

encatc

Young Researchers Forum

READER

2nd YOUNG CULTURAL POLICY RESEARCHERS FORUM 2008

15-16 October 2008, Lyon

'Cross-cultural, qualitative approaches
to cultural policy research'

*An initiative of the European Cultural Foundation (ECF), in partnership with the
European Network of Cultural Administration Training Centres (ENCATC)*



Education and Culture DG

FOREWARD

By Giannalia Cogliandro Beyens

The 2nd Young Cultural Policy Researchers Forum **will take place in Lyon from 15 – 16 October 2008** at the occasion of the 16th ENCATC Annual Conference and the Cultural Policy Research Award ceremony.

This important initiative of the European Cultural Foundation (ECF), implemented in partnership with the European Network of Cultural Administration Training Centres, ENCATC has the ambition to give young/early career cultural policy researchers the opportunity to meet their colleagues; to present their recent research activities (e.g. first publications or research projects) and to discuss together important questions (e.g. issues related to education and training, availability of scientific journals, access to networks of researchers and conferences); to enhance university research in the field of cultural policymaking by emphasising the concrete outcomes; to explore, through comparative trans-national research, the challenges and stakes ahead for today's Europe in order to anticipate new orientations and finally to contribute to the setting up of a network of Ph D graduates and researchers.

The Forum 2008 will focus on "*Cross-cultural, qualitative approaches to cultural policy research*". The idea is to discuss and analyse to what extent we, as cultural policy researchers, are effective when using such comparative cross-cultural approaches. What are our approaches to culturally diverse countries and regions where policies and realities are sometimes incomparable? What are the difficulties we face and the lessons we learn when implementing cross-cultural approaches in our analytical framework? How do we collaborate and share such comparative cross-cultural methods of research in a networking mode, both online and offline? Do we explore all possible resources for

research and how do we use Internet to enrich our research experiences? Do the policy recommendations we offer as a result of our research consider the diversity of our societies and cross-cultural communication at all levels? The Forum for Young Researchers aims at answering these questions in an open atmosphere, and considering the viewpoint of emerging cultural policy researchers.

A comprehensive and well elaborated cultural policy research is usually based on comparative methods of analysis, related to two and more countries, cultures or regions of the world. Qualitative approaches are in the heart of such analysis, especially in areas where comparison of data is impossible, difficult, or no data are collected on the subject. Qualitative approaches are always more "rich", time consuming and less able to be generalised. They are based on a subjective viewpoint and personal observations, related to in depth interviews, focus groups, round table consultations and other methods.

Cultural policies we analyse are most often made by governments, but also by many other institutions. Policies provide guidelines for those making decisions and taking actions which affect cultural life and as researchers we have dual goals: to analyse these policies and provide further policy recommendations. Therefore, the analytical and the applied parts of our cultural policy research needs to consider the diversity of multicultural countries or regions, to deal with analysing policies and programming at organisational level directed towards population with mixed cultural background, to suggest organisational and state policies considering cultural diversity and cross-cultural approaches.

This **Reader contains** a series of **abstracts** from the young researchers



who participated to the competition for the best abstract organised in 2008, by the European Cultural Foundation, ECF, and the European Network of Cultural Administration Training Centres, ENCATC. All these abstracts were selected by the Scientific Committee of this Forum 2008 and they received a grant.

ENCATC is extremely **grateful to the European Cultural Foundation** for having offered us the privilege of organising such an important initiative.

ENCATC acknowledges with respect and sincere gratitude the intellectual and pragmatic contribution of **Isabelle Schwartz, Jacques Bonniel, Mireille Pongy and Lidia Varbanova**. Their strong commitment toward this initiative, their tireless energy during the different phases of the implementation of this Forum was highly appreciated.

ENCATC is also grateful to **Lluís Bonet, Svetlana Waradzinova and Antonio Taormina** for their support in the moderation of the working groups.

Our sincere gratitude also goes to **Robert Palmer, Xavier Trussard, Isabelle Schwarz and Mats Rolén** who kindly accepted to present their experience and visions during the Round table organised in Lyon.

ENCATC wishes to deeply thank **Rosa Diaz Dominguez** for her valuable support and for her efficient help in the coordination of this initiative.

Finally we wish to thank **all the young researchers** who positively answered to our call for abstracts as well as all the young researchers who are present here in Lyon for actively participating in this initiative.

We hope that this Reader and the outcomes of this Forum will help the participants to understand better the challenges and the opportunities offered to all of us by the cultural policy research as well as to actively contribute to the flourish

of new synergies among the main stakeholders present in Lyon.

*Giannalia Cogliandro Beyens
ENCATC General Secretary
October, 2008*

FORUM Agenda

WEDNESDAY 15th OCTOBER 2008

Venue: Université Lyon 2, 5, avenue Pierre Mendès France, 69500 Bron

- 15.00 – 16.30** **Presentation** of series of abstracts selected by the Scientific Committee of the Forum and **discussion** with the participants of the Forum
Moderator : **Mireille Pongy**, Researcher, CNRS, France
- 16.30 – 18.15** **Working groups based on languages**
- Working group 1: English**, moderated by **Lidia Varbanova**, Senior consultant and researcher)
- Working group 2: French, Spanish & Italian** moderated by **Lluís Bonet**, University of Barcelona, **Antonio Taormina**, Fondazione ATER Formazione, **Mireille Pongy**, Researcher, CNRS, France
- Working group 3: German**, moderated by **Svetlana Waradizinova**, University of Bratislava
- 18.15 – 18:30** **Coffee Break**
- 18.30 – 19.00** **Summary of debates, and suggestions for the 3rd Young Researchers Forum (2009)**
Moderator : **Mireille Pongy**, Researcher, CNRS, France
- 19.00** **Free time**

THURSDAY 16th OCTOBER, 2008

Venue: Université Lyon 2, 5, avenue Pierre Mendès France, 69500 Bron

- 09:30 – 10:00** **Welcome**
- 10:00 – 11.30** **ROUND TABLE**
Moderator: **Lidia Varbanova**, Senior consultant and researcher
- Speakers:**
Robert Palmer, Council of Europe
Xavier Troussard, European Commission, DG EAC
Isabelle Schwarz, European Cultural Foundation
Mats Rolén, Stiftelsen Riksbankens Jubileumsfond
- 11.30 – 12.00** **Debate with young researchers**



Education and Culture DG

About the Forum

Scientific Committee

Jacques Bonniel
Giannalia Cogliandro Beyens
Mirelle Pongy
Isabelle Schwartz
Lidia Varbanova

Coordination

Rosa Diaz Dominguez

Moderators and Speakers

Moderators:



Lluís Bonet, University of Barcelona

Professor of Economics, and Director of the Doctoral and the Graduate Program on Cultural Management at the University of Barcelona. Vice-President of Abacus (the largest Spanish Cooperative Corporation on education and culture). Former-President of the European Network of Cultural Administration Training Centers (ENCATC). Board member of the Association of Cultural Economics International (ACEI). Researcher in cultural economics and cultural policies. Winner of the 2002 CAC Research Award with "The Audiovisual Industry facing the digital age". Jury member of the European Cultural Policy Research Award.



Mireille Pongy, Researcher, CNRS France

Mireille is a senior researcher (National Center for Scientific Research-PACTE IEP Grenoble until 2007). She conducts research projects for regional, national departments and for the Observatory of Cultural Policies (Grenoble), mainly about cultural policies. She has been involved in a research project conducted by ENCATC and funded by the European Commission, « Sharing Experiences on Cultural Education realising the Bologna process » (2005-2006). She was director of a post-grad (master) in cultural policy and management (« Direction de Projets Culturels ») at the Institute of Political Studies, University Pierre Mendès-France in Grenoble (2002-2006). She also founded and co-organized a post-grad « Cultural management and policies in the Balkans » with the University of Arts in Belgrade, Serbia and the University of Lyon II, France (2003-2006). She has been teaching at the Institute of Political Studies, University Pierre Mendès-France in Grenoble and in other Higher Education Institutions for 20 years.



Education and Culture DG



Antonio Taormina, Fondazione ATER formazione

Antonio Taormina is Director of Fondazione Ater Formazione, Training Body recognized by Emilia-Romagna Region, specialized in cultural field and since 2006 he is Director on Performing Arts Observatory of the same institution. He is lecturer at Bologna University - Disciplines of Arts, Music and Performing Arts and has been guest teacher and visiting professor at Universities, Cultural organizations and Training centres all over Italy. He cooperates with private and public organizations both as advisor and as manager in the area of organization, research and training. Antonio has a degree at Bologna University in Disciplines of Arts, Music and Performing Arts/Performing Arts Organization and Economy and Post-graduation and specializations courses in Cultural organization, economy and marketing.



Lidia Varbanova, Senior consultant and researcher

Lidia Varbanova has almost twenty years of professional experience in the management, leadership, advancement and research of cultural policy and cultural management programs, capacity building for artistic organisations, project management and international artistic cooperation. She has consulted on complex international projects in artistic networking, innovative fundraising, intercultural cooperation and partnership building. Lidia has an extensive experience as a trainer on: cultural policy, arts management and marketing, fundraising, human resource management, managing cultural content online. Currently she is a freelancer and a Co-director of the Center for Intercultural and Social Development in Montreal.



Svetlana Waradzinova, University of Bratislava

Graduated 1997 from the Dept. of Directing and Dramaturgy at the Theatre Faculty of the Academy of Music and Dramatic Arts, 1997- 1998 fellowship on Course of Arts Administration and Cultural Policy at Goldsmiths College London University, 2006 – habilitate for Associate Professor. Working full time at the Theatre Faculty as a Head of Dept. of Arts Management and Vice-Dean for Study Affairs and as a consultant for Slovak professional theatres and NGO's at different projects (connected with marketing strategy, fundraising and training programmes). Co-operation on different research projects for Ministry of Culture and Ministry of Education of Slovak Republic. Since 1992 executive manager for Istropolitana Project, the biannual international festival of higher education theatre schools in Bratislava

Speakers:



Robert Palmer, Council of Europe

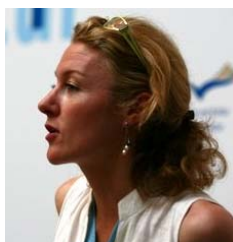
Director of Culture and Cultural and Natural Heritage at the Council of Europe. Formerly, he was founder and director of Palmer-Rae Associates, an independent cultural consultancy working regularly on international projects and assignments. Prior to this he was the Director of two European Capitals of Culture - Glasgow (1990) and Brussels (2000) and the author of a major study on European Capitals of Culture for the European Commission. He was also the Director of Culture for the City of Glasgow (1987-1997) and Director of Drama and Dance at the Scottish Arts Council (1980-1987). He has undertaken cultural projects in over 20 countries - Europe, Canada, and South-East Asia.



Mats Rolén, Stiftelsen Riksbankens Jubileumsfond

Mats Rolén is Research Director at Stiftelsen Riksbankens Jubileumsfond since 1998. He was chair of the planning group of the Nordic Institute for Culture Policy Research (NordiCult) (2006)

Was Head Secretary of the Swedish Ministry of Social Affairs (1980-84) and Secretary General at the Swedish Association for Preservation and Conservation of Cultural Heritage (1989-92). Mats Rolén has been Chair of the Steering Committee for LabforCulture, ECF, Amsterdam (2005) and members of the Expert group "Foundations and R+D", DG Research, European Commission, Brussels (2006) Mats has a Master of Humanities, a Ph.D. in History, both in the University of Uppsala.



Isabelle Schwarz, European Cultural Foundation

Head of Cultural Policy Development at the European Cultural Foundation in Amsterdam that she joined in October 2002. Former Executive Director of ENCATC in the framework of which she launched the Nordic-Baltic Platform for Cultural Management (design of training opportunities for the arts and cultural constituency of countries around the Baltic Sea).

Earlier, Isabelle worked with the World Commission on Culture and Development (UN/UNESCO), the Council of Europe (Cultural Policy and Action Division), the Ministry of Culture of France (Department of Forecast Studies) and several non-governmental cultural organizations in London, Paris, Brussels, and Copenhagen.

Isabelle serves on several juries and boards, and is a founding member of the Platform for Intercultural Europe.



Xavier Troussard, European Commission, DG EAC

Xavier Troussard is acting Head of Unit for Culture, Directorate General for Education and Culture, European Commission and worked on the development of EU audiovisual policy from 1989 to 2004. Xavier represented the European Commission in the negotiation of the UNESCO convention on the protection and promotion of the diversity of cultural expressions and was in charge of preparing and negotiating the Decision establishing the 2008 Year of Intercultural Dialogue.

Abstracts

Granted Young Researchers 2008



BALTA-PORTOLES, Jordi

Interarts Foundation

Project Coordinator

Barcelona, Spain

jbalta@interarts.net

'Governance models in cultural policy-making: the impact of cultural diversity and other factors'.

1. My field of interest

One of my current research interests involves new trends in the governance models of cultural policy-making. In particular, I am interested in the understanding of cultural governance as a complex set of relations in the public cultural space, where public, private and non-profit agents interact with one another. Diverse roles can be adopted by each sector (from legitimisation to management, through facilitation and funding).

A certain trend might be observed nowadays towards more complex models of governance, which recognise the shared responsibility in cultural provision among all stakeholders. This also entails the provision of opportunities for citizen participation along the policy cycle, from the identification of values and the design of policy objectives to the management of programmes and services and the evaluation of policies. Whereas trends in these areas can be observed for all tiers of government, I am particularly interested in the evolution in local cultural policies.

I would like to explore the changes in cultural governance brought about by the following two factors:

1. The adoption of the principle of 'cultural diversity' as an inspiring element in cultural policy, most notably through the increasing attention being paid to societal diversity and intercultural dialogue and to the coming into force of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Ultimately, the ethical dimension of the diversity paradigm may require that new forms of partnership and cooperation be defined and that particular attention be paid to giving opportunities to disadvantaged sectors. Whereas the UNESCO Convention is only legally binding to its Parties, its relevance as an inspiring, ethical reference could also be perceived as being relevant to local and regional authorities and nonprofit organisations, among others.

2. The potential impact of the incipient economic recession on public funding for the arts and culture in several EU countries, as some recent examples seem to show. This may in turn require new forms of public-private partnerships to maintain the existing cultural infrastructure (the 'hardware') and could result in less attention being paid to the maintenance and renewal of strategies and programmes (the 'software').

As regards the areas of impact, I would like to pay particular attention to the following elements:

1. Participatory processes aimed at identifying values and objectives which can be shared between public and private stakeholders and provide a stronger legitimacy for cultural policy, around the notion of 'public value of the arts and culture'. Initiatives such as Arts Council England's recent Public Value Inquiry, as well as the participatory design and evaluation of cultural strategies in some European cities, may provide relevant models in this respect.

2. Public-private partnerships in the design of shared programmes and the provision of cultural services. Of particular interest here is the notion of 'cooperation' which underpins these approaches, and to what extent the hierarchical forms of 'cooperation' which have often prevailed in the cultural sector give way to more complex, multilateral, balanced approaches.

For a discussion on the diverse notions of 'cultural governance', see Danielle Cliche, Ritva Mitchell and Andreas Wiesand (eds.), *Creative Europe. On Governance and Management of Artistic Creativity in Europe* (Bonn: ARcult Media, 2002), pp. 20-21.

3. Role of public authorities in facilitating an enabling environment where equal opportunities for the free expression of individual and collective identities and the development of creative activities exist.

2. Cross-cultural approaches

Carrying out research on the issues outlined above requires a qualitative approach, so as to take account, inter alia, of the legislative framework for public policy-making and the forms which public-private partnerships can adopt, the existing tradition in private patronage and civil society involvement in the management of public affairs, mutual trust, etc.

An appraisal of emerging governance models in cultural policy-making should rely on the design of broad criteria of quality and effectiveness, leading to the identification and description of good practices based on literature analysis, in-depth interviews, focus groups, etc. Whereas, given the diversity of contexts, strict policy recommendations cannot be the result of such a research process, some broad guidelines based on the conclusions of the good practices identified could be produced.

Indeed, it could be argued that, by providing a cross-national framework of principles and priorities, recent initiatives such as the UNESCO Convention on the Diversity of Cultural Expressions, the EU Council of Ministers' adoption of a common agenda through the Open Method of Coordination and the Agenda 21 for culture, pave the way for a certain common understanding of the priorities and procedures in cultural policy, thence inspiring and strengthening cross-cultural research in this field.

3. My expectations

Through my participation in the 2nd Young Cultural Policy Researchers Forum, I would hope to attain the following:

- ▶ Further development of my own research work, through a deeper understanding of the qualitative, cross-cultural issues at stake.
- ▶ Identification of methods of research which could diversify and strengthen the collection and analysis of data.
- ▶ Development of synergies and networking with other young researchers in related areas. I would be able to take part in a working group in either English, French or Spanish.

**DE MASI, Alessandro**

Department of Urban Planning and Town Planning

Architect

Naples, Italy

alessandro.demasi@unina.it**Campania (Italy), Cultural Landscape and Rural Environment governance**

Key Words: Landscape, Culture Heritage, Communication, Surveying, Decision Support

The research project continues and widens the studies carried out on rural architecture and its typologies in Caserta areas (Italy). Published in *Architettura Rurale tra Villa Literno e Carinola* (no. 18 Patronages: Council of Europe, Italian Ministry of Cultural Heritage, etc.), Alinea Editrice, Florence 2006 was greatly appreciated at national and international level.

The research project operates complying with the axis V of the European Union for the conservation, valorization and sustainability of architectures and small rural centres having historical – cultural value being placed in the territories at the North – East of Monte Massico and in areas at the South – West of Volturno River (Italy). The main interest of the studies carried out concerns the themes involved with the transfer of the images of the great cultural heritage into the modern everyday life. In fact, the examined area, for wideness and importance of the social and economical culture of the primitive urban centres, includes in the Mediterranean scenario all the aspects of Campania *Cultural Landscape*. The sustainability of the areas subtrend the knowledge of the *key connections* (attraction indexes) and the relations between the citizen-consumer and the cultural and productive Institution. It aims at the elaboration of: 1- Charts of the Landscape; 2-Charts of small Rural Centres; 3- Charts of the rural architecture of Caserta territory; 4- District Network with key connections and the relevant attraction indexes. This research project is in line with the MoU by UNESCO for 2007-2011, becomes a support for the *Outstanding Universal Value* (OUV).

European relevance of the project

Considering the complete absence of documentation for the rural architectures and the landscapes of the territories being examined, the architectonic surveys, the photographic, historical and settlement documents are very useful for:

1- the economic and urban programming; 2- the sustainability of *districts* with the relevant rural centres; 3- creating a *spin-off* in order to stimulate new entrepreneurial activities, 4- the creation of competences network, built on an economical-cultural *model – environment* (prototype), which provides for a *spin-off* for the conservation, valorisation and safeguard of the landscape and culture heritage, intended as resources – outcome for a model of eco-sustainable development, 5- the conservation and valorisation of the cultural heritage, both material and immaterial, of the examined territory through the interactive participation of the citizen-user to the local decisions, 6- the rediscovery of wide areas having a cultural relevance to be included in the tourism corridors provided by the Territory Plan of Regione Campania (2007). This analysis shows to be particularly useful to the programming structures to manage the recovery interventions of rural environments aiming at defining their self-sufficiency in contrast with the development of the urban areas as stated by Axis V of the European Union.

3. Objectives of the project in present context of Rural Architecture

The research project aims at the conservation, sustainability, and valorisation of the architectures of small Italian rural centres of historical-cultural value (See Axis V of European Union) in the High Caserta area (Italy). It is not only to safeguard the collective memory, preserve the heritage images, but also to make this invaluable Italian collective memory available for universal access. The research has its assumption in the studie:

- *Architettura Rurale tra Villa Literno e Carinola (Ce)* - Alinea Editrice 2006 (n. 18 Patronages: the Council of Europe, the Italian Ministry of cultural heritage and environmental conservation, the University

of Malta – Links Campus, the European University Centre for cultural Heritage, the Regione Campania, etc.); made by Alessandro De Masi on the basis of the studie carried out at the Second University of Naples Federico II and presented at the international Congresses, Forum and Meetings organized by ICOMOS, CIPA and *World Heritage Centre UNESCO* (Paris), of which the author is a member and expert of Rural Architecture upon appointment of the Director. Moreover, for this project is significant that dr. Alessandro De Masi has been included by the Presidency Office of the *World Heritage Centre UNESCO* (Paris) in the Team International research “The Rural Vernacular Heritage 2007-2011” jointly with other 14 professors coming from international universities (Buenos Aires -Argentina, Campinas – Brazil, de Valparaiso – Chile, Aix-Marseille 1-France, New Delhi - India, Ulster-Ireland, Iasi-Romania, Moscow –Russian-, Madrid - Spain, Boston - U.S.A), to constitute a research and investigation structure on the rural architecture which should also provide for the implementation of the V CRITERION of the CULTURAL ASSETS of the *World Heritage Convention* (1972) of the *World Heritage Centre UNESCO*. The overall goal of the project is to safeguard and valorise, within the framework of the *Convention on the Protection of UNESCO World Heritage*, the cultural heritage, both material and immaterial, of the examined territory as well as to consolidate, on scientific basis, a unitary framework of meaningful values aiming at identifying the Mediterranean *Cultural Landscape*. To achieve this, it will involve the following specific objectives:

- (1) Charts of the Landscape for Landscape Atlas (Landscape European Convention) with the identification and the localization rural landscapes having great historical and cultural value;
- (2) Charts of small Rural Centres with cataloguing of Farmhouses, Royal Sites, Chapels and Mills;
 - Recovery, by innovative technologies, the frescoes present in the farmhouses Angiolillo (Località Civitarotta - Carinola) Campanariello (Carinola), Ciccarelli (Località Casanova), Del Vescovo (Carinola), Incogna (Carinola), Pezza Rotonda (Pezza Rotonda - Nocelleto) and their shrines;
 - Recovery the mosaics present in the *villae rusticae* I Greci (Loc. Casanova), Gran Celsa (Località Casanova), Finocchiaro (Località Casanova) La Starza (Località Casanova), Castelluccio (Falcaiano) both seriously damaged by the negligence and abandonment which need a conservative restoration;
- (3) Charts of Rural Architecture of territory with identification of the type, the technology, the distribution aspect of the architectonic sites;
- (4) Organize within an organic framework all the historical-archaeological, landscape, architectonic, parietal and mosaic materials;
- (5) Network of district (VRML remote access) with *key connections* and the relevant *attraction indexes* for diffuse on the net the knowledges of the territory districts and to stimulate the social dialogue among different cultures to constitute a cultural presence acting a san interface with technical and cultural Institutions and Universities for disseminating results and informing public opinion
 - Elaboration of a computerized project to virtually re-create the environments (sistema modulare DASSACH, *Data Acquiring and Sharing System for Archaeology and Cultural Heritage*, VRML). In fact, the study on some rural environments is able to utilize part of DASSACH modular system (University of Naples Federico II) providing for DATARCH applicative, a module referring to archaeological cultural assets.

This research project is in line with the MoU by UNESCO for 2007-2011, by the ICOMOS of the Ministero per Beni e le Attività Culturali becomes a support for the *Outstanding Universal Value* (OUV) preparing for the inscription in the World Heritage List UNESCO (after 2011). It is also expected to be of great importance for global education in cultural and heritage, for promoting cultural preservation, conservation, as well as for better understanding of the humanities through universal knowledge sharing. Aside from the broader societal and global significance, the immediate impact will be felt on the following:

- (1) To provide a real success story in the implementation of the UNESCO = *World Heritage Centre's* CRITERION of the Cultural Assets of the World Heritage Convention (1972);
- (2) To support the call for the improvement of the environment and rural space (Axis II) of the Programme of Rural Development 2007-2013 of Regione Campania (Italy).
- (3) To demonstrate the importance of using effective technology for social and culture agenda;
- (4) To provide a digital image knowledge base as an extraordinary tool that offers unprecedented opportunities for scholars, students, and common citizens to learn and enjoy the art-related subjects

4. Methodology

The research aim at:

- 1-identified *territorial districts and areas* of urban and rural housing,

- 2- elaborating a *grid of knowledges* which pointed out the *key connections* (attraction indexes);
- 3- constitute a cultural presence interfacing with technical and cultural institutions, universities;
- 4- safeguard the collective memory.

Within the computer representation the sector of the Visual Communication of the anthropic, urban, archaeological, environment assumed great importance being addressed to optimize:

- a) the historical and cultural value of the urban and rural environments;
- b) the images heritage with the relevant concepts of visibility and recognizability of the environment, as well as the value of identity of the places of the new cultural districts.

The methodology consists of the following phases:

- (1) Analysis and Diagnosis of the territory, description of the architectonic heritage;
- (2) Survey and Representation of the architectures;
- (3) Restoration and Conservation of the typical environments of Cultural Landscape;
- (4) Creation of a bilingual baseline database *DASSACH (Data Acquiring and Sharing System for Archaeology and Cultural Heritage - University of Naples Federico II)* on related architectures with both images and detailed descriptive information;
- (5) Creation of a knowledge base by integrating in for knowledge sharing and universal access using the cutting-edge technological system developed - VRML.

The general objective of the research was carried out through the structuring into *Work Packages (WP)* each of which is characterized by a specific objective and includes specific project actions (SWOT analysis). WP0-Check Plan is for general control of project results and is to monitor the entire project. (Fig.3)

Thereby, three levels were identified of investigation applied to the territory and the architectonics manufactures:

- First level (L1) - Work Package (WP) of the Visual Communication;
- Second level (L2) - Work Package (WP) of the Territorial Districts (Key Connection);
- Third Level (L3) - Work Package (WP) of the interchange between Environment and Society;
- Final Report - Cultural Landscape.

5. Potential for use in public policies (follow-up of the research)

Therefore may I point out that the proposal project acts in the direction of:

- setting up a *spin-off* to favour and develop the creation of entrepreneurial activities and training of human capital based on a regenerative process of the environmental quality bringing to the realization of a Portal being interface of an Intranet among the Experts and vehicle for the support and technological transfer to all the interest bearer of the territory (Bodies, Institutions, Enterprises, Micro-enterprises, inhabitants, tourists).
- safeguarding and valorising the cultural Heritage, both material and immaterial of the examined territory, in the framework of the *Convention on the safeguard of UNESCO World Heritage*, aiming at identifying cultural and natural assets having exceptional universal value to safeguard and preserve them for the future generations by suitable measures (*Atlas of landscapes*)
- favouring the *European Convention on the Landscape* through "studies for the public sensitization, increase of the environmental quality and realization of positive interventions on natural, rural, urban and peri-urban spaces worthy of safeguard for their natural characteristics or for the human intervention. In fact, the landscape contributes to the elaboration of the local cultures and represents a fundamental component of the cultural and natural heritage of Europe, thus contributing to the welfare and satisfaction of the human beings and to the strengthening of the European identity".
- identifying and localizing a landscape of great historical, cultural and archaeological value of the Italian national territory which may be part of the *Atlas of the landscapes* (European Convention of the Landscape)



KUTLU, Ülkü Zümray
ISTANBUL BILGI UNIVERSITY
P.h.D Political Science (Turkish Politics & Political Theory)
Istanbul, Turkey
zumraykutlu@gmail.com

Qualitative Approaches to Cultural Policy Development and Cultural Policy Research: THE CASE OF TURKEY

Although an overly used term, participation has not yet been defined, and a model for participative decision making and governance has not been established in Turkey (neither necessarily elsewhere in the world). Currently, there is no defined “perspective” which exists with respect to participation to local decision making processes from NGOs in Turkey and there is a prevailing lack of in-depth knowledge and understanding on how participatory processes can work. In this context, defining what we understand from participation and who is going to participate become crucial questions along with the format of this participation.

The author of this proposal has a long involvement of participatory local cultural policy making in a number of cities around Turkey and had the chance to work both with the municipalities and the civil society in the field after the comprehensive changes in the municipal laws.¹ The practical experience that stems from the field work shows that what the local governments understand from the participation mainly refers to consultation after the preparation of the local policies. Municipalities, who state that they prepared their policies with a participatory approach mainly get comments after the preparation of their policies with using the survey methods. Hence, there are no other participatory methods such as meetings, discussions, focus groups and in-depth interviews applied for the planning process for a better understanding of the priorities and needs of the locals.

Thus, rather than negotiation and deliberation in the process of preparation with using qualitative methods of research that may open way for a deliberative understanding, local governments just inform a small number of population (sample) about what they had prepared as policies and plans for their localities. At the end, the term participation refers to small cosmetic changes in the policy development in general.

The other point that requires attention is the the lack of well organized civil society who particularly interested in taking part in decision making processes. For the cases of existence of civil initiatives that are sufficiently active to influence decision making processes (which is rare), the participation is usually limited with the “usual suspects” in the city, which means participants and commenters in the policy making processes are usually the same people who are active in any event organized in the cities. Thus, there come the problems of sustainability and limited citizen engagement to policy making processes in general. Qualitative approach can also be used as an important means for increasing the citizen engagement in policy making processes as it provides an opportunity for communication and/or creates a platform for possible discussions, debates and negotiation.

Considering these, the presentation will try to explore the possible ways that qualitative approach and research can contribute to the participatory cultural policy development and transformation practices. The presentation will mainly argue that by using the qualitative approach and research it is possible to contribute to deliberative and participatory cultural policy development.

The sociological field work that is being processed in the three Anatolian cities, Canakkale, Kars and

¹ The comprehensive changes in the municipal law in 2005 made the preparation of strategic plans necessary for the municipalities with the population 50.000 or more. Thus, the Article 41 of the Municipality Law (Law no: 5393) clearly assigns the municipalities to prepare a development plan and program, as well as a strategic plan in compliance with the regional plan (if any).

Antakya, will be presented with focusing on the advantages and disadvantages of the qualitative approach followed while forming participatory policies in the mentioned localities.² Field work that will be presented in the Forum comprises indepth interviews with different actors including civil initiatives, NGOs, institutions, local authorities, on their on the ground experience and perceptions of the participatory cultural policy development at their locality.



LISACK, Gaëlle

Freie Universität Berlin / Université Paris Sorbonne
postgraduate
Vanves, France
gaelle@lisack.eu

Advantages and difficulties of a double comparative approach for the empiric study of the Czech, Hungarian, Polish and Slovak cultural institutes in Berlin and Paris

The cultural institutes of a state in a foreign country organise events where at least two cultures meet: the culture of the country presenting itself and the culture of the host-country. In this way, these events constitute a favourable space for intercultural dialogue. Among the ten states, which joined the European Union in 2004, four, the Czech Republic, Hungary, Poland and Slovakia, have a cultural institute both in Paris and in Berlin. My thesis' purpose is to analyse in what extent the priority of the policy of these eight cultural institutes consists in presenting there own country or encouraging the intercultural dialogue with French or German audiences. To analyse this question I do an upshot of the work of these eight cross-cultural institutions between 2000 and 2008 in a comparative approach. This upshot will also make it possible to give some bases for the reflection about their future orientation³.

² The cities of Kars, Çanakkale and Antakya have been selected as target areas in the framework of a pilot initiative of the European Cultural Foundation, Anadolu Kültür and İstanbul Bilgi University have been realising there since 2006. These three cities were chosen due to previous and ongoing collaborations between the local actors and Anadolu Kültür on first steps towards strategic cultural policy building as well as local demand for participative cultural development and cultural management.

³ The interest of the directors of the cultural institutes for this study and particularly for the survey among the audience attests the lacunas in this domain.

Among other things the analysis bases on an empiric study of the Czech, Hungarian, Polish and Slovak cultural institutes in Paris and Berlin. The research concentrates on three essential elements of events organised by these institutions: their content, their form and their perception by the audience. The analysis of the first two elements is based on the study of the institutions' programs and of interviews with the directors. To analyse the perception by the public I made an observation of the events as well as a survey among the public of the eight institutes.

Apart from some criteria like the age and the nationality of spectators or the number of events, it is not possible to quantify the content, the form and the perception of cultural institutes' events. So it is necessary to work with qualitative criteria. In our case the qualitative analysis has a double comparative approach: on the one side, the comparison between cultural institutes of the same state in two different cities and on the other side the comparison between cultural institutes of different states in the same city.

Analysis and comparison of the cultural institutes' programs

For the comparative approach, some homogeneous criteria must be defined for all the studied cultural institutes. In the case of the programs, it is quite difficult to define such criteria. Two specific cultures are involved with a unique binational history in each cultural institute. As the institutes take care of this specific cross-cultural background, each of them defines a proper policy and organises mostly unique events. It is for example irrelevant to compare how the Polish institute in Berlin and the Polish institute in Paris address the question of the enlargement of the European Union without taking care of the differences between the French-Polish and the German-Polish contexts. It is the same problem for comparing institutes of different states in the same city. Furthermore, as events are held in French in Paris and in German in Berlin, some of them (for example discussions or the projection of some films) cannot be organised in both countries. Therefore, we have to find homogeneous criteria to compare events that are specific to each institute.

However, despite these difficulties the comparative approach is essential for the analysis of the institutions' programs. Indeed the comparison between cultural institutes of the same state, in two different cities – Paris and Berlin –, allows analysing in which extent the programs are adapted and specifically defined for the host-city; The consideration of the specificity of the host-city and its audience is an essential element for the success of an intercultural dialogue. The comparative approach also makes it possible to differentiate among the results of the empiric study; for example, it allows identifying whether the results have to be attributed more to the host-city or to the cultural institute. As an example for the interest of this second level of comparison we can mention the cooperation of the cultural institutes in Berlin with local political institutions (*Berliner Senat*, German Ministry of Foreign Affairs). The comparative analysis of the Czech, Hungarian, Polish and Slovak institutes evidences that the causes for the low cooperation are more on the side of the local institutions than of the cultural institutes.

Survey among the cultural institutes' multi-cultural audience

For the survey among the public of the cultural institutes, the comparative approach posed first the question of the questionnaire's translation. Indeed the survey was made with a unique questionnaire in order to compare the results. This questionnaire had to be written in two languages as it was handed out in French in Paris and in German in Berlin⁴. Even if there are very few abstract notions in the questionnaire, some terms doesn't have an exact equivalent in both languages. Furthermore the qualitative feature of the analysis makes the translation particularly delicate; It is not a matter of explaining people which number they have to give but finding some expressions for qualifying the cultural institutes. These expressions must have the same meaning in French and German and for people coming from at least six different cultures (the studied population is principally composed of Czech, Slovak, Hungarian, Polish, German and French people). Therefore the questionnaire had to be translated as exactly as possible but it must also not give more information in one language than in the other for not influencing some people's answers.

Furthermore, as well as for the comparison between the institutes' programs, the singularity of each cultural institute causes difficulties to define criteria for the comparison between the perceptions by spectators.

Nevertheless, despite the difficulties based on the cross-cultural character of the cultural institutes' events and the qualitative character of the criteria, the comparative approach has also great advantages for the analysis of the audiences' perception. Indeed, the comparison between the reactions of different audiences allows expanding the conclusions. It is of course not possible to compare the spectators' reaction to two absolutely identical events in two different institutes, as different institutes don't organise

⁴ Only a tiny part of the audience of the cultural institutes doesn't speak the language of the guest-country.

identical events. But it is possible to identify comparable events in different institutes and to study in which extent we can find similar causal links between the program and the perception by the public in all the institutes. In addition, the comparative analysis of the survey's results allows minimizing the errors of interpretation due to bias in the survey.

Conclusion

The comparative approach allows greater precision in the interpretation of the empiric study's results. But because of the cross-cultural and qualitative character of the cultural institutes' study, the comparative approach necessitates to take many precautions in the definition of the criteria for the comparison and in the elaboration of the instruments for the analysis. The cross-cultural comparison implicates among other things to replace permanently each of the subject of study in its context. In the case of the cultural institutes the context is itself cross-cultural.



OHAD, Lilach

New York University Graduate Student

New York, United States

Lilachush@hotmail.com



The Museum Next to ... ()

MuNeto: The Museum Next to ... ()

An Alternative Research of public interaction with the Cultural Institution

The international reproduction of cultural institutions, specifically art museums, calls for new research approaches within the public sphere. MuNeto: The Museum Next to ... () can serve as an alternative tool in this field of institutional research. Created during a New York University graduate class with professor and artist Karen Finley, MuNeto attempts to devise a direct portal to global research of public interaction with cultural institutions. As a performative research tool, it challenges us to rethink our role as cultural citizens, redefine our commitment to the public as artists, curators and art administrators. The focus of the MuNeto research tool is the cultural institute – the central entity that aims to maintain

continuous interaction with the public by connecting art to its audience. It examines the value of this relationship and how the public benefits from it nationally and internationally.

The art world is a complex network of institutions and organizations of different sizes. Whether privately funded by individuals and corporations, or publicly owned, these entities remain within the public domain and are exposed to its scrutiny. MuNeto examines the implications of those circumstances, while contemplating the contemporary institutionalized and commercialized structure of the art world. It attempts to shift the focal point back to the art institute as a public space and opens a discussion on the role of art institutions and their relationship to society.

MuNeto draws from a long history of institutional commentary. Given its performative design, it draws directly from the past actions of artists. The original MuNeto was created as part of a research project in New York City, where actions of groups like The Artists Worker Coalition are central in understanding the relationship between cultural institutions and the public sphere. AWC targeted pivotal issues in their interactions with art institutions. Members wanted to make art available to working and low-income individuals by having free admission museum days and adding evening museum hours. They succeeded in forcing a temporary "free day" at the MOMA. The following generation in the 1980s included PAD/D, Group Material and the Guerilla Girls, which exposed the political and economic agenda of museum. It also includes the more recent Dan Levinson FreeMOMA website and Filip Noterdaeme and his MOMA suitcase. MuNeto correlates to these artistic performances in crafting a new research tool that can be used in the public sphere, both as knowledge bearer and gatherer.

MuNeto takes a physical formation once it is associated with a specific cultural institution. Following site-specific research, a tent-shaped nomadic exhibition space is placed near the cultural institution under scrutiny. The new demi-institute will be announced by a series of postcards distributed near the permanent institution. This printed material will reflect on the historical modes of information transmission, its political use in protests and the manipulation of contemporary mass culture tools. Then the tent will be erected. If researching an art museum, MuNeto will display photocopies of works that are in the permanent collection of the neighboring art institution. The public will be encouraged to step it the tent and walk around. They may look at the photocopies and change the curatorial scheme. They will be asked to answer a set of questions connected to the relationship with the neighboring permanent cultural institution. This will allow the project to infiltrate the public sphere without institutional mediators. Data collected through MuNeto will be documented and stored on the suggested website for future reference.

The entire process described will be available on the web in order to encourage global research collaboration. MuNeto will be transformed into a package that anyone can download freely. It will be available for distribution and exchange between different communities that can create an interactive net of users. They will be asked to perform the MuNeto in front of their chosen art institutes. The MuNeto package will include the MuNeto statement, templates of the postcards and the signs, files of photocopied art from museums that were "MuNetoed" and tent instructions. It will also provide a set of questions for users and the public. Previous MuNeto actions that were recorded will be available for viewing. MuNeto users will be encouraged to upload the data they have collected through research of the institution and the questioners and videos taken while performing the MuNeto research.

By redefining the performative state of cultural research, MuNeto will be able to provide new data. Its versatile form allows for cross-cultural dialogue that is essential in the research of contemporary cultural spheres.



OLEKSIV, Oksana
Development Centre “Democracy through Culture”
Information manager
Kyiv, Ukraine
oxsanao@ukr.net
demcult@voliacable.com

The creative communities in Ukraine. Characteristics, problems, cross-cultural issue.

As a result of the social process that takes place recently in the small cities of Ukraine their activities is on the decrease making their citizens to feel the lack of future. In such a situation the young people not having the prospects for their further development just leave the cities where they live. But simultaneously the fact whether the creative communities are tedious or interesting, vital or in decline, satisfied or disappointed depends on how the certain city relates to the cultural issues.

The culture being an uniting platform that is open for different groups of interests (cross-cultural) can be an engine for economic development and territories’ renaissance. The time of creative era, creative people and creative communities able to promote an active, multifarious and interesting cultural life and to make their cities more inviting has already come.

The cities where creativity is an integral part of the cities’ development programs play first violin. But to realize these possibilities one of the first tasks for the Ukrainian society should be a change of traditional comprehension of culture. This role should be assumed by the very creative communities. The conceptions “creative cities” and “creative communities” were generalized and elaborated in many documents and researches throughout the 1990-th. In Ukraine these conceptions have been introduced behind time, but it has its own special features. Thus in 2005 along with “creative communities” the

Development Center "Democracy through culture" began using the conception "cultural transformers" as a basic mechanism of implementation of the project of the Ukrainian communities development "Model 21" (www.model21.org.ua). The necessity in this new view of creativity is followed by many countries, especially of the post-Soviet space.

For Ukraine it is closer the situation that takes place in the South-East Europe and the neighbors regions when the conditions at the national and local level have generally the similar features and problems of development. In Ukraine the culture is financed in accordance with a leftover principle depending on the local authorities and the activities of local communities. The initiative of the communities plays here a large part. In spite of political instability the public of Ukraine and the citizens of local cities are ready to work in establishing of their communities. Maybe unconsciously but they develop the cultural economy.

So what is the creative community? This is not a precise conception and it allows adding the new features in any single case. In the whole this is:

- the vital, dynamic, cross-cultural communities that look forward and solve the problems inventively, inspiring the citizens and accelerating development of the cities.
- the place where you feel yourself as being at home; where you get inspiration and give rise; where people of different ages and social position collaborate; where one can develop one's inborn abilities tranquilly interacting each one.
- the communities where the local citizens are recognized as the creators of their own cultural lives having the settled convictions that every one should create his life by oneself.
- the communities with their own missions based on the search of self-identification and further cultural policy-making of community's as the common project where everybody being a partner and a participant all in one expands solidarity.
- the community is open for the most creative people who live in it.

Expending efforts aimed at keeping up traditions and presenting them in the modern way, the creative communities:

- make the town inviting for the tourists and instill in the local citizens pride in their country.
- search their self-fulfillment through the new common ideas, their realization and further development;
- support creative processes that have positive impact on mutual understanding between cultures, social involvement and intersectoral partnerships.

The specific features of the modern creative community are the following:

- ongoing search; development; ability of self-fulfillment for an every member of the community; an innovation approach to the projects' realization not only cultural but other spheres of life; investment opportunity; cultural environment; flexible policy; support of youth culture; the required level of education and etc.

Provisions required for active development of the modern creative community are the following:

- existence of the local public organizations that could understand a practical connection of culture with economy and public society, being able to put it into effect at the local level and realizing different cultural and intersectoral projects;
- collaboration with the local authorities and business, intersectoral partnership (education, transport, municipal services and etc.)

The obstacles for development of the modern creative community are the following:

- being desponded over a protracted transition period the people have no time and patience;
- economic decline, emigration, too hierarchic structures;
- outflows of the educated youth; absence of the programs for cultural education at the local level and also absence of positive experience gained from other communities;
- inability to renovate regularly the course of creativeness;
- an inappropriate level of mutual confession of different identities and forms of expressions that prevents the community to come into line.

The basic tasks of creative communities are as follows:

- to offer opportunities for the members of community to take part in cultural life and to develop their creative abilities in different aspects of a daily life;
- to develop international and regional cultural partnership between the similar communities;

- to work for making their activities open and looking forward the future aimed at acquirement of the best practices of the European cities.

The creative communities' development requires a massive and permanent support of the state. The authorities should be in a close dialogue with all local parties being able to make their contribution into the creative development. The support of the basic core groups from the local cultural sector by the budget and other sources is a necessary requirement for development of the community's creative potential. A new approach to creativity requires also establishment of appropriate channels of information and also development of explanation and support strategy.

Some ways of solving of the problems in the creative communities are as follows:

- Involve stakeholders from the different sectors;
- Depart from resources and potentials, dont forget about the problems;
- Keep the momentum, structure the process;
- Identify, train and promote new experts and multipliers;

Such creative communities have the future. And Ukraine is already on this way of development. It is not known how long it will go on, but certainly it will open the new approaches and maybe work out its own creative particularities useful for other East-European communities.



PIERANTONI, Laura
Fondazione Giovanni Agnelli
scholarship holder
Vicenza, Italy
laura_pierantoni@hotmail.com

Title: Establishing new contemporary art museums in Central and Eastern Europe: actors and stakeholders*

There have been numerous new art museums established in Central Eastern Europe (CEE) during the past decade, and several new museums are in the process of being built. The proposed presentation forms a part of a broader research in which we study the new museums, questioning the ways in which the museums contribute to and re-enact the social, economic and political development of the region.

In the proposed presentation we take different perspectives on the functioning of art museums – international, regional and local –, give an overview of the existing contemporary art museums in CEE, and provide insights to their complex stories of their establishment. We will also reflect on the complexes met in the course of pursuing the study and collecting research material.

The aim of our research is to study the functioning of new museum institutions in the framework of the two-ways strategy: building local identity and social cohesion through the creation of historical narratives, and the drive for establishing the region on the international map of trans-regional relationships, EU integration. The establishment of new museums buildings also brings along several

effects on the surrounding physical environment, involving infrastructure and community. Through breaking down of trends, difficulties met in the processes and successful experiences in establishing new contemporary art museums in Central and Eastern Europe comparatively, we aim to understand which practices of current cultural policies, funding schemes and investments can be seen to give positive outcomes.

The context for our study are the economic, social and political empowerment of the museum institutions in the CEE societies. We have chosen three public art museums as our case studies for the research: Estonian modern and contemporary art museum (Kumu), Hungarian contemporary art museum (Ludwig Museum) and the upcoming Croatian contemporary art museum (MSU) based in Zagreb. The three case studies chosen are all national contemporary art museums established in the past three years with a brand new building based in the city capital of a post-socialist country representative of three geographical areas, at north Estonia, the central Hungary and finally Croatia in the southern region. The three case studies are integrated with a general mapping of new museum institutions in other post-socialist countries of Central and Eastern Europe. The research methodology used for this study is interdisciplinary, including qualitative as well as quantitative methods of analysis. The data to compare the three case studies has been collected mainly through interviews with key actors of the process of establishment of new museums while other first hand information has been gathered thanks to visits on the site.

Various international actors and stakeholders in the CEE museums have influenced and shaped the processes related to construction and development (program design, practices of collecting, international cooperation) of the new museums. We provide the results of our analysis on the processes of decision making, investigating the impacts of external as well as local internal factors that contribute to the constructions of new museums. We will also offer an overview of the impact of the new significant gatekeepers in the course of the museums program design.

We believe that the outcomes of the proposed presentation can bring new knowledge and issues of further discussion to the seminar, and furthermore, contribute to the development of the cultural policy studies dealing with the CEE region.

* written with Margaret Tali



PIPPEL, Nadine
Justus Liebig University Giessen
Assistant
Giessen, Germany
nadine.pippel@gcsc.uni-giessen.de

Cultural Policy in today's France: Between cultural exception and cultural diversity

My thesis which I am going to elaborate during the ENCATC YCPR Forum is that, in contemporary French cultural policy, we can state an oscillation between the so-called cultural exception on the one hand which is established as a notion in the 1990s and the concept of cultural diversity on the other hand that is announced and implemented as a legal instrument by UNESCO. It seems to rely, still today, on a historical dimension which affects today's debates, decisions, and projects in cultural policy.

Since long time ago, culture and politics have been inextricably interwoven in France. Culture has served as the predominant basis of French cultural identity and has therefore been institutionalised, since 1959, in the Ministry of Culture and Communication. On the basis of that priority attributed to culture within French society, France has always insisted on its so-called cultural exception apparently endangered by US-American influences.

This particular notion of cultural exception dates back to the French Revolution. At that time, culture was embodied as a universal value in the Declaration of Human Rights. This universal principle was pursued in colonial times, when the French tried to adapt the colonised people to their own cultural traditions. Even after decolonisation in the 20th century, France sought to keep up its cultural influence by creating

the International Organisation of francophone countries in 1970. Towards the end of the twentieth century, national and international developments asked for a redefinition of French cultural identity. Multiplying effects and phenomena have emerged and have had a strong impact. There have been international developments like globalization, or the ongoing growth of the European Union, there have also been national developments like decentralization, debates on immigration, or the Algerian war, riots in the *banlieues* (the outskirts of French cities), or the creation of the Ministry of Immigration, Integration, National Identity and Co-Development in 2007.

Given all these developments on a national and an international level, France has to react somehow on these developments, has to adapt its cultural policy to new circumstances within the country and abroad. With a look at the official discourse, one might get the impression that a large step towards recognition and acceptance of manifold cultural expressions, of plurality in the field of culture has already been taken: On the occasion of the GATT negotiations, France was the pioneer in fiercely defending its cultural goods. Towards the end of the twentieth century, though, France sought to replace the term of cultural exception by a less controversial one. That is why it adopted, in 1999, the term of cultural diversity and has, since then, fiercely defended it. In the universal agreement by UNESCO on this concept and the ongoing negotiations, for example, France took a pioneer role in strongly favouring cultural diversity against first and foremost US-American influences. Against this backdrop, one predominant question remains: Does the French state really apply this new principle to its cultural policy? Is there really a shift within the attitudes which would suggest an opening of the traditional concept of cultural identity?

In order to give answers to this question and support my main thesis, I am focusing, in my PhD project, on three case studies. One of them is *the Cité nationale de l'histoire de l'immigration* (CNHI), an immigration museum at the edge of Paris. It comprises temporary and permanent exhibitions, it offers conferences, plenary discussions and cultural activities as well as a room inviting the visitors to tell about their own experiences concerning immigration and record them on a tape. The museum aims therefore at documenting the history of immigration to France and showing the diversity of immigration cultures. It targets at French people, not at immigrants primarily.

Its objective is to illustrate in which way the French identity has always been influenced by immigrants coming into the country.

My thesis on the CNHI is that it inserts itself into a postcolonial context. Postcolonial means here revealing a historical background which has still a strong impact on today's cultural policy. As the CNHI displays objects that differ very much from what is traditionally subsumed in the expression „French culture“ in terms of cultural exception, it is interesting to analyse what the discourses on the museum are like. Looking at what the CNHI neglects and who determines, what is shown and what is not, makes it an interesting and controversial issue.

With the help of my three case studies and on the basis of a discourse analysis, I am going to examine on what kinds of concepts this cultural institution (and the other two examined in my further case studies) rely and what their relation to identity concepts as encouraged by French cultural policy is like. By this, I want to give an answer to the question how the French state deals and copes with cultural alterity/diversity as embodied in these institutions. If and how cultural diversity is really applied to cultural policy remains debatable.

My presentation on the occasion of the YCPR Forum shall present the oscillation between cultural exception and cultural diversity mentioned above against the backdrop of a historical development. Some short examples on the CNHI will serve the illustration.

**PONZINI, Davide**

Politecnico di Milano

Postdoctoral Fellow

Milano

Italy

davide.ponzini@polimi.it**The Use of Case Study Method to Compare
Cultural Policy Processes, Tools and Their Contexts**

This paper is based on the extensive qualitative research I conducted in Europe and in the U.S.A., analysing and interpreting cultural policies through the case study method and its transnational comparison. The case study method is useful in analyzing public policies because, using both quantitative data and qualitative sources, primary and secondary sources, it concentrates on how policies have been designed and implemented and, at the same time, on explicating several aspects pertaining the (economic, social, political, cultural) context in which the policies actually take place (Yin, 1984 and 1993). In this sense, the case study method can be effectively employed in transnational comparison of policies. In my research experience I adopted this methods in studying and comparing cultural policy processes and policy tools, with specific regard to the national, regional and urban contexts.

In my PhD thesis (published in Ponzini, 2008a) I studied the process of privatization of cultural heritage and the arts undergoing in Italy, also adopting methods developed in a research period at Yale University (Center for Cultural Sociology) as: pragmatic performance analysis, cultural capital analysis and symbolic policy analysis. In this work, I integrated the interpretation of the national process (1996-2005) with four local case studies (the Museum of ancient ships in Pisa, the Egyptian Museum in Turin, the Uffizi Gallery in Florence, and the Scala Theater in Milan) to be compared in order to explain how privatization takes place in specific contexts and to outline recommendations both at national and local levels.

In 2006, during a research period at Johns Hopkins University (Institute for Policy Studies), I studied the use of cultural heritage and the arts in urban regeneration processes. Particularly I studied the cases of the Boston Center for the Arts (Ponzini, 2008b), the Presidio Trust in San Francisco (Ponzini, 2008c) and the Mount Vernon Cultural District in Baltimore (Ponzini, forthcoming). In this way, I extensively used the case study method to inquire the intertwining of cultural policies with urban processes of transformation and regeneration of public spaces and the built environment. This research experience was an interesting exercise of exploring similar cultural policies in different local contexts.

After adopting this method of comparison in contextualizing cultural policies processes, I recently started to experiment it with policy tools (Salamon, 2002), analyzing policies for historic preservation of former industrial sites in Europe and the US and comparing them (Legner and Ponzini, forthcoming). To some extent, this method showed several limits in the generalization of the main results of the comparison. The collaboration with the Swedish colleague co-authoring the paper (Mattias Legner) required to reframe our nationally-embedded analytical frameworks in order to come up with meaningful conclusions. Furthermore, the policy recommendations deriving from the research requested further methodological fine-tuning to address the research questions.

Currently I am conducting the research project: "Artsyecture. If contemporary architecture is art, then cities are collectors, linking global competition and local common goods" (awarded the Agnelli Foundation international research grant in memory of Giovanni Agnelli). In this project I am going to explore how contemporary cities compete in developing aesthetically striking buildings and cityscapes, actually giving birth to architectural collections, in which the artistic quality and the media visibility of the pieces of architecture are not for art's sake, but can be considered as immaterial competitive factors. My working hypothesis is that global cities' choices and their rationalities can be explained by empirically observing the decision making processes and by analyzing the (positive or negative) urban effects of such architectural collecting. In order to evaluate this strategy, the research project will develop case studies on the economic and political rationality of three global city-collectors case studies: Abu Dhabi, Paris and New York City. The development and comparison of the cases will also require a significant study of the socioeconomic and cultural context of each city, where I will develop the fieldwork. In fact, I will be Visiting Scholar at the Graduate School of Architecture, Planning, and Preservation at Columbia University.

Drawing on these research experiences, my contribution to the Young Cultural Policy Researchers Forum will focus these questions and critics to the case study method and its contextualization in cross-cultural policy research.

References

Legner M., Ponzini D. (forthcoming), "Historic Preservation and Urban Regeneration. The Interplay of Policy Tools in Sweden, Italy and the U.S." submitted to *International Journal of Urban and Regional Research*

Ponzini D. (2008a), *Il territorio dei beni culturali Interpretazioni strategiche del processo di privatizzazione dei beni e delle attività culturali in Italia*, Carocci, Rome

Ponzini D., (2008b) "Luoghi culturali nelle trasformazioni urbane: Dispositivi pubblico-privati di programmazione", forthcoming in *Archivio di Studi Urbani e Regionali*, Vol. 91;

Ponzini D., (2008c) "La valorizzazione degli immobili statali come opportunità di sviluppo territoriale" forthcoming in *Urbanistica*, Vol. 136

Ponzini D., (forthcoming a) "Urban Implications of Cultural Policy Networks. The Case of the Mount Vernon Cultural District in Baltimore", accepted with major revisions to *Environment and Planning C*

Salamon L. (2002) ed, *The Tools of Government: A Guide to the New Governance*. Oxford University Press, New York.

Yin R. K. (1984), *Case Study Research. Design and Methods*, Sage, Newbury Park.

Yin R. K. (1993), *Application of Case Study Research*, Sage, Newbury Park.



PORUBSKÁ, Slávka Promotionsstudiengang "Literaturwissenschaft",
LMU München
Ph.D.-Student
München, Germany
Slavomira.Porubska@campus.lmu.de

**Between Supply and Demand: Subsidy Models of Literary Translation in Germany
An Appraisal of the Place of Literary Translation within Cultural and Subsidy Policy**

Key words: literary translation in Germany – cultural and subsidy policy - public and private subsidy programs – case studies - prizes, awards and fellowships for literary translators

Research Questions and Goals

The goal of this research project, which is being conducted within the graduate program for Literary Studies, in the department of Book Studies, at the Ludwig Maximilians University in Munich, is a systematic examination of subsidies devoted to literary translation (in light of literary sociological theories). Conclusions about correspondence, possibilities, and potential disagreements related to the subsidization and organization of literary translations are to be drawn from quantitative and qualitative evaluations of subsidy programs and subsidization demand. By comparing the roles of subsidizers and subsidy recipients, the study should ideally offer options for optimizing current subsidy practices. In addition to providing an understanding of the processes involved in literary transfer through translation and a thorough analysis of the requirements for (cultural) subsidy work in Germany, the study is also meant to reveal the degree of playing room, possibilities, and limitations for future subsidy programs in Germany that are well-tailored to target groups. The central questions of this examination can be summarized as follows:

Which (public and private) actors engage themselves in the subsidization of translation? What are their interests and expectations? Do different subsidy practices all trace back to the same goals?

Which subsidy strategies are used? Which models for subsidizing? What are the main points subsidizers

look for?

Which selection and evaluation criteria are used? What determines a subsidizer's mode of evaluation?

What are the typical responsibilities of subsidizers?

Literary Translation in the Context of Cultural and Subsidy Policy

The reasons for choosing Germany as a country of reference for this study are numerous. Germany has traditionally been a country of translation and, through federalism, it has a decentralized subsidy system, whose subjects/actors are positioned (vertically) on different levels of country, state, county, municipality, and parish and have, respectively, different ranges of focus. What is more, since the 90s, increased involvement of private subsidizers (particularly individual subsidizers such as companies and charities with different legal structures) on the horizontal axis has made private funding worthy of note. Private subsidizers contribute within the third sector of art and cultural subsidies and are independent of government and the market (through unincorporated associations, collectives, concerns, among other types of organizations). Germany has also taken on a pioneering role in initiating and developing new forms of translation subsidization that have not just allowed for exchange between individual national literatures but have also made an impact throughout Europe.

As diverse and colorful the landscape of Germany's subsidization seems from the outside, more attention must be paid to the importance of literary translation within domestic (cultural) political discourse. In 2008, the Enquete Commission published a summarizing statement in an article entitled "Culture in Germany" in which public subsidies for translations are found to be implemented later and provide less financial support than subsidies for other arts. The Enquete Commission recommends that the German Translator's Fund receive the same financial support that other funds receive.

Problem Outline

Of all the elements involved in translation policy, scholarly interest is a factor that affects the selection and production of translated literature, especially for publishers and literary agents. Research on subsidizing measures and practices remains limited, even though subsidizing entities play a definite role in and can be seen as some of the most significant external determinants of the literary infrastructure. With these points in mind, this project aims to find out how the future landscape of subsidization mirrors the structure of the literary field, what forms of habitus (social or cultural dispositions) subsidizing subjects/actors carry with them, and how these parameters play out within formulated subsidy criteria in the subsidization of literary translation. According to the central working thesis, subsidizers develop aesthetic and economic ways of defining standards in order to legitimize plans for translation and award them with translating prizes or scholarships.

The overall system of subsidization of literary translation can be seen as a mixture of public and private recourses and combinations of the two. In contrast to public subsidizers, who are independent from "market, trends, and salability" and, as counterweights to the market, have playing room for literary development, the growing number of private subsidizers, such as publishers and other media branches, has personal business interests in literary translation. In a time of the advancing economization of the literary market (and therewith also the market for literary translation), one could, at first glance, consider the subsidization of literary translation less important than economically related factors. Frauke Meyer-Gossau refers to a statistically proven decrease in public involvement in literary publications to make the point that public subsidizers "no longer have concrete expectations and no longer offer any substantive or formal subsidies" that balance out what they provide for the subsidization of art and culture, which only supports the notion that subsidization of the literary market is looked upon with less importance than other subsidy recipients.

Methods of Data Collection and Evaluation

The observation and evaluation of materials related to individual levels of subsidization (subsidy guidelines, documents containing announcements and laudations, yearly reports, project and media documentation) comprise the basis for an empirical examination of the function and relevance of translation subsidization. A significant amount of the data was collected from standardized written/email questionnaires and open interviews with representatives from subsidy institutions. The evaluation of quantitative answers (relating to range and allocation of subsidization) will result in a qualitative appraisal that will feature selected subsidy practices and models. The study proceeds by concentrating

on the main modes of translation subsidization: scholarships (work, living, travel, and other subsidies), opportunities for the further education of translators as a means of subsidizing the production or process of translation, and translating prizes, which are generally tied to products. The analysis of existing subsidy offerings should ultimately be mirrored by subsidy demand. Written data will also be collected from literary translators to gauge their current demand for subsidization of their own translation projects.

Examination Structure and Research Design

This research project has diachronic and synchronic dimensions. On one hand, the examination will summarize the historical development of translation subsidization in the context of the (general) subsidization of art and culture as well as literature. This summary should be considered in light of the current discourse among translation scholars, who are involved in a “social turn” following their (prior) high point with the concept of a “cultural-scholarly turn in literary translation.” On the other hand, conclusions about current receptiveness in Germany’s literary market will be formulated, as this project is to simultaneously examine cases of subsidization policy put into practice. The differences in subsidization practices between public and private sectors and between individual subjects in this sphere will be systematized. The examination will therewith assume a comparative method of research. The study will also be expanded by the inclusion of results from the “Literature Across Frontiers” Institute’s comparative study, „Making literature travel – Support for the international literary exchange and translation in Europe,“ in which the translation subsidy policies of several European countries were evaluated.



RANAIVOSON, Heritiana Renaud
 Université Paris 1 Panthéon-Sorbonne
 Ater
 Paris, France
Heritiana.Ranaivoson@malix.univ-paris1.fr

How to promote Cultural Diversity?

An analysis of cultural diversity in the recording industry and its implications on cultural policies

After the adoption of the Unesco Convention on Cultural Diversity in October 2005, the issue of what may favour cultural diversity has become even more crucial. However, the analysis so far has had 2 flaws. First of all, there have been few quantitative and most of all econometric studies. Moreover such studies have never gone beyond the influence of market structure.

This paper aims at filling both gaps of the analysis. (i) First I propose a multidisciplinary overview of the literature devoted to the determiners of diversity of production in cultural and media industries. (ii)

Then I apply an econometric analysis of these determiners in the case of the recording industry. To conduct this analysis, I use a database on 69 countries built from data provided by the Industrial Federation of the Phonographic Industry and its national branches. My main results concern the influence of not only the market structure but also economic and demographic factors. The almost unanimous approval of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (20 October 2005) and its adoption by currently more than seventy countries shows how well established the concept of cultural diversity is now at the international level.

Moreover it stands as a very consensual notion, as shows its almost always positive use in political or academic discourses (Fridman and Ollivier, 2004). However in spite (or maybe because) of this consensus, cultural diversity remains difficult to define. For example in the text of the Convention cultural diversity “refers to the manifold ways in which the cultures of groups and societies find expression” (Art.4). More generally, a more precise definition of cultural diversity is needed. As in the case of biodiversity this is clearly “more than matters for semantic wrangling” (McIntosh, 1967, p.392). Definitions of biodiversity have enabled researchers to discuss this concept in a way that is neither

ambiguous nor arbitrary (Sugihara, 1982); they have allowed balancing goals in terms of diversity with the cost of promoting it (Weitzman, 1992; Solow et al., 1993). The primary goal of this paper is to provide a definition and thus an assessment of cultural diversity.

The measurement should stand as a prerequisite for any policy in favour of cultural diversity as well as to assess its results. The measurement should also help to understand what influences cultural diversity and to what extent. This is a particularly important issue at a time when globalization is accused of leading to homogenization. The aim of the paper is thus to understand what are the determinants of cultural diversity, through an econometric analysis of international data on the recording industry.

Diversity of production is a long-established research issue as shows our review of literature. On the one hand, there are general models of monopolistic competition since Hotelling (1929) and Chamberlin (1933). They provide interesting insights on the influence of market structure on diversity. However, they rely on complex and hardly comparable definitions of diversity, which could explain why there have been rarely empirically applied. On the other hand, there are many economic and sociological papers on diversity of production in cultural and media industries. Until recently, they have however neglected to precisely define diversity and/or to address the issue of the determinants of diversity. Therefore, in this research, I insist on the definition of cultural diversity and on an econometric assessment, based on international data, of its determinants in the recording industry.

I conclude on the relevance and importance of such an analysis when it deals with cultural policy. Actually, the Unesco Convention aims at providing a frame for cultural policies. However, to conduct such policies means to be able to assess their results. Moreover our analysis shows that the promotion of cultural diversity relies on numerous trade-offs. First, there is the standard trade-off between efficiency and diversity (Dixit and Stiglitz, 1977): diversity can be costly. Secondly, there can be trade-offs inside diversity: since diversity is a multi-dimensioned phenomenon, there can be contradictions between its various aspects. To promote cultural diversity requires being aware of these trade-offs.

**SALIBEKYAN, Zinaida**

Regional Association for Rural Development

Armenia

zinasoc17@yahoo.com

Learning by living together

Learning by living together

Learning by Living Together is a pilot project financed by European Commission following an innovative proposal coming from two of European Volunteers hosted for 9 months within a European Voluntary Service Project and implemented at national level in 16 different communities in Romania. The project aims to make a research about life in a Romanian community with focus on the intercultural communication between local people and volunteers from different European or/and other countries. Furthermore, the research will touch upon everyday life of other ethnic minorities (Roma, Hungarian). Mainly, the purpose of the research is to understand how volunteers from different cultural backgrounds adapt and integrate in Romanian society. This research also focuses on the European integration process in Romania as a post- communist country. Is it possible to pass to the society the main values of European Union through volunteerism? Highly acknowledged ideas in Europe and in many Central and Eastern countries is the idea of nondiscrimination, no racism, respect of cultural differences, values, behaviors etc. In this case it is important to find out the main stereotypes and expectations that volunteers from different countries had before coming here and in spite of this how they could create intercultural communication with Romanian people and try to avoid all the stereotypes. Concerning the question of existence of nondiscrimination towards cultural and ethnic minorities it is also important to mention the social and cultural interactions between volunteers and other ethnic and cultural minorities like the Hungarian minority and the Roma minority. In highly developed countries of Europe the idea of discrimination can be very offending point and can become the basis of conflict between each other. Here it is important to understand the everyday reality of Romanian people and volunteers from different cultures in order to find out how it can be possible to create cross cultural communication.

Below are mentioned the main objectives of the research:

To research how foreign volunteers living/working in Romania adapt and integrate in Romanian society

-To understand and to show interactions (social and cultural) between volunteers and Romanian people from different social groups

-To understand how the mentality of Romanian people affects and influences the results of work done by foreign volunteers.

-To discover the membership rules in a group of people (what group rules a volunteer needs to meet in order to be accepted)

-To research and analyze the level of European and Romanian Youth participation in the society.

II.) To capture and picture the attitudes, orientations, behaviors and cultural relationships of the Romanian people in situations as such: job working hours, celebration of cultural and traditional events, religious ones, attitudes towards education (at home, at school, motivation continuing studies, the role of education during the period of socialization) and attitudes towards people from different cultures/ethnic groups.

- conduct interviews and focus groups with Romanian citizens in each visited locality

- attend and film various cultural, traditional and religious events

Methodology

In order to implement this research into practical field a qualitative research is done to get deep and content information about all the elements of cross cultural communication. Qualitative research has the advantage to find out all the details which can play a role for creating communication between different cultures. Concerning this research it is decided to do focus groups, depth interviews with volunteers from different countries and also depth interviews with the representatives of local administration, coordinators of the project in order to find out how it is possible to build intercultural communication between Romanian people and volunteers and which kind of cultural conflicts can arise during the communication from Romanian perspective.

Target group:

The target group to whom the project will address is varied and consist of:

- the young European / Other nationality volunteers living and working in Romania, in targeted communities of this project (About 100 volunteers from Western Europe, Eastern Europe, Northern Europe and Caucasus countries)

- the representatives from the NGOs working with volunteers, from the 16 targeted communities (about 20)

- Romanian Citizens/representatives from different areas: priest (Religion), local councilor /mayor (Local Public Administration)

While making the qualitative research, there was a try to compare different cultures in different geographical parts of Europe and to see despite of all differences how the youngsters can collaborate with each other. Cultural diversity gives an opportunity to be more open towards other people, other cultures but at the same time the crossing of different realities can become the basis of conflict. It means when one speaks about European community he always accepts it as a one cultural unity connected with different cultural circles. In all these cultural circles there are different cultural policies that create the construction of European cultural reality. In this research by making observations and showing the everyday life of the youngsters was a try to see if it is possible to compare the realities of different regions with each other and also to observe how they can cooperate with each other and accept the new reality which is quite different for all of them.

**SKOURAS, Fotis**

Greek Open University
Postgraduate Student
Athens
Greece

tifoews@yahoo.gr

The changes to the educational system applied to the muslim minority in Greece.

In 1923, the exchange of population between Greece and Turkey was used as a means to homogenize the population of both countries.

The exchange was based on religious criteria. However, the Muslims of Western Thrace and the Orthodox Greeks of Istanbul and the islands of Gökçeada (Imvros) and Bozcaada (Tenedos) were exempted. As of today, the muslim minority in Greece today numbers to 120.000 to 130.000 members, the majority of which exhibit Turkish national characteristics, while the minority are of Pomac and Roma origin.

The Treaty of Lausanne granted the minorities of both states with religious rights, a system reminiscent of the Ottoman *millet*⁵.

The anachronistic character of the Ottoman *millet* system is that it was used to convert religious divisions into political and legal categories. The Greek state has tried to use *millet*-like institutions to enforce its control on a minority defined in religious and not in national terms. However, this policy has produced the opposite results. This tactic was applied due to Greece's tense relations with Turkey, especially after the beginning of the Cyprus crisis in 1955 and its impact on the Greek- Orthodox minority of Istanbul, which nowadays has been eliminated to a few members, from the 100.000 it

⁵ *Millets* were seen as latent "nationalities", especially during the harsh diplomatic negotiations regarding the fate of the former Ottoman territories by the end of the 19th century

numbered at the beginning of the last century.

Furthermore, the increasing influence of Islam in Turkey country has used the *millet*-like institutions of the aforementioned minority to enhance community bonds among its members, including members existing at the boundary of the dominant Turkish national identity, such as the slavic-speaking Pomaks or the Roma (Gypsies).

Nevertheless, Greek authorities, still entrapped in their ideological premises, continue to deny the national identity of the main group of the minority and to maintain the coordination authority for any legal or political decision related to the Turkish/Muslim minority within the Greek Ministry of Foreign Affairs.

As a result of this situation, the educational system, catering to elementary and middle school student population of the minority until recently had been outdated. The students could not master the necessarily knowledge, not only for speaking the greek language fluently but also for participating and equally having the same opportunities within the national educational system.

The learning programme implemented for the muslim minority between 1997 and 2007 and the policies applied against social, national and religious discrimination and, moreover, the consideration of the feedback from pertinent research during this period, demonstrate the positive impact to the educational level of the minority members.

FORUM Participants

Lastname	Firstname	Institution	Email
Balta-Portoles	Jordi	Interarts Foundation Université De Provence, Laboratoire	jbalta@interarts.net
Beganovic	Meliha	Irsic	melihabeganovic@yahoo.fr
Bouquerel	Fanny	Amuni	info@amuni.org
Brkic	Aleksandar	Faculty Of Dramatic Arts In Belgrade	japundz@gmail.com
Bulica	Florian	learn Albania	fbulica@yahoo.com
Bullen	Claire	Open Forum	claire@open-forum.biz
Cacace	Emmie	Company Finis Africae Lower Silesian College Of Public	emmie4me@hotmail.com sekretariat@asesor.pl,
Chromiec	Elzbieta	Services "Asesor" University Of Naples Federico II -	kultura@asesor.pl
De Masi	Alessandro	Faculty Of Architecture	alessandro.demasi@unina.it
Díaz			
Dominguez	Rosa	Encatc	communications@encatc.org
Dutronc	Auxane	Célestins, Théâtre De Lyon	auxane.dutronc@celestins-lyon.org
Gimello	Frederic	University Of Metz - L'odyssée, Scène Conventionnée De	gimello@univ-metz.fr
Gurreri	Christine	Périgueux	christine.gurreri@odyssee.perigueux.fr
Haïun	Lionel	Association Talacatak	talacatak@yahoo.fr
Haugen	Luciana	Ideal Intercultural Dialogue	luciana@mbox301.tele2.se
Ince	Ayca	Istanbul Bilgi University	aycai@bilgi.edu.tr
Kirchner	Chantal	Célestins, Théâtre De Lyon	chantal.kirchner@celestins-lyon.org
Kuiziniene	Ieva	Vilnius Academy Of Fine Arts	ieva.kuiziniene@vda.lt
Kutlu	Ülkü Zümray	Istanbul Bilgi University Freie Universität Berlin / Université	zumraykutlu@gmail.com
Lisack	Gaëlle	Paris Sorbonne	gaelle@lisack.eu
Lowies	Jean-Gilles	Université Libre De Bruxelles	lowies@skynet.be
Mandel	Birgit	Universität Hildesheim	birgit.mandel@gmx.de
Martin	Cécile	Observatoire Des Politiques Culturelles	cecile.martin@observatoire-culture.net
Matsevich	Iryna	Uppsala University	irina.matsevich@mail.ru
Nisbett	Melissa	Sheffield Hallam University, UK	m.nisbett@hotmail.co.uk
Ohad	Lilach	New York University	lilachush@hotmail.com

Oleksiv	Oksana	Development Centre "Democracy Through Culture"	oxsanao@ukr.net, demcult@voliacable.com
Perigois	Samuel	Observatoire Des Politiques Culturelles	samuel.perigois@laposte.net
Pierantoni	Laura	Fondazione Giovanni Agnelli	laura_pierantoni@hotmail.com
Pippel	Nadine	Justus Liebig University Giessen	nadine.pippel@gcsc.uni-giessen.de
Ponzini	Davide	Politecnico Di Milano Promotionsstudiengang	davide.ponzini@polimi.it
Porubská	Slávka	"Literaturwissenschaft", München	slavomira.porubska@campus.lmu.de
Quine	Michael	City University London	michael.quine@city.ac.uk
Ranaivoson	Heritiana	Université Paris 1 Panthéon-Sorbonne	heritiana.ranaivoson@malix.univ-paris1.fr
Rossbach	Renaud	Université Sorbonne Nouvelle	christine.rossbach@gmail.com
Salibekyan	Christine	Regional Association For Rural Development	zinasoc17@yahoo.com
Skouras	Zinaida	Greek Open University	tifoeus@yahoo.gr
Szabó	Fotios	The Budapest Observatory	janos@budobs.org
Teillet	János Zoltán	Institut D'etudes Politiques De Grenoble	philippe.teillet@iep-grenoble.fr
Vaillancourt	Philippe	Centre National Fonction Publique Territoriale	micheline.vaillancourt@cnfpt.fr



ABOUT ENCATC

WHAT IS ENCATC?

Established in Warsaw in 1992, **ENCATC** is the **only** European network gathering together higher educational institutions and training organisations dealing with **cultural management education and training**. As of October 2007, the network counts **125** members in **38** countries across Europe and beyond.

ENCATC is a lively and expanding European platform encouraging serious exchange of knowledge, methodologies, experiences, comparative research programmes and regular assessment of the sector's training needs in the broad field of **cultural** management from a **European point of view** through a wide range of working groups, projects, activities and events.

ENCATC is an international non-profit organisation governed by the Belgian Law, an **NGO** with operation links with **UNESCO**, one of the 4 organisations having the status of "**observer**" to the Steering Committee for Culture of the **Council of Europe**.

*ENCATC believes that education and training of cultural operators is the **key to development, improvement and social transformation**. The **cultural sector** is characterized by the immense importance of its human resources over other production factors. It is fundamental to **invest in the education** and training of those actors **for the benefit of the entire European Cultural sector**.*

*Since its creation, the Network **actively cooperates** in many ways with other*

SECOND YOUNG CULTURAL POLICY RESEARCHERS FORUM 2008

READER

	<p><i>European and international institutions, including the Council of Europe, UNESCO, the European Commission, the European Parliament, the European Cultural Foundation, the Nordic Cultural Fund, the Open Society Institute and KulturKontakt, Austria, among others.</i></p>
<p>MISSIONS</p>	<p>The mission of ENCATC is “to stimulate and encourage the development of cultural management & policy within the context of great changes in the fields of culture, arts and media”</p>
<p>OBJECTIVES</p>	<ul style="list-style-type: none"> • <i>To be an independent and effective umbrella organization which supports its members and lobbies on their behalf on a national and an international level, addressing their needs to opinion leaders and decision makers who can exert influence on research and development activities in the field of cultural management.</i> • <i>To create an environment favourable to all institutions and professionals in the field willing to share experience, exchange good practice and to set up partnerships at a transnational level;</i> • <i>To bridge the perceived divide between education, training, research and professional practice in cultural management;</i> • <i>To combine the diversity of its members, promoting examples of good practice, supporting the improvement of quality amongst its members, encouraging the establishment of forms of permanent co-operation and partnership between members;</i> • <i>To establish close co-operative links with cultural managers to further develop a theoretical base and cultural management learning which is firmly rooted in practice and to create an arena in which they can reflect on and develop their work;</i> • <i>To forge creative partnerships with arts and media organizations and major stakeholders in culture and education field.</i> <p>ENCATC mission and aims are based on a set of values that include: importance of European high quality education; importance of research and education for sustainable development of cultural field; flexibility - readiness to respond to changes; importance of mobility and openness to other (institution, country, language) expressed in partnership and exchange; respect and efficiency in contacts with individuals.</p>
<p>TYPE OF ACTIVITIES</p>	<p><i>In line with its mission and aims, ENCATC works along the following five complementary strands of activities and services:</i></p> <p>Lobbying - Developing and influencing policies</p> <p><i>By actively contributing to the shaping, development and implementation of European and national policies, legislation and programmes relevant for cultural education and training institutions, ENCATC is a key partner for constructive</i></p>

dialogue with the European Commission, the European Parliament, UNESCO, the Council of Europe, the Committee of the Regions and the Member States.

Networking - Sharing and improving knowledge

ENCATC is involved in a number of European projects and coordinate several working groups open to ENCATC members and major stakeholders. By taking part in working groups and projects, all the members of the network have the unique opportunity to share knowledge and information on a wide range of training issues and challenges in the field of cultural policy.

Capacity building – Training professionals and students

With the aim to promote capacity building in the cultural sector, ENCATC initiates and supports training activities for trainers and for students of ENCATC members. During these events, the participants have the opportunity to: (1) learn from each other by sharing knowledge, curricula, experiences, but also by comparing different approaches, testing innovative solutions and analysing best practices and key studies; (2) develop common policy positions and joint project proposals. Members with particular experience are also identified, and can be called upon to maximum advantage when needed.

Stimulating researchers – Creating a European competitive research area

As part of its commitment to cultural policy research and education ENCATC administrates the Cultural Policy Research Award, CPRA. This award aims to stimulate academic research in the cultural policy field. The proposed research should assist cultural policymaking by offering possible policy solutions to the cultural issues it analyses. A long-term goal is the development of a network of young cultural policy scholars.

Raising awareness - Building of knowledge societies through information and communication

*With the aim to provide the professional arts management constituency and students interested in the sector with update and detailed information about the European policy development, ENCATC is very active in disseminating information outside and inside the network through the ENCATC **webpage** and the **monthly newsletter**. Each year ENCATC also publish a **book on cultural policy**. In cooperation with UNESCO, since 2001 ENCATC delivers an interactive **on-line database** on existing training programmes in Europe, Russian Federation, Caucasus and Central Asia, Latin America, Caribbean Area and Africa.*

CONTACTS

ENCATC Office

18, Place Flagey

1050 Bruxelles

Tel : 0032.2.201.29.12

e-mail : g.cogliandro@encatc.org

