects and has contributed knowledge to major conferences in Latin America, Europe and North America.



### INTERNATIONAL PANELLIST:

**Pao-Ning Yin** is an Associate Professor in the Graduate School of Art Management and Cultural Policy at National Taiwan University of Arts, Taiwan. She received a PhD in Graduate Institute of Building and Planning, National Taiwan University. Her areas of research include urban and cultural studies and also gender studies. She is now working on some interesting themes about urban regeneration, food market and gastronomy.

# 7<sup>TH</sup> ANNUAL RESEARCH SESSION

On the 6th and 7th October ENCATC welcomes academics from all over the world to our 7th Research Session. Once more, our event will provide a unique international, intercultural and interdisciplinary environment in which to hear the latest world-class research and network with leading academics, professionals and practitioners.

Our 7th Research session was meticulously planned under the direction of prominent academics to ensure a programme of the highest level. By facilitating dialogue between the world's academics and thought leaders, ENCATC has become a pioneer in providing research avenues and in our rapidly emerging globalised world.

This year 44 papers from 22 countries were selected by the Research Session's Scientific Committee. To contribute to advancing the careers of Research Session presenters, we have invested in the publication of an e-book "Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!" (ISBN 978-92-990036-5-7).

6 OCTOBER (14:30-16:30) RESEARCH SESSION PART 1

## CREATIVE CITIES

**Chair: Martin Piber, Professor, University of Innsbruck, Austria**

*The creation of the urban culture – an analyze of actions and interventions undertaken by the metropolitan district groups in Warsaw*

Magdalena Czarnecka, Phd Student, University of Warsaw, Poland

*Óbidos, Literary Village: Innovation in the Creative Industries?*

Maria João Centeno, Adjunct Teacher, Lisbon Polytechnic Institute (IPL) - Higher School of Communication and Media Studies (ESCS), Portugal

*Live, Create and Innovate! Urban Development as a Strategy-as-Practice Process. The Case of the Museums Quartier Wien*

Dagmar Abfalter, Assistant Professor, Department of Cultural Management and Gender Studies (IKM), University of Music and Performing Arts Vienna, Austria, and Martin Piber, Professor, University of Innsbruck, Austria

## ARTIST PROFESSIONALISATION AND CAREER

**Chair: Patrick Fuery, Dean and Professor at Chapman University, United States**

*How international is European arts management?*

Raphaela Henze, Professor, Heilbronn University, Germany

*Internationalization in the professional field of arts management – effects, challenges, future goals and tasks for arts managers in international context*

Birgit Mandel, Professor, University Hildesheim, Germany, and Vera Almanritter, Scientific Assistant, Department of Cultural Policy at the University of Hildesheim, Germany

*Working for free in the UK theatre industry: an actor's perspective*

Nathalie Delorme, Step into Dance Lead Education Officer, Royal Academy of Dance, United Kingdom

*Why some organizations in the cultural and creative industries succeed and some fail?*

Marge Sassi, Lecturer and Junior Researcher, Estonian Business School, and Ülle Pihlak, Associate Professor, EBS Education / Estonian Business School

## CULTURAL POLICY AND DIPLOMACY

**Chair: Mara Cerquetti, Researcher, University of Macerata, Italy**

*Effectiveness of Local Cultural Policy – a Study on Relation between Cultural Spending by Local Governments and Internal Migration in Japan*

Kiyoshi Takeuchi, Research Fellow, National Graduate Institute for Policy Studies, Japan

*Cultural Policies, Metrologies and the Dispositif of Art Management*

Asko Kauppinen, Associate Professor, Malmö University, Sweden, and Berndt Clavier, Associate Professor, Malmö University, Sweden

*Policies to support cultural and creative industries: opportunities or threats for cultural heritage? Empirical evidence from the UK*

Mara Cerquetti, Researcher, University of Macerata, Italy

## CULTURAL MANAGEMENT

**Chair: Annick Schramme, ENCATC President, Professor, University of Antwerp/Antwerp Management School, Belgium**

*Is there a role for intuitive management in small cultural non-profit organisations?*

Ana Gaio, Senior Lecturer, City, University London, United Kingdom

*The role of motivations and emotions on the intention to attend a contemporary dance show*

Manuel Cuadrado-García, Associate Professor, University of Valencia, Spain, Maja Šerić, Assistant Professor, University of Valencia, Spain, and Juan D. Montoro-Pons, Associate Professor, University of Valencia, Spain

*Participatory Governance as a Driver for Inclusive Cities*

Dea Vidović, Director, Kultura Nova Foundation, Croatia, and Ana Žuvela, Researcher, Institute for Development and International Relations, Croatia

*Making heritage more valuable and sustainable through intersectoral networking*

Milica Kocovic, Research Assistant / PhD Student, Institute of Economic Sciences / Faculty of Dramatic Arts, Belgrade, Serbia, Vesna Djukic, Faculty of Dramathic Arts, Belgrade, Serbia, and Danijela Vićentijević, Ministry of Trade, Tourism and Telecommunications, Belgrade, Serbia

## ACCOUNTING FOR CULTURE

**Chair: Francesca Imperiale, Assistant Professor, University of Salento, Italy**

*A false dichotomy and retrospective analysis: the need to engage with prospective methods of data collection in order to realise the unaccounted for moments of critical exchange in UK cultural policy*

Rebecca de Mynn, PhD Candidate, Manchester Metropolitan University / Castlefield Gallery, United Kingdom

*Proposing a system for cultural impact assessment in contemporary local governments*

Kim Dunphy, Research Consultant, Cultural Development Network, Australia, and Adriana Partal, Project Officer, RMIT Europe, Spain

*Cultural accountability and differentiated multipliers: a new approach in the cultural field*

Giovanna Barni, President, Società Cooperativa Culture, Italy

*Investigating Socio-Economic Impacts of Mega Events: The Case of Comic-Cons*

Yesim Tonga Uriarte, Postdoctoral Research Fellow, IMT Lucca, Italy, Tiziano Antognozzi, IMT Lucca, Italy, and Maria Luisa Catoni, Full Professor, IMT Lucca, Italy

*Heritage values: some evidence from the Italian insurance market*

Francesca Imperiale, Assistant Professor, University of Salento, Italy, Stefano Adamo, Full Professor, University of Salento, Italy, and Irene Luperto, University of Salento, Italy

## CULTURAL MANAGEMENT AND EDUCATION I

**Chair: Johan Kolsteeg, Associate Professor, Groningen University, The Netherlands**

*A Survey of Arts Management Educators' Teaching on Diversity Issues*

Antonio C. Cuyler, Assistant Professor, Florida State University, United States

*The changing field of culture management and arts: reflections from the master degree in cultural management at the University of Valencia (Spain)*

Albert Moncusí Ferré, Associate Professor, University of Valencia, Spain, and Beatriz Santamarina, Associate Professor, University of Valencia, Spain

*Education for cultural heritage management in Brazil: challenges and new standards*

Karla Nunes Penna, Professor at Center for Advanced Studies in Integrated Conservation (CECI), Federal University of Pernambuco, Brazil, and Elisabeth Taylor, School of Education, Murdoch University, Australia

## CULTURAL CAPITALS OF CULTURE

**Chair: Marilena Vecco, Assistant Professor at Erasmus University Rotterdam, The Netherlands**

*Quality of life as event legacy: An evaluation of Liverpool as the 2008 European Capital of Culture*

Yi-De Liu, Associate Professor, Graduate Institute of European Cultures and Tourism, National Taiwan Normal University, Taiwan

*How cultural and creative industries are redefining policies for the historic urban landscape. The experience of the Italian Capitals of Culture*

Anna Maria Colavitti, Associate Professor in Urban Planning at the Department of Civil, Environmental Engineering and Architecture (DICAAR), University of Cagliari, Italy, and Alessia Usai, Research Fellow, University of Cagliari, Italy

*Cultural Capitals in Asia: mirroring Europe or carving out its own concept?*

David Ocón, Senior Lecturer, School of Technology for the Arts, Republic Polytechnic Singapore

*Economic Effects of European Capital of Culture Maribor 2012: An Ex-Post Econometric Verification Study*

Andrej Srakar, Assistant Professor at University of Ljubljana, Slovenia, and Marilena Vecco, Assistant Professor at Erasmus University Rotterdam, The Netherlands

## CULTURAL ENTREPRENEURSHIP AND LEADERSHIP

**Chair: Christine Sinapi, Professor, Burgundy School of Business, France**

*Same or Different? The Development of "Arts Entrepreneurship" Constructs in the US as compared to "Cultural Entrepreneurship" in Europe*

Linda Essig, Professor and Director, Herberger Institute of Learning, Arts and Design, Arizona State University, United States

*The Mind of the Artist/The Mind of the Leader: What Neuroscience Can Teach Us About the Training of Arts Managers and Leaders*

David Edelman, Director, Performing Arts Leadership and Management, Shenandoah University, United States, and Jennifer Green-Flint, Director, Shenandoah University Arts Academy in Winchester, Virginia, United States; Assistant Dean and Adjunct Assistant Professor, Shenandoah Conservatory, United States

*The importance of connecting Cultural Management, Cultural Entrepreneurship and Cultural Intrapreneurship when speaking about managing cultural organizations*

Maria Inês Pinho, Lecturer, Polytechnic Institute of Porto, Portugal

*Looking for new sustainable business model in cultural entrepreneurship*

Christine Sinapi, Professor, Burgundy School of Business, France, and Valérie Ballereau, Associate Professor, Burgundy School of Business, France

## CULTURAL MANAGEMENT AND EDUCATION II

**Chair: Jaime Ruiz Gutiérrez, Associate Professor at the Universidad de los Andes, Colombia**

*The role of higher education in the professionalization and education of future leaders in international/external cultural relations*

Carla Figueira, Lecturer at Goldsmiths, University of London, United Kingdom, and Aimee Fullman, Director/Principal Lecturer MA International Cultural Relations, University of Westminster, United Kingdom

*Has cultural management education taken an entrepreneurial turn? A critical look at the debate*

Njordur Sigurjonsson, Associate Professor, Bifrost University, Iceland

*Leadership in a multicultural environment within the field of performing arts: Case study on the creation of a summer project in leadership and performing arts management through a student exchange between USA and Europe*

Sanja Petricic, Professor, Singidunum University, Serbia, and David Edelman, Director, Performing Arts Leadership and Management, Shenandoah University, United States

## STAKEHOLDER ENGAGEMENT

**Chair: Antonio Ariño Villarroya, Vice Chancellor for Culture and Equality, University of Valencia, Spain**

*Economics and Marketing of Italian Visual Arts: Advertising and Intangibles for Multiple Stakeholders' Engagement*

Angela Besana, Associate Professor, IULM University, Italy, Annamaria Esposito, Assistant Professor, IULM University, Italy, and Cristina Vannini, Archaeologist and Founder of soluzionimuseali-ims, Italy

*JODHPUR BOX: Participatory Processes and Digital Tools for Increasing Awareness of Local Cultural Heritage*

Elena Borin, Associate Professor, Burgundy School of Business, France, and Luca Rossato, Researcher, University of Ferrara, Italy

*Tracing values: participatory governance and innovative cooperations*

Johan Kolsteeg, Associate Professor, Groningen University, The Netherlands

*Practicing, Promoting and Researching Participation in the European Cultural Centers*

Birgit Eriksson, Associate Professor, Aarhus University, Denmark, Camilla Møhring Reestorf, Associate Professor, Aarhus University, Denmark, and Carsten Stage, Associate Professor, Aarhus University, Denmark

## CREATIVE CITIES

**Chair: Pao-Ning Yin, Associate Professor at the National Taiwan University of Arts**

*Culture center as an universal and sustainable public culture space*

Dagmar Bednáriková, PhD Student, Academy of Music and Performing Arts, Czech Republic

*Small Places at the Play of Gargantuan Cultural Exhibitions: Cultural Practices and the Embodied Cross-border Contestations in Chiayi, Taiwan*

Yu-Ting Kao, PhD Student, Graduate Institution of Building and Planning, Taiwan

*Comparison of selected aspects in the orchestra landscape in the Czech Republic and Germany after 1989*

Lucie Šilerová, Head of Music Production Department at Janáček Academy of Music and Performing Arts, Czech Republic

*A strategic assembling between cultural heritage management, creative clusters and urban regeneration: URS policy in Taipei City, Taiwan*

Pao-Ning Yin, Associate Professor at the National Taiwan University of Arts, and Hsiao-Chien Kao, Associate professor, Fujian University of Technology, China

## CULTURAL POLICY AND DIPLOMACY

**Chair: Berndt Clavier, Associate Professor, Malmö University, Sweden**

*Rethinking Cultural Diplomacy in Europe Today: the Case of Ukraine*

Tetiana Biletska, Independent consultant, Germany

*Exploring Asian Cultural Diplomacy in European art biennials: case study of the Taiwan Pavilion in Venice Biennale*

Tang-Ling Kuo, PhD Student, King's College London, United Kingdom

*From Cultural Diversity to Cultural Diplomacy: The Practice of Normative Power Europe*

Tzuli Lin, Assistant Professor, Tunghai University, Taiwan

HALF EMPTY?

HALF FULL?

What's your outlook for the future of cultural management and policy?

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# ENCATC PUBLISHING OPPORTUNITIES

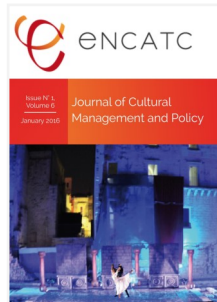
ENCATC publishes and widely disseminates research and practices presented at the occasion of its Annual conference to ensure that policy and decision makers have a better understanding of cultural policy and educational issues and ways to address them.

Get your work into the hands of academics, researchers, educators, trainers, cultural operators, policy makers, artists and students in more than 40 countries around the world.

These publications are excellent ways to increase the international recognition of your work, widen the international visibility of your institution, and influence decision makers at the European level.

Calls for contributions are launched throughout the year through ENCATC's communication channels.

More information can be found on our website: [www.encatc.org/en/resources](http://www.encatc.org/en/resources)



## ENCATC Journal of Cultural Management and Policy

The objective of the Journal is to stimulate the debate on the topics of cultural management and cultural policy among scholars, educators, policy makers and cultural managers. The Journal is based on a multidisciplinary perspective and aims at connecting theory and practice in the realm of the cultural sector. The ENCATC Journal is overseen by an international editorial board of leading academics.



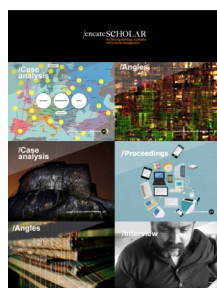
## ENCATC Book Series on Cultural Management and Cultural Policy Education

This series exists to foster critical debate and to publish academic research in the field of cultural management and cultural policy as well as to open up a forum for discussions and debate. It is also intended to provide reference tools for education and lifelong learning on cultural management and cultural policies. The ENCATC Book Series is published by the renowned publishing house, P.I.E. Peter Lang.



## Conference Proceedings

If your abstract is accepted by the ENCATC Research Session's Scientific Committee and you have registered for the conference, you are encouraged to submit a full paper for inclusion in the official conference proceedings published on the ENCATC website. This year, the e-book is entitled "Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!" (ISBN 978-92-990036-5-7).



## /encatcSCHOLAR

Designed to be a unique tool for education and lifelong learning on arts and cultural management and policy., each issue is composed of articles, exclusive interviews, case studies, conference reports and more. Distinguished academics ensure high quality content is delivered to satisfy the growing demand for the latest teaching material from academics, researchers, cultural operators and students in over 40 countries around the world.



## ENCATC Mag, e-magazine

ENCATC Mag is the network's own in-house e-magazine publication. We hope to enlighten our readers to what's going on in the sector and share various views and opinions of our contributors both in and outside the network. We also share experiences from ENCATC members who represent the network at major international conferences and congresses.

# PARALLEL SESSION DESCRIPTIONS

This year we are renewing the tradition to have our members and followers share their contributions to teaching, curricula, methodology, and case studies.

After a successful call this summer for contributions, we are bringing you parallel sessions organised into five parts over the course of these three days in Valencia.

Participants can attend sessions according to their particular interests under the wide umbrella of cultural management and policy.

Go beyond expanding your knowledge during your sessions! Meet and network with colleagues interested in similar topics, and ask your questions directly to the experts joining us from Europe and beyond!

## 5 OCTOBER (14:00 - 15:00) SESSIONS IN PARALLEL, PART 1.

### *1A. The Agency for cultural well-being*

The Agency for Cultural Well-being is a Humak-based nationwide multidisciplinary expertise and innovation network in Finland that delivers training and consulting, carries out research as well as aims to develop the field of participatory arts. The core idea of the project is to develop the field through productizing and designing the services of artists using the expertise of professional producers. The objective is to instil art services into social work and health care and make art services grow into profitable businesses. The Agency for Cultural Well-being offers in-service training and consulting services. Its in-service training, which lasts for one academic year, concentrates on the applied use of arts from the business viewpoint. We would like to bring up questions considering the role of cultural producer as a mediator between artists and healthcare sector and the possibilities for new revenue models.

### *1B. Project Café: an innovative model of project guidance*

Project Café is a project guidance model developed and used in TUAS. Project Café focuses on encouraging students in their independent projects and enhancing students' skills in entrepreneurship and project management. The model consists of three pop up visits to the Project Café where students share their issues and experiences with teachers and students, including online environment presentation and project reflection. It takes students through a step-by-step process from choosing a suitable project to implementing and presenting the project. Project Café gives the student a chance to build connections with working life. The student acts as an entrepreneur and will be solely or as a member of a group responsible for the implementation of the project. The central experiences to present are: Interaction between working life and education; Students' ability to be responsible; Skills working as entrepreneur; Teachers save resources; Professional role develops.

### *1C. The Changing Nature of Doctoral Education in Cultural Management and Cultural Policy*

This panel is essentially about pedagogy – in light of our rapidly changing world, it might be a good time to ask some foundational questions about how we train the people who will lead the field in the future (as top arts leaders or arts administrations educators). For example, how are we teaching doctoral students (and should we change); what are we teaching them (are we teaching the right things); what careers are we preparing them for (are they the "right" careers and are they well prepared)? Participants will return home with new ideas to share with colleagues and perhaps implement in their respective programs. Conference attendees who will benefit from attending this session include faculty members who 1) currently teach doctoral students or are interested in teaching doctoral students in the





DANGER?

TEAMWORK?

How do you feel about risk? #encatc2016



future; 2) supervise a doctoral program; 3) would like to establish a doctoral program; and 4) are interested in obtaining a doctoral degree in cultural management/policy.

## 5 OCTOBER (15:30 - 16:30) SESSIONS IN PARALLEL, PART 2

### *2A. Leadership in Culture*

This session will be the opportunity to learn about three projects focusing on leadership in the culture to gain different perspectives on the role of the artist, education, and training.

### *2B. TEKNEDATA, a business intelligence system for audience development*

In recent years the need to optimize resources and maximize the ROI -both social and economical- in arts sector has led to the modernization and the emergence of marketing in arts management. As a consequence, we need a tool to access data to make decisions. A usable tool, designed specifically for the complexity of the sector, modular and sustainable. It completes the mix of new technological solutions available to cultural managers right now, and to maximize the value of all of them: ticketing systems offering users data; CRM systems; email marketing solutions; Google Analytics to track the user behavior; metrics in social media. All these tools and communication channels provide massive amounts of data about customers of arts and culture projects and the effectiveness of programming and other content. But arts managers do need knowledge, not data... to know, manage and develop communities as the center of our culture projects.

### *2C. Cultural and creative spillovers in Europe*

In 2015, we commissioned a preliminary evidence review of research and evaluation that purported to measure or demonstrate spillover effects. Now, in 2016, we launched a call for case studies that will document, evaluate and make recommendations based on arts, cultural and creative activity where cultural and creative spillover effects have been evaluated or might be evaluated using and testing innovative methods. We are delighted that four bodies from Finland, Italy, Poland, and the Netherlands have been selected to deliver this research. The output of this year's research will be a report commenting on and delivering recommendations on the efficacy of methodological approaches used in different settings to measure spillover effects and on future methodological approaches to investigating spillover effects. We hope that in the long term the findings of this research project will lead to a tool kit or consistent approach to better understand and measure cultural and creative spillover effects of the arts, culture and the creative industries in Europe.

### *2D. Cooperation between students of Music Management and other Music Interpretation study programmes: "Music Agency for Dummies"*

Presented is the innovation in the study curriculum of the Music Management bachelor program at the Music Faculty of the Janacek Academy of Music and Performing Arts. Music Agency for Dummies is part of two semesters. It is educational project based cooperation between students of the first two years of study program. Cooperation should motivate students to apply theoretical knowledge facing real artist and comply with systemic and routine obstacles. Feedback of student of Music Interpretation as well as pedagogical supervision allows practical skills development while respecting theoretical background and its optimal utilization in daily routine.

6 OCTOBER (14:30 - 16:00) SESSIONS IN PARALLEL, PART 3

### ***3A. Audience Development: Two European projects on stage***

#### ***ADESTE: an innovative training for audience development and change makers in the field of culture***

This workshop is based on the ADESTE experience. The ADESTE (Audience Developer: Skills and Training in Europe) project is funded by the European Union's Lifelong Learning Programme, Leonardo Da Vinci – Development of Innovation. The project aims to support cultural organisations and practitioners to face the big challenges of building wider audiences, deepening engagement and increasing accessibility to arts and culture. Adeste's main findings: Audience Development is a growing issue; It's a professional issue – and training happens in professional scenarios; Strategic is compelling, but many training paths don't cover – not taking in soft skills and leadership; AD Professionals have a variety of backgrounds; Personal skills and attitudes are fundamental; Marketing vs educational aspects can be aligned; 'Audience Developer' = mediator + project manager. This workshop will present extracts from the ADESTE "Set of guidelines for an effective vocational training for the European Audience Developer Training toolkit prototype - Resource Pack" that was produced to accompany the ADESTE pilot training programme as part of the resources to help organisations to develop their audience development plans by seeing the advantages of being able to implement a step-by-step approach and to be able to instigate organisational changes with an evidence-based approach.

#### ***Engage Audiences - How to place audiences at the centre of cultural organisations***

"Study on audience development – How to place audiences at the centre of cultural organisations" is a study by Fondazione Fitzcarraldo, together with Culture Action Europe, ECCOM and Intercult, as a consortium, developed in the framework of the Creative Europe programme with ENCATC as associate partners. The aim of the study is to provide successful approaches, critical interpretations and methods in the area of audience development to be disseminated among European cultural organisations. All the relevant information about the study can be found at [www.engageaudiences.eu](http://www.engageaudiences.eu)

### ***3B. New technologies, teaching and cultural management***

Globalisation and the development of new technologies are two trends influencing markets that higher education and research should not ignore. It's important to analyse the results of an innovation, bilingual and virtual interdisciplinary teaching-learning. This line of work aims to give importance to communication between the student community, dynamic teaching as well as to motivate students to improve their knowledge of a foreign language and other socio-cultural realities through a virtual environment.

### ***3C. International Entrepreneurship in the Arts***


What are the concepts, models, and tools for international entrepreneurship in the arts? What are the theoretical discourses and practical cases? How can we develop sustainable policies at all levels to support arts entrepreneurship? What are the challenges?

### ***3D. Atelier MED "Learning and professionalization for cultural development in Mediterranean area"***

The objective of this workshop is not to make generic recommendations, replicable across MENA (The Middle East and North Africa), but rather to identify the main problems faced by players in the cultural field in MENA

WASTE?

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countries, especially in the development of their means of action and their skills and discuss opportunities and support ENCATC and its members could make. What domestic reforms in support of cultural policy? How to support the development of skills of cultural managers? How to promote the democratic management of cultural projects? Key issues to be addressed in this workshop.

## 7 OCTOBER (10:00 - 11:00) SESSIONS IN PARALLEL, PART 4

### *4A. A Strategy for the European Cultural Heritage in the 21st century*

All climate, social, economic, political and cultural changes have strong impacts on our societies and on cultural heritage. For several years, the awareness manifested in the European and international institutions as well in civil society results in studies - Cultural Heritage Counts for Europe (2015) with an holistic perspective, for example - and initiatives - Strategy 21 for cultural heritage Europe (2016); European Year of Cultural Heritage (2018). It is very important to inform the cultural and academic communities on these topics and to involve as much as possible actors in the projects, giving the priority to participatory and creative approaches and methods. This is the aim of this workshop.

### *4B. Cultural Governance and Global Contexts*

The premise of our atelier session is to provoke and generate a discussion regarding the value of mainstream literature discussion and definitions of Governance for cultural organizations across the globe.

### *4C. Museum exhibition as a tool for educational and social change in society*

In the situation where the proposed educational reforms are unrelated to the problems facing the EU/global community, new ideas about culture and society and new initiatives can challenge museums and other cultural institutions to rethink their purpose, to account for their performance and to redesign their pedagogical practice toward conceptual change and positive future. Accordingly the purpose of this presentation is to encourage discussion about the concepts of total museum (Wagensberg) and Gesamtkunstwerk as possible approach to new learning economies based on diverse methods of sharing and using cultural educational resources and making museums effective learning environments and sites for alternative production of knowledge that challenge the traditional forms of knowledge. This concept will be discussed through the presentation of participatory exhibition project Hidden Museum – the curatorial initiative for educational and social change in society.

## 7 OCTOBER (11:00 - 12:00) SESSIONS IN PARALLEL, PART 5.

### *5A. Environmental Discourse, Heritage and Cultural Management*

It is necessary to typify the social representation of global warming in our society and give this task an efficient and precise approach. Knowledge, perceptions, implicit theories, evaluations, and social habits are the elements to work on in order to achieve management changes on human factors which take part in the climate imbalance.

### *5B. Diverse Network Weaving: Creating & Maintaining an Inclusive Arts Ecology*

How do we identify issues related to diversity and equity within our own arts ecologies? How do we address these issues in ways that create lasting impact that is positive for all involved?

### *5C. Arts Currency: A Long-Term Funding Tool for the US Nonprofit Arts Sector*

In a survey of US nonprofit organizations, forty-seven percent of arts and cultural respondents reported achieving long-term financial stability as their organizations' greatest challenge (Nonprofit Finance Fund). Capitalization projects have been developed by arts funders to address this issue, but these projects are insufficient. Now the nonprofit arts sector "must drive their own efforts to becoming capitalized" (Grantmakers in the Arts). One strategy is to create a currency which would circulate throughout the arts sector. Vijay Mathew and Polly Carl have proposed a digital arts currency called Culture Coin while Paul Glover is creating a paper-based system in Philadelphia called ArtCash. Arts currency is a type of community-based currency system called community currency. Community currency literature reveals that these systems provide significant economic impact during periods of financial instability (Krohn and Snyder 53). Thus, this project presents an idea for adapting community currency into a sector-wide arts currency system for creating better-capitalized arts organization and thereby long-term financial stability.

# TRANSFER KNOWLEDGE SESSION

Get ready for a rapid and intense learning experience at the Transfer Knowledge Session.

In this space learn about innovative ideas and new projects impacting our sector.

Find new pathways to publishing your work and resources for teaching in the classroom, finding sources for your research and more!

Reflect on key topics that can influence your work and change our perspectives on what's happening in cultural management and cultural policy.

7 OCTOBER (13:30 - 15:30) TRANSFER KNOWLEDGE SESSION

## *Interdisciplinarity and Global Networks as Paradigm Shift*

This presentation considers the relationship between interdisciplinarity (both as barrier breaking/dissolving and innovative process) and the potential for forming global networks. It will focus on risk-taking and creativity, exploring how these processes can be seen as key components in paradigm shifts. The cultural and creative industries will be used as an exemplar. Key issues/questions include: how does interdisciplinary processes facilitate global perspectives? What are effective methodologies to allow global and local perspectives to be fostered and examined? How have cultural and creative industries helped and hindered risk-taking?

## *Response to contemporary art in younger and older adults: the museum context is relevant*

The presentation of the project will report the results of a study investigating how younger and older adults respond to contemporary art. The objective was to determine the perceived effect of labels and conversation in art appreciation while looking at four contemporary artworks in a lab and in a museum setting. Participants were asked to rate how much their understanding, liking, and enjoyment were affected by labels and conversation. All participants confirmed that seeing the artworks in the museum was better than seeing them on a computer in a lab. The issue that I want to address in the session is the importance of the museum context. Being in the museum setting implies having a 'museum experience' and that means that not only the artworks but the environment, the exhibition design, museum services, and the overall museum atmospherics would influence visitors' positive or negative responses to art.

## *WISE4ALL Project*

WISE4ALL is an initiative launched by S-Com, which aims to enhance female contribution in the innovation processes that are currently crossing society. The starting point of our reflection is based on how the "new social revolution" faces the current social paradigms. The advent of new digital technologies, the Fourth Industrial Revolution, the new role of research, the social innovation processes and the new forms of citizens' engagement are substantially changing our economies, our lives and our labour market. In our perspective, the new idea of society that is developing nowadays requires an increasing effort in the inclusion of women. This is proved by recent reports which state that global economy would benefit substantially from greater participation of women in the global workforce. In this sense, women's success in the economical context can be achieved only if it is combined with an evolution of women's role in society.

GIVE UP?

KEEP GOING?

What do you do when  
facing a problem?

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### *ENCATC Book Series "The creative city. Cultural policies and urban regeneration between conservation and development"*

The ENCATC Book Series on Cultural Management and Cultural Policy Education exists to foster critical debate and to publish academic research in the field of cultural management and cultural policy as well as to open up a forum for discussions and debate on the topics of cultural management and cultural policy among scholars, educators, policy makers and cultural managers. It is also intended to provide reference tools for education and lifelong learning on cultural management and cultural policies. It is becoming more and more evident that education in cultural management and cultural policy cannot and should not be separated from research being conducted in the field. The next book to be published in this series focuses on the relationships between the creative city principles and the planning approach introduced by the European Landscape Convention in order to identify best practices for the development of innovative cultural policies and new urban regeneration tools. The research is characterized by a cross-cutting approach to cultural heritage. It proposes a new model for the design of advanced cultural districts consisting of a benchmark methodology and a "toolbox" of spatial, economic and social indicators that can be used to build the necessary knowledge. Finally, having Sardinia Region (IT) as reference, the book offers a picture of programs and plans to which the methodology and the toolbox can be applied, outlining their potential impacts within cultural and spatial planning.

### *ENCATC resources for you: Scholars and Journal*

ENCATC is committed to contribute to the building of knowledge societies by the transfer of information and knowledge inside and outside the network through a number of publications in the field of cultural management and policy. Whether you are looking for an reputable article for your research, content to support teaching in the classroom, or to stay up to date on what's happening, the /encatcSCHOLAR bulletin and the ENCATC Journal of Cultural Management and Policy are excellent sources. Moreover, during this presentation learn about ENCATC publishing opportunities. You too can make important contributions to our field, increase the international visibility of your work, and boost your career.

# PARALLEL STUDY VISITS

Year after year, the parallel study visits are highly appreciated and loved by Annual Conference participants!

It is a moment in the programme to go out into the field to discover the host city's most celebrated cultural institutions.

Enjoy unique access to your choice of the Museo de les Ciències Príncipe Felipe, Palau de les Arts Reina Sofia/Palau de la Ópera, Centre del Carmen, and the Institut Valencià d'Art Modern IVAM.

These visits also bring conference discussions into the real world as participants engage with local cultural managers and operators. You'll also gather fresh perspectives and ideals, expand your horizons, deepen knowledge and build professional networks.

Descriptions of the study visit venues and more practical information are in these next pages.



## MUSEU DE LES CIÈNCIES PRÍNCIPE FELIPE ●

Address: Avenida del Profesor López Piñero, 7, 46013 Valencia

The Príncipe Felipe Science Museum has become a world reference point for interactive science and one of the most visited destinations in the country, with over 30.7 million visitors since its inauguration in 2000. Its main objective is stimulating curiosity and critical thinking and at the same time surprising and amusing the public by its contents from the world of science, technology, and the environment. Here participants will meet with **Miriam Atienza**, the museum's Content Director. Situated in the city of les arts, the museum is one of the biggest cultural attractions in the city, especially famous for the stunning architecture and recognised as a leader in developing educational management.



## PALAU DE LES ARTS REINA SOFIA, PALAU DE LA OPERA ●

Address: Avenida del Professor López Piñero 1, 46013 Valencia

The Palau de les Arts Reina Sofia is a majestic building designed by the Valencian architect Santiago Calatrava. Its sculpted form is highly symbolic. The innovative architecture of this 40.000 square metre building -75 metres high-, accommodates four venues for opera, music, ballet and theatre. It is home to the Orquestra de la Comunitat Valenciana (OCV), comprised of international musicians, personally selected by the founder music director, Lorin Maazel, who has been leading the orchestra from 2006 to 2011. Participants will be greeted by **Victor Gil**, Head of Education Projects, for a guided visit and insight into one of the most architecturally striking and modern music halls on the continent. The centre is developing impressive and new content aimed at reaching all audiences.



## CENTRE DEL CARMEN ●

Address: Carrer del Museu, 2, 46003 Valencia

Located in the historic center of the city, the Carmen Museum is an art space that went from the hands of IVAM to the hands of Bellas Artes, the two giants of art in Valencia. The museum is stationed in the ancient rooms of the Carmen Convent - a spectacular feat of Gothic, Renaissance and Baroque architecture. There is plenty of space for all kinds of interesting and diverse exhibitions: a XIX century private collection (mainly impressionism); Islamic art; and Medieval art of the Crown of Aragon and Bennial (European modern art festival). For the visit to Museu del Carme, in the old part of the city, **José Luís Pérez Pont**, Director of Consorci de Museus –Generalitat Valencia, will help you discover this museum. Praised for its beauty, you'll learn about its architectural complexity due to many renovations over the centuries, enjoy the priceless exhibitions, and see why it is home to the Royal Academy of Belles Arts of San Carlos since 1848.



## INSTITUT VALENCIÀ D'ART MODERN IVAM ●

Address: Calle de Guillem de Castro, 118, 46003 Valencia

At the Institut Valencià d'Art Modern, IVAM participants will meet with **Ramón Escrivà**, Deputy Director and Museum Curator, to experience the first center of modern art created in Spain, opening in 1989 and the largest collection of works by Julio González (1876-1942) and considered one of the leading sculptors of the 20th century. IVAM is a space for knowledge, expansion, protection, promotion and diffusion of modern and contemporary art are its principal objectives. Its programme of activities includes the exhibition of its art collection, the organisation of temporary exhibitions and the edition of catalogues and other publications that go into the topics of the exhibits in depth, as well as the organization of conferences, courses, workshops and concerts that are related to the works on display and other areas in contemporary art.

Photo credits: Diego Delso CC BY-SA 3.0, Diliff CC BY-SA 3.0, Museu del Carme, and Joanbanjo CC BY-SA 3.0.

## PRACTICAL INFORMATION ABOUT THE PARALLEL STUDY VISITS

### Time to move to the study visit venues:

The programming on 6 October 16:30-19:00 includes the time to move to the study visit venues.

### Meeting point:

Participants are invited to go with a designated student volunteer from the conference venue La Nau at 16:30 to the study visit venue they have selected.

### Distances:

Centre del Carme and IVAM are within walking distance (15-20 minutes on foot).

Going from La Nau to Palau de les Arts and Príncipe Felipe you have to take the bus that leaves from near La Nau (20-30 minute trip).

### Map:

See page 38 for study visit locations.



Study visits made possible thanks to:



# ARTISTIC PROGRAMME

We've got an exciting artistic programme for you to immerse yourself in local Valencian culture! From dance, UNESCO recognised intangible heritage, and musical performances you'll experience rich traditions you won't get anywhere else.



## MOMA AND THE MOMOS

On the evening of 5 October, participants will have a performance of The Moma in the cloister of the museum. This popular dance in Valencia was born within the moralizing power of the church in the XVI and XVII centuries. The figure of the Moma is, with the "Cirialot", the best known and representative of the Valencian Corpus.

The dancers represent Virtue and the Seven Deadly Sins (pride, greed, lust, envy, gluttony, anger and sloth). The dance is about struggle with Virtue triumphing in the end. Virtue or the Moma, is the central character as a woman dressed in white, her face completely covered by a veil and a mask, also white; carrying on the head a golden crown and white flowers. Moma uses white gloves and carrying in her right hand a fan, while the left

hand holds a golden sceptre topped by the shield of the city. The Momos wear a red blouse and black velvet, yellow and black pants, white socks and sandals "esparto"; the head cap has a dragon and carrying black mask.

## "DE SOPRANO Y ARPA"/"VOICE AND HARP" CONCERT

The evening reception on 6 October will be accompanied by a concert by Quiteria Muñoz and Úrsula Segarra

Quiteria Muñoz (Valencia), she studied piano and singing at the Conservatory Joaquin Rodrigo with Ana Luisa Chova, Patricia Llorens and Husan Park. She has continued to receive tips of Lella Cuberli, soprano; Giacomo Aragall, tenor and David Menendez, baritone. She is member of the Accademia italiana belcanto Rodolfo Celletti. She was the winner of the Concurs Mirna Lacambra XVII edition and finalist Les Corts in Barcelona in May 2014. That summer sang at the Music Festival "Della Valle d'Itria" in Martina Franca (Italy), she won the prize awarded by the public. She has sung as a soloist of prestigious choirs and chamber groups as Amystis cor de cambra, L'Almodí cor de cambra, Harmonia del Parnàs y Capella de Ministrers. It was part of the Centre of Improvement Plácido Domingo and she is strengthening working with the Orchestra of Valencia and the Palau de les Arts.

Ursula Segarra (Vall de Uxó, Castellón) studied music at conservatories Jose Iturbi of Valencia, Castellon and Superior Manuel Castillo in Seville. Conducting a postgraduate of

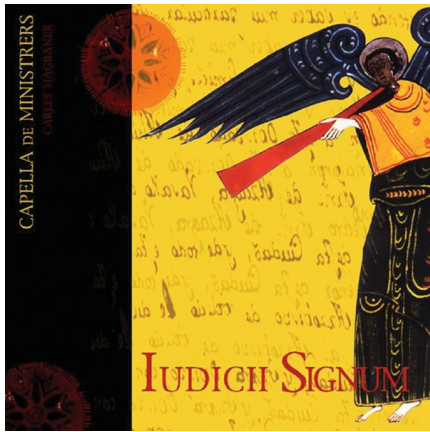
music at Conservatory of Madrid. She has worked with RNE for recorded the recital to harp held in San Cugat del Valles. She has awarded at the International Competition Harpist Ludovico and IV International harp contest in Soka, Japan, and she won the First prize in the contest of young performers permanent Jeunesses Musicales, Bilbao 2003. She was directed by teachers as L.Maazel, Z.Mehta, P. Steinberg, N. Luisotti, M.A. Gómez Martínez among others.

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

### Programme:

<i>Nuit d'Etoiles</i>	Claude Debussy
<i>La diva de l'Empire</i>	Erik Satie
<i>Sanglots</i>	Francis Poulenc
<i>Après un rêve</i>	Gabriel Fauré
<i>Chanson Espagnole</i>	Maurice Ravel
<i>Les Berceaux</i>	Gabriel Fauré
<i>Je te veux</i>	Erik Satie
<i>Nana</i>	Manuel de Falla
<i>Canción de cuna para dormir a un negrito</i>	Xavier Monsalvatge
<i>Asturiana</i>	Manuel de Falla
<i>Tantarantán</i>	Matilde Salvador
<i>Madre unos ojuelos vi</i>	Eduard Toldrà
<i>Con que la lavaré</i>	Joaquin Rodrigo
<i>Anda Jaleo</i>	Federico Garcia-Lorca
<i>El majo discreto</i>	Enrique Granados
<i>En el café de chinitas</i>	Federico Garcia-Lorca





## CONCERT CAPELLA MINISTRERS

On the last evening of the conference will begin with a performance by this early music group formed in 1987 in Valencia, Spain, by Carles Magraner. The group places primary importance on restoring Valencian musical culture. Part of the group's mission is to recover Valencia's musical heritage. The ensemble has performed concerts in Spain, Europe and beyond since its foundation. In Spain it has played in leading music venues such as the Auditorio Nacional de España, the Palau de la Música de Valencia and the Palau de la Música Catalana, Auditorio de León, Teatro de La Maestranza, El Escorial, Centro Conde Duque, Auditorio de Castellón, and Teatro Cervantes. w



## TORNEJANTS D'ALGEMESÍ

The next performance on 7 October will demonstrate the dexterity, mystical and gallantry appointment at the beginning of the religious

part of the procession of the Virgin of Health of Algemesí. Tornejants and the Muixeranga are the most characteristic solemn and skilfully dance to the Virgin of Health "Mare de Dèu de la Salut" in Algemesí (Valencia). If on one hand we can observe the existence of a formal partnership with dances presentational / reverential type as are the Basques Aurraskus Piedmont and other Italian dances, we can not venture a direct connection of this dance with the other two.

The first written reference to the dance "Muixeranga of Algemesí" is in 1800, when they go to participate in the celebrations of Agullent (centenary celebrations in honor of Sant Vicent Ferrer), this dance was introduced possibly by the families of the rural nobility of the seventeenth and eighteenth centuries (Curça, Tarragona, Folqués, Mercer, Alapont, Cerveró, Medes i Carrasco). A page, as a herald, opens up-dance accompanied by drum touches. With arms stretched horizontally holds a sword to shoulder height On the other hand, covering the tip, holding a heart-shaped shield with the image of the Virgin. Then the dancers, six in total, perform two types of dances: Fuga and florets.



## MUIXERANGA D'ALGEMESÍ

To close the conference's cultural programme, participants will see the Muixeranga, a human tower and a dance accompanied by music

with drum and flute which has a very distinctive tone composed by an unknown artist. Muixeranga is rooted since time immemorial in various regions of Valencia Community, Algemesí (Ribera Alta) has the honor of having maintained continuously.

Specifically, the tradition says that the festival dates back to 1247, when an image of the Virgin Mary was found in the trunk of a mulberry tree, which results in a procession, dances and music of pagan origin and faith through the streets of the town. Therefore it is why UNESCO recognized as Intangible Heritage of Humanity. Currently the members are men and women - although originally, and for a long time, they only accepted the men. In the group currently there are two hundred, but until recently were only about thirty people.

PHOTO CREDITS: "La moma junt als momos fent la dansa" by Bohemian4986 CC BY-SA 2.5; "Iudicii Signum Capella De Ministrers Cdm" by iClassicalCom via Flickr CC BY 2.0; "Tornejant. Fiestas de la Mare de Déu de la Salut, 2012 septiembre 8, Algemesí" by Juanjo Ripollés via Flickr CC BY-NC-ND 2.0; "La Muixeranga d'Algemesí al Monestir de la Valldigna. Simat de la Valldigna." by Vicent Banyuls via Flickr CC BY-NC-ND 2.0

# PARTICIPANTS

Last Name	First Name	Institution	Position	Country
Adriaanse	Paul	Utrecht University / LinC	Managing Director	Netherlands
Alejandro Monroy	Mario	University of Valencia	Student	Spain
Allmanritter	Vera	Department of Cultural Policy at the University of Hildesheim	Scientific Assistant	Germany
Amarista	Naghieli	Universitat Internacional de Catalunya	Coordinator, Master's Degree in Arts and Cultural	Spain
Anguix	Laia	-	Cultural Manager	Spain
Ariño Villarroya	Antonio	University of Valencia	Vice Chancellor for Culture and Equality	Spain
Bäck	Maria	Arcada UAS	Senior Lecturer	Finland
Barni	Giovanna	Società Cooperativa Culture	President	Italy
Barrachina Sánchez	Jorge	University of Valencia	Student	Spain
Bartkute	Rasa	Vilnius Academy of Arts	Head of UNESCO Chair for Culture Management	Lithuania
Bednáriková	Dagmar	JAMU	PhD Student	Czech Republic
Besana	Angela	IULM University	Associate Professor	Italy
Biletska	Tetiana	- - -	Independent Consultant	Germany
Blasco	Luis	Universitat de València	Student / Cultural and tourism manager	Spain
Bollo	Alessandro	Fondazione Fitzcarraldo	Head of Research and Consultancy	Italy
Bondar	Katrin	Kryvorizkyi National University	Associate Professor	Ukraine
Bonet	Lluís	University of Barcelona	Director of Cultural Management Program	Spain
Bonmati	Ana	University of Valencia	Director of the Principal Peset Hall of Residence of the University of Valencia	Spain
Bonniel	Jacques	University Lyon2	Maître de Conférences	France
Borin	Elena	Burgundy School of Business	Associate Professor	France
Bouquerel	Fanny	Med Culture Programme	Capacity Development Expert	Italy
Boureau	Alexandru	The National Institute for Cultural Research and Training (NIRCT)	Researcher	Romania
Braga	Patrizia	Melting Pro Laboratorio per la cultura	Researcher	Italy
Caffo	Costanza	ENCATC	Project Officer	Belgium
Centeno	Maria João Anastácio	Instituto Politécnico de Lisboa – Escola Superior de Comunicação Social	Adjunct Teacher	Portugal
Cerquetti	Mara	University of Macerata	Researcher	Italy
Cervera Merenciano	Omar	University of Valencia	Student	Spain
Chládková	Blanka	Theatre Faculty, Janáček Academy of Music and Performing Arts	Vice-Dean, Head of Dept.	Czech Republic
Clavier	Berndt	Malmö University	Associate Professor	Sweden
Cogliandro Beyens	GiannaLia	ENCATC	Secretary General	Belgium
Coy	Katy	Association of Arts Administration Educators	Executive Director	United States

Last Name	First Name	Institution	Position	Country
Crispi	Marta	Universitat Internacional de Catalunya	Director, Master's Degree in Arts and Cultural Man	Spain
Croitoru	Carmen	The National Institute for Cultural Research and Training (NIRCT)	Manager	Romania
Cuadrado-García	Manuel	University of Valencia	Associate Professor (Department of Marketing)	Spain
Cuyler	Antonio	Florida State University	Assistant Professor	United States
Czarnecka	Magdalena	Uniwersytet Warszawski, Wydział Pedagogiczny	Phd Student	Poland
Damaso	Mafalda	Goldsmiths	PhD Candidate	United Kingdom
Darley	Elizabeth	ENCATC	Publications and Communications Manager	Belgium
de Heusch	Sarah	SMartEu	Project Officer	Belgium
de Mynn	Rebecca	Manchester Metropolitan University / Castlefield Gallery	PhD Candidate	United Kingdom
Debrinay-Rizos	Manuèle	IMPGT, Aix Marseille University	Head of International Relations	France
Delorme	Nathalie	Royal Academy of Dance	Step into Dance Lead Education Officer	United Kingdom
Deltuvaite	Egle	Lithuanian Culture Insitute	Head of Creative Europe Desk	Lithuania
Derner Urbliková	Natália	Creative Europe Desk/ Slovak Film Institute	Project Coordinator	Slovakia
Dudek	Adam	Theatre Faculty JAMU	Student	Czech Republic
Edelman	David	Shenandoah University	Director, Performing Arts Leadership and Management	United States
Eriksson	Birgit	Aarhus University	Associate Professor	Denmark
Eshel	Iris	HKU Art & Economics	Head of curriculum development & international affairs	Netherlands
Essig	Linda	Arizona State University	Professor and Director, Herberger Insititute Enter	United States
Fesel	Bernd	ecce   european centre for creative economy	Senior Advisor	Germany
Figueira	Carla	Goldsmiths	Programme Convenor MA CPRD and MA CPT ICCE	United Kingdom
Fuery	Patrick	Chapman University	Dean and Professor	United States
Gaio	Ana	City, University of London	Senior Lecturer	United Kingdom
Garcia	Jerahy	University of Valencia	Student	Spain
Garcia	Ainoa	University of Valencia	Student	Spain
Garcia Sanchez-Crespo	Yasmina	University of Valencia	Student	Spain
Giraud-Labalte	Claire	- - -	Researcher - Expert in Cultural Heritage	France
Goodacre	Jonathan	The Audience Agency	Senior Consultant, International	United Kingdom
Granell	Andrea	Ramon Llull University	Independent Consultant and Research Collaborator	Spain
Green	Steve	European Capitals of Culture Selection Panel	Chair	Spain
Halonen	Katri	Helsinki Metropolia University of Applied Sciences	Head of faculty of Cultural Services	Finland
Hamberg	Stina	DIK	Researcher	Sweden
Hanemann	Nadine	ecce   european centre for creative economy	Project Management Research & Evaluation	Germany
Hegner	Beatrice	DIK	Communications Officer	Sweden

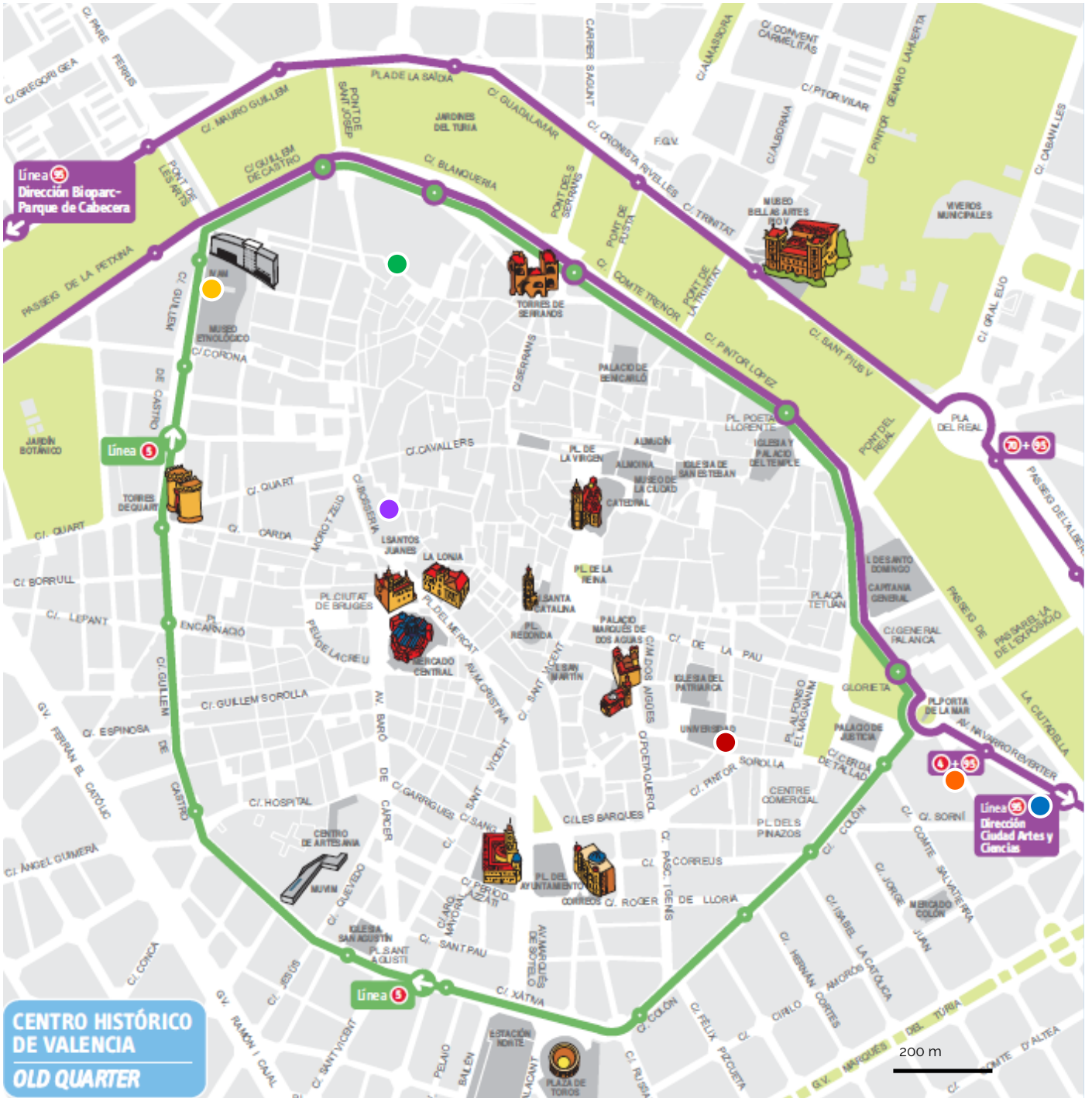
Last Name	First Name	Institution	Position	Country
Heidelberg	Brea	Rider University	Assistant Professor & Internship Coordinator	United States
Heidemann	Kathryn	Carnegie Mellon University	Assistant Dean of Arts & Entertainment Management	United States
Henze	Raphaela	Heilbronn University	Professor	Germany
Imperiale	Francesca	University of Salento	Assistant Professor	Italy
Järvi­petäjä	Milla	Turku Academy of Applied Sciences Arts Academy	Lecturer and Project Manager	Finland
Javorska Oslancova	Jana	Academy of Performing Arts in Bratislava	Teacher	Slovakia
Jozić	Ivana	Faculty of Humanities and Social Sciences, University of Zagreb	Student	Croatia
Juskys	Andrius	Lithuanian Academy of Music And Theatre	Head of Arts Management Department	Lithuania
Kao	Yu-Ting	Graduate Institution of Building and Planning	PhD Student	Taiwan
Kareinen	Jussi	Seinä­joki University of applied sciences / Cultural Management	Senior Lecturer	Finland
Kauppinen	Asko	Malmö University	Associate Professor	Sweden
King	Ian	University of the Arts, London	Professor	United Kingdom
Kočović	Milica	Institute of Economic Sciences / Faculty of Dramatic Arts, Belgrade	Research assistant / PhD Student	Serbia
Kolsteeg	Johan	Rijksuniversiteit Groningen	Assoc. Prof. Cultural Entrepreneurship	Netherlands
Kosk­iniemi-Laitinen	Merja	Helsinki Metropolia UAS	Head of Cultural Management Degree Programme	Finland
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Kuo	Tang-Ling	King's College London	PhD Student	United Kingdom
Laughlin	Sherburne	Association of Arts Administration Educators	President	United States
Laznovsky	Michal	Academy of Performing Arts in Prague (AMU)	Head of Dpt. of Theatre Management	Czech Republic
Lin	Tzuli	Tunghai University	Assistant Professor	Taiwan
Liu	Yi-De	Graduate Institute of European Cultures and Tourism, National Taiwan Normal University	Associate Professor	Taiwan
MacIntosh	Lorraine	Flinders University	Doctor	Australia
Majabacka	Benny	Humak University of Applied Sciences	Senior Lecturer / Project Manager	Finland
Maloney	Richard	New York University	Program Director	United States
Mandel	Birgit	University Hildesheim	Professor Dr., Head of Cultural Management Department	Germany
Maricq	Julie	ENCATC	Community Manager and Website Coordinator	Belgium
Marques	MariaPaz	CultProd	Culture Manager	Spain
Marzà	Vicent	Generalitat Valenciana	Conseller of Education, Research, Culture and Sport	Spain
Meinero	Davide	I&D Consulting	Public Affairs Manager	Belgium
Menéndez Espolita	Silvia	University of Valencia	Student	Spain
Moncusí Ferré	Albert	Universitat de València, Departament de Sociologia i Antropologia Social	Associate Professor	Spain
Morcillo Sánchez	Esteban	University of Valencia	Rector	Spain

Last Name	First Name	Institution	Position	Country
Mrvová	Zuzana	Academy of Performing Arts in Bratislava	Teacher	Slovakia
Nabben	Iselien	Kennisland / LinC	Program and Course Leader	Netherlands
Nakao	Tomohiko	Keio University	Associate Professor	Japan
Ngaibona	Desire Florentin	Ministry of Environment and Ecology	Manager in Environment	Central African Republic
Nunes Penna	Karla	Center for Advanced Studies in Integrated Conservation (CECI), Federal University of Pernambuco	Professor	Brazil
Ocon Fernandez	David	School of Technology for the Arts, Republic Polytechnic Singapore	Senior Lecturer	Singapore
Olivas	Sara	University of Valencia	Student	Spain
Ortega Nuere	Cristina	3Walks	Director	Spain
Pacheco	Noelia	University of Valencia	Student	Spain
Pareja-Eastaway	Montserrat	University of Barcelona	Professor	Spain
Partal	Adriana	RMIT Europe	Project Officer	Spain
Patsalis	Marios	University of Valencia	Student	Spain
Petricic	Sanja	Singidunum University, Faculty for Media and Communication	Professor	Serbia
Piber	Martin	University of Innsbruck	Professor	Austria
Pihlak	Ülle	EBS Education / Estonian Business School	Associate Professor	Estonia
Pinho	Maria Inês	Escola Superior de Educação do Instituto Politécnico do Porto (ESE/IPP)	Lecture/Investigator in Cultural Management	Portugal
Pinho	Maria da Conceição	- - -	- - -	Portugal
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Price	Jonathan	Robert Gordon University	Senior Research Fellow	United Kingdom
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Puig	Ximo	Generalitat Valenciana	President	Spain
Ramiro López	Roberto	University of Valencia	Student	Spain
Rausell Köster	Paul	University of Valencia	Professor	Spain
Roscoe	Erica	British Council	Research Manager	United Kingdom
Rossato	Luca	University of Ferrara	Researcher	Italy
Roxanne	Chandra	Goucher College	Master's Candidate	United States
Ruiz-Gutiérrez	Jaime	Universidad de los Andes	Associate Professor	Colombia
Sáez	Eva	University of Valencia	Student	Spain
Salzenstein	Alan	DePaul University	Professor	United States
Santamarina	Beatriz	Universitat de València, Departament de Sociologia i	Associate Professor	Spain
Sassi	Marge	Estonian Business School	Lecturer and Junior	Estonia
Schramme	Annick	ENCATC / University of	President / Professor	Belgium
Sedláčková	Denisa	Theatre Faculty JAMU	Student	Czech Republic
Sertic	Irena	INTERACTA	President	Croatia
Shie	Hui-Ching	National Taiwan University of Arts / National Taipei	Research Fellow / Graduate Student	Taiwan
Sigurjonsson	Njordur	Bifrost University	Associate Professor	Iceland
Šilerová	Lucie	Faculty of Music, Janáček Academy of Music and	Head of Music Production Department	Czech Republic

Last Name	First Name	Institution	Position	Country
Silvaggi	Antonia	Melting Pro. Laboratorio per la cultura	Researcher and Consultant	Italy
Sinapi	Christine	Burgundy School of Business /ESC Dijon	Professor, Head of Department	France
Soldo	Edina	IMPGT, Aix Marseille University	Director of the Master Management of Cultural Organizations	France
Srakar	Andrej	Institute for Economic Research, Ljubljana and Faculty of Economics, University of Ljubljana	Research Associate, Assistant Professor	Slovenia
Stranovská	Zuzana	Academy of Performing Arts in Bratislava	Teacher	Slovakia
Takeuchi	Kiyoshi	National Graduate Institute for Policy Studies	Research Fellow	Japan
Tikkaoja	Oona	Humak University of Applied Sciences	Senior Lecturer / Project Manager	Finland
Tolpegina	Viktoriia	Higher School of Economics, St. Petersburg	Manager of the Center for Research and Academic Development	Russia
Tonga Uriarte	Yesim	IMT Lucca	Postdoctoral Research Fellow	Italy
Tormo	Lidia	University of Valencia	Student	Spain
Torreggiani	Anne	The Audience Agency	Chief Executive Officer	United Kingdom
Usai	Alessia	University of Cagliari	Research Fellow	Italy
Vaello Fernández	Eduarne	University of Valencia	Student	Spain
Varbanova	Lidia	Arts, Culture & Creative Industries	International consultant, educator & researcher	Canada
Vargas	María Camila	Freelance	Cultural Manager	Spain
Vartiainen	Pekka	Humak University of Applied Sciences	Principal Lecturer	Finland
Vecco	Marilena	Erasmus University Rotterdam	Assistant Professor	Netherlands
Verhallen	Marjolein	Utrecht University / LinC	Course Leader, Consultant	Netherlands
Vidovic	Dea	Kultura Nova Foundation	Director	Croatia
Vodickova	Petra	Theatre Faculty JAMU	Lecturer of Stage Management	Czech Republic
Voicu	Ștefania	The National Institute for Cultural Research and Training (NIRCT)	Expert Cultural Vitality of Romanian Cities	Romania
Waradzinová	Svetlana	Academy of Performing Arts in Bratislava	Lecturer, Vice-Rector	Slovakia
Yin	Pao-Ning	National Taiwan University of Arts	Associate Professor	Taiwan
Zapata	Pepe	TekneCultura	Partner and Consultant	Spain
Zierold	Martin	Karlshochschule International University	Professor	Germany
Zoccali	Valentina	Sustainable Communication	Secretary General	Belgium
Zuniga	Carolina	Universidad de Valencia	PhD Student	Spain
Zuvela	Ana	Institute for Development and International Relations	Researcher	Croatia

*Last updated on 23 September.  
The final list will be made available after the conference.*

# MAP & PRACTICAL INFORMATION



## CONFERENCE VENUES:

- **Centre Cultural LA NAU** (Registration Desk & Various rooms)  
C/Universitat, nº2
- **Colegio Mayor Rector Peset**  
(Rooms: Seminari I, Seminari III, Salon de Actos) - 15-20 minutes by foot from La Nau  
Pz Horno de San Nicolás, 4

## 4 PARALLEL STUDY VISITS:

- **Centro del Carmen**  
Carrer del Museu, 2
- **IVAM**  
Calle de Guillem de Castro, 118

## OFF MAP ACCESSED BY PUBLIC TRANSPORT

- **Palau de les Arts Reina Sofia, Palau de la Opera**  
Avenida del Professor López Piñero 1  
Bus: 4
- **Museu de les Ciències Príncep Felip**  
Ciudad de las Artes y de las Ciencias, Av Profesor López Piñero, 7  
Bus: 35 or 4 + 95

## INFORMATION & CONFERENCE

### REGISTRATION DESK

Centre Cultural LA NAU  
C/Universitat, nº2  
Valencia 46003

### WIFI AT THE CONFERENCE

For European academics, the conference venues (La Nau and Colegio Mayor Rector Peset) have Eduroam wifi. All other participants can get wifi access at the registration desk.

### LA NAU RECEPTION POINT

Opening hours: 08:00-21:30  
Telephone: +34 983864377

### TOURIST SERVICE IN VALENCIA

Tourist Info Valencia Ayuntamiento  
Plaza del Ayuntamiento, 1  
Valencia 46002

Contact: infoturistica-  
ayuntamiento@turisvalencia.es

Website:

[www.visitvalencia.com/en/home](http://www.visitvalencia.com/en/home)

Telephone: +34 963 524 908

Opening hours:

Monday-Saturday

9:00 - 19:00

Sundays and holidays

10:00 - 14:00

### TAXIS

Radio Taxi: +34 963703333

Tele Taxi: +34 963571313

### AIRPORT

Valencia Airport offers a wide variety of facilities, including tourist information, assistance with luggage, coffee bar...

Aeropuerto de Valencia  
Carretera del Aeropuerto, S/N  
46940 Manises (Valencia)

Website:

[www.aeropuerto-valencia.com](http://www.aeropuerto-valencia.com)

Telephone: +34 902 40 47 04 or

+34 912 1 10 00

### TRANSPORTATION FROM THE AIRPORT

Car rentals, bus service to Valencia and taxi. Taxi stops are located at the arrivals area of the airport and costs about 15€ to the city.

Both Metro Line 3 and 5 link the airport with other Valencia stations, (roughly 25 minutes away). These trains are the cheapest and fastest transport option available for getting to the city centre.

### PUBLIC TRANSPORT

La Nau is located in the city center, and you can get around on foot to the most emblematic places of the city, but there is also the public transportation system.

Transportation Tickets:

You can buy tickets on the bus or metro (8€ for 10 travels).

Bus:

[www.emtvalencia.es/ciudadano/index.php?lang=en](http://www.emtvalencia.es/ciudadano/index.php?lang=en)

Metro:

[www.metrovalencia.es/page.php](http://www.metrovalencia.es/page.php)

### EMERGENCY NUMBERS

Ambulance: 963 677 375

Police: 092

Fire: 080

European emergency number: 112

### HOSPITAL

Hospital Clínico Universitario de Valencia

Blasco Ibañez, 17

Valencia 46010

Telephone: +34 963 86 26 00 or

+34 961 97 35 00

Website:

[www.clinicomalvarrosa.san.gva.es](http://www.clinicomalvarrosa.san.gva.es)

### PHARMACIES

Sanchís y Chamero

Plaça de la Verge, 8

Valencia 46003

Telephone: +34 963 91 68 21

Farmacia Rosario Pons Torres

Plaza Ayuntamiento, 15

Valencia 46002

Telephone: +34 963 52 45 83

Opening hours: 09:00-22:00

IN THE LINES?

OUTSIDE THE LINES?

How do you approach  
problem solving?

#encatc2016



"Latest Banksy Pollard Street: Portrait of the Artist???" by eddieedangerous via flickr CC BY 2.0



WEAK?

STRONG?

How do you  
respond to  
pressure?  
#encatc2016



## TRAINS

Estación Valencia Joaquín Sorolla  
Carrer de Sant Vicent Màrtir, 171  
Valencia 46007  
Telephone: +34 902 32 03 20

Estació del Nord (Valencia)  
Carrer d'Alacant, 25  
Valencia 46004  
Website: [www.renfe.com](http://www.renfe.com)

## RESTAURANT SUGGESTIONS

Are you arriving before the conference or staying after and need a place to eat? Here are some tips!

### *MERCATBAR*

Joaquín Costa, 27,  
Valencia 46005  
Website:

[www.mercatbar.es](http://www.mercatbar.es)

Telephone

+34 963 74 85 58

Pricing:

Lunch: 15 € /Dinner: 45 €

### *SEU XEREA*

Calle Conde de Almodóvar, 4  
València 46003

Website:

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

Telephone: +34 963 924 000

Pricing: 35/ 40 €

### *LA CARMÉ*

Plaza de Mosén Sorell, 7  
Valencia 46003

Website:

[http://](http://lacarmerrestaurant.blogspot.com.es)

[lacarmerrestaurant.blogspot.com.es](http://lacarmerrestaurant.blogspot.com.es)

Telephone: +34 963 92 25 32

Pricing: 25 €/ 30 €

### *MATTILDA*

Calle de Roterros, 21  
Valencia 46003

Telephone:

+34 963 92 31 68

### *MORE RESTAURANT*

#### *SUGGESTIONS*

<http://shop.visitvalencia.com/en/gastronomy>

## DISCLAIMER

Personal information (name, address, email, etc.) is intended only for the express purpose of organising the event. This information may, therefore, be disseminated electronically or on paper and conferred to other participants in the interest of facilitating communication among them. Should you prefer your e-mail address not to appear in any documents, please write to [info@encatc.org](mailto:info@encatc.org). Members, participants, experts and stakeholders, engaged in or attending ENCATC activities, expressly authorise ENCATC, unless legally established otherwise, to make free use of the photographs and recorded material bearing their image. This material may be used in all type of printed and online communication such as brochures, readers, reports and e-magazines, videos, and digital images such as those for the ENCATC website, partner websites and social networks. They also accept that their names and institutions are included in the participation list provided to other participants. There is no obligation for ENCATC to request prior authorization, and no compensation will be provided (ENCATC Internal Rules 6.3. Image Right).

# ABOUT ENCATC

Established in 1992, ENCATC is an independent network of more than **100 member institutions** in **over 40 countries** active in education, training and research in the broad field of cultural management and policy.

**Our mission** is to stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies, and technology.

**Our members** are higher education institutions, training centres, cultural organisations, consultancies, public authorities and artists who make an impact on cultural management and policy as well as the education of students and life-long learning of cultural managers worldwide.

**We believe** cultural management and policy education, training, and research have the power to make the cultural sector strong and sustainable in Europe and beyond.

**Start your path to membership today:** [www.encatc.org/en/members](http://www.encatc.org/en/members)

## Membership benefits



**Develop and update the curricula, models and teaching methodology** in your programmes in relation to current trends and perspectives in Europe and beyond



**Validate your knowledge and results** with other colleagues



**Find suitable partners** for your ideas and to develop international projects



**Explore the rich European and international practice** in cultural management training and learning



**Promote your own training programmes** around Europe and beyond



**Receive 30% discount** to attend all our **learning opportunities** (e.g. Academy, International Study Tours)



**Gain free access** to ENCATC's scientific Journal on Cultural Management and Cultural Policy



**Access the ENCATC** online **international bibliography** including at date more than 1,600 references



**Receive one-year subscription** to our bi-monthly e-magazine



**Receive one-year subscription** to our monthly PRAXIS e-magazine for students and young professionals



**Receive quick and regular updates** (ENCATC Flash) in the field of cultural policy and management on publications, helpful toolkits, mappings and strategy papers in your sector, opportunities for partnerships on projects and research



**Enhance your organisation's visibility** outside your own country by joining our labelling programme

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### types of membership

**FULL MEMBERSHIP** (500€) is for higher education institutions and training centres providing recognised education and training programmes on cultural management and policy.

**ASSOCIATE MEMBERSHIP** (330€) are organisations, institutions and networks playing a major role in the field of education and culture.

**INDIVIDUAL MEMBERSHIP** (200€) is accepted on ad hoc basis for artists and educators, trainers, and cultural managers not currently affiliated to any institution or organisation.

**SUPPORTING MEMBERSHIP** (550+€) is for associations, companies, etc. willing to support our organisation, activities or events.

# OUR CONFERENCE PARTNERS

## IN PARTNERSHIP WITH:

For more than 500 years, the development of **the University of Valencia** has run in parallel with the development of the city and has been an inextricable part of its urban fabric, creating spaces for teaching, research, creation and dissemination of culture and science as well as knowledge transfer. Initially dedicated to the studies of medicine, humanities, theology and law, the past two decades have seen an accelerated process of transformation and growth, incomparable to earlier periods. This significant effort has turned the University of Valencia into a modern, global university. It has become a leader in the application of new technologies, connected to important international scientific and teaching networks. The University of Valencia has become one of the top five scientific centres in Spain thanks to the wide range of teaching and research activities offered in all areas of knowledge (basic sciences and engineering, health sciences, educational sciences, humanities and social sciences, economics and law) and its commitment to excellence. For more information: [www.uv.es](http://www.uv.es)



**La Nau** university building has been the seat of the University of València ever since it was founded in the late 15th century. The building is a fine example of Valencian Neoclassical architecture, as can be especially seen in the cloister and the façades. Today, apart from hosting the Rector's office, it has become a Cultural Centre for a wide range of UV activities (exhibitions, theatre and music) and a new meeting point for conferences. It is also the seat of the Historic Library and different university services operating in the fields of culture and heritage. For more information: [www.uv.es/uvweb/culture/en/cultural-centres/la-nau/la-nau-1285866274374.html](http://www.uv.es/uvweb/culture/en/cultural-centres/la-nau/la-nau-1285866274374.html)



## INSTITUTIONAL PARTNER:

The Generalitat Valenciana is "the set of institutions of self-government" of Valencia, in Spain. The Generalitat consists of the Valencian Parliament (or Corts Valencianes), the President (or President) and the Council of the Generalitat Valenciana (or Consell). Other institutions

included in the Generalitat: the Audit Office, the Ombudsman, the Valencian Council of Culture (Consell Valencià de Cultura), the Valencian Academy of Language (Acadèmia Valenciana de la Llengua), the Legal Advisory Board of the Community of Valencia (or Consell Jurídic Consultiu de València) and the Economic Committee and the Valencian Community (or Social Committee Econòmic i Social). Its functions are regulated by the Valencian Statute of Autonomy. For more information: [www.gva.es](http://www.gva.es)



## WITH CONTRIBUTIONS FROM:

**València Turisme** is the Valencia Provincial Council's Tourist Board. It promotes Valencia's tourism resources around the world for people to discover this area, which is rich in culture, heritage and history. For more information: [www.valenciaturisme.org](http://www.valenciaturisme.org)



## WITH THE SUPPORT OF:

**Creative Europe** is the new EU programme to support European cinema and the cultural and creative sectors, enabling them to increase their contribution to jobs and growth. With a budget of €1.46 billion<sup>1</sup> for 2014-2020, it will support tens of thousands of artists, cultural and audiovisual professionals and organisations in the performing arts, fine arts, publishing, film, TV, music, interdisciplinary arts, heritage, and the video games industry. The funding will allow them to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. By helping European cultural works to reach audiences in other countries, the programme will also contribute to safeguarding cultural and linguistic diversity. For more information: <http://ec.europa.eu/programmes/creative-europe/>



Co-funded by the  
Creative Europe Programme  
of the European Union

# NOTES

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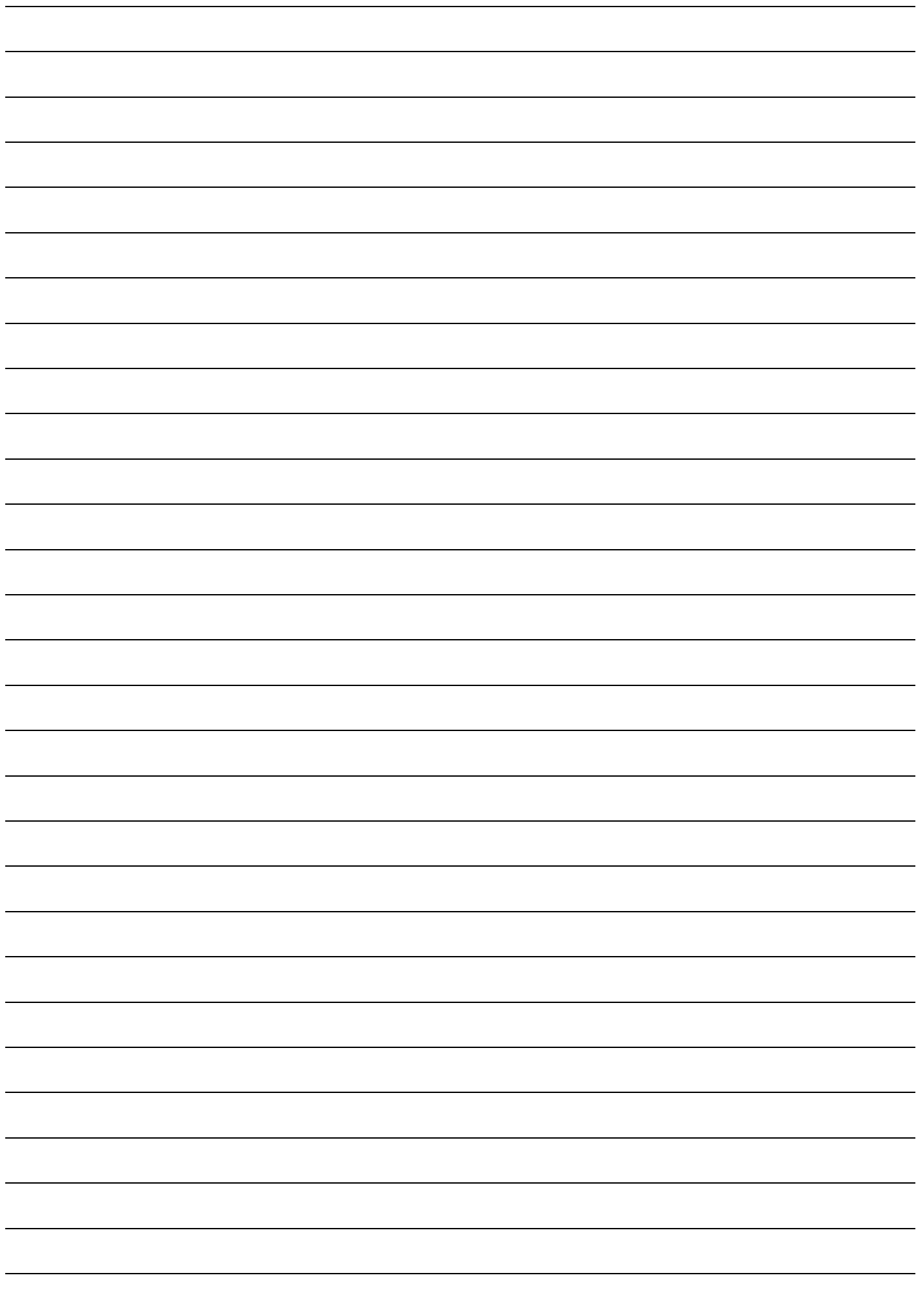
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ENCATC is the European network on cultural management and policy. It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent,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

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