



# ENCATC

The European network on cultural management and policy

## MAGAZINE

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### **POSTCORONA: Towards a new cultural deal**

PAUL DUJARDIN, CEO & ARTISTIC  
DIRECTOR OF THE CENTRE FOR FINE  
ARTS, BOZAR REFLECTS

### **NO FUTURE WITHOUT CULTURE**

The ripple  
effect of  
COVID-19  
on culture

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**DRIVING CHANGE**



# Editorial

Welcome! It is my pleasure to share with you this inaugural issue of the ENCATC Magazine, a new digital publication. In these pages we aim to educate, entertain, raise awareness and inform our readers on various topics related to cultural management and policy, offer another opportunity for publications to our members as well as give space for transferring knowledge to our partners like the European Commission, UNESCO, AAAE, TACPS, and ASEF.

Our contributors are leading academics, researchers, experts, practitioners, and policy makers. They are recognised by the industry we belong to as influencers. For our magazine, they are generously providing us with high-quality content, commentary, the best industry practices, and personal stories. Their contributions aim to help ENCATC to achieve its mission of helping the cultural sector become stronger and more sustainable.

A few months ago, I could have never imagined that I would be writing you from my home in Brussels rather than at my desk in the ENCATC Secretariat. Since the COVID-19 pandemic, so much has changed in our daily routines, our expectations, and our plans for the future. At ENCATC we have had to rethink how we work and how we implement an ambitious 2020 working programme foreseen to have many in-person events.

Through all of this, I am relieved that our plans to launch the ENCATC Magazine were not impacted by COVID-19. I am ever-more grateful to our first issue's contributors, many of them working longer hours to deal with the challenges from the outbreak yet who shared our steadfast commitment to ensure access to new knowledge continues even in turbulent times.

Our magazine kicks-off by opening our perspectives. We are honoured to have ENCATC member Paul Dujardin, CEO and Artistic Director of BOZAR share his reflections on Postcorona: Towards a new cultural deal. It is followed by inspiring insights into his management style in leading one of Europe's top cultural institutions.

Our featured section is jam-packed with expertise, observations, and experiences shared on topics from ENCATC's activities and our European projects. There is much to learn here on audience development teaching methodologies, innovative skills for cultural heritage, mega-events in heritage-rich cities, and the future of learning and teaching practice - off and online. We also "travel" to the United

Arab Emirates to learn about Culture and Resilience at a special edition of Culture Summit Abu Dhabi and to Brussels to discover the Maison Frison Horta. There are also human-interest stories about working mother academics in times of pandemic and on what it takes to lead a one of our transnational European projects.

Zooming out from our focus on the know-how coming out of ENCATC and the projects we are involved in, we are proud as a network co-funded by the Creative Europe programme and as an NGO in official partnership with UNESCO to share important contributions from the European Union and UNESCO.

One consensus among our membership from the pandemic is that we need to urgently tackle other pressing threats that may not be a new virus, but that will greatly impact our sector and lives. Thanks to a renewed partnership with Julie's Bicycle, in each issue we will continue our mission to bring you innovative ideas and examples of how our readers and the cultural sector can make a positive impact on the planet thus closing the gap bridging the gap between environmental sustainability and the creative sector.

In a true network spirit in the section we call ENCATC Life, we report to you about the work developed by the office, we celebrate the people and members who help us in our mission to advance cultural management and policy education, research, and practice in Europe and beyond!

Finally, we go further than the page to meet the editor and co-author of the latest publication in the ENCATC Book Series "Heritage, Cities and Sustainable Development. Interdisciplinary Approaches and International Case Studies".

I invite you to enjoy this first issue and we would love to have your comments and feedback as we work to bring you stimulating content to provoke new ideas, innovations, and practices!

*Giannalia*

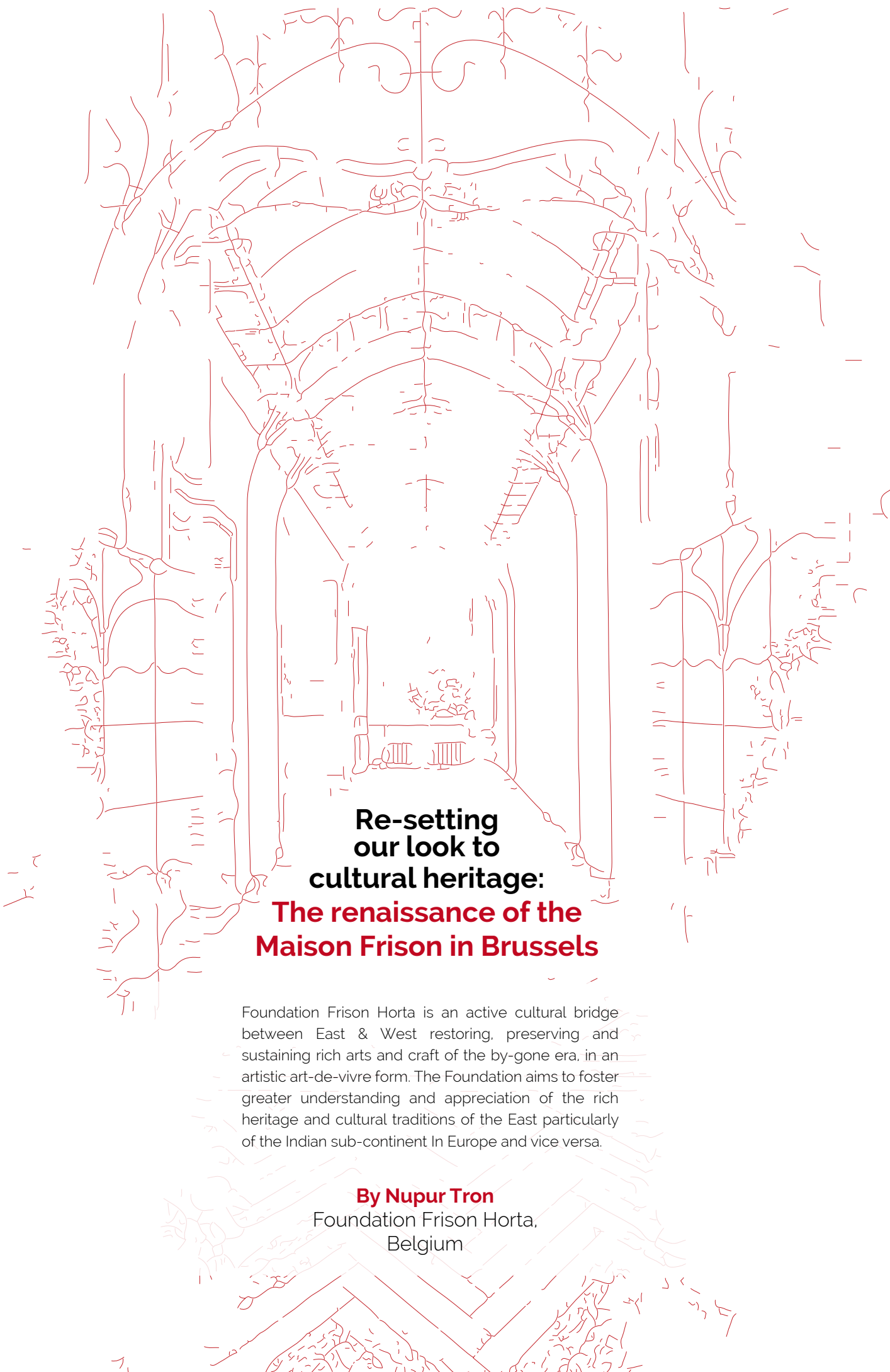
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ENCATC Secretary General









**Re-setting  
our look to  
cultural heritage:  
The renaissance of the  
Maison Frison in Brussels**

Foundation Frison Horta is an active cultural bridge between East & West restoring, preserving and sustaining rich arts and craft of the by-gone era, in an artistic art-de-vivre form. The Foundation aims to foster greater understanding and appreciation of the rich heritage and cultural traditions of the East particularly of the Indian sub-continent In Europe and vice versa.

**By Nupur Tron**  
Foundation Frison Horta,  
Belgium

At the time of writing this, the pandemic is still raging, upending destinies, devastating lives, casting a morbid spell on all human activities whether professional, personal, cultural or spiritual.

This long pause of isolation made people forget about their fundamental spiritual bond with the nature and the universe.

The fear and uncertainty of what tomorrow brings will change behaviours, reshuffle priorities and reset values, how we look on life, our cultural heritage and what we hold as holy in the next round of evolution.

Many practical restrictions are certain to come out of this affecting how we go about keeping our premises safe on a day-to-day basis for visitors, performers, artisans and staff. We are fortunate to have large spaces at our disposal making it possible to receive visitors under acceptable conditions and to implement the required regulations that will come.

Our policy is to limit the number of participants in any of our events to a strict minimum since we want to offer an intimate, personal and unique experience to our audience and performers regardless of the occasion. Add to this that I like to spare the facilities from wear and tear to conserve its new gained luster. This will not change with the pandemic. We believe this intimacy, or "chamber performances", is necessary to bring out the very best and original in the artists, speakers, performers and indeed the audience that we have the privilege to host. Offering them a harmonious space in an agreeable setting in direct contact with their most devoted audiences creates a particularly fertile creative setting that rhymes well with the purpose of the house: providing a fertile ground where art and culture will grow, organically and naturally.

**Offering them a harmonious space in an agreeable setting in direct contact with their most devoted audiences creates a particularly fertile creative setting**



I believe that these intimate chamber performances will have increased relevance in the post-pandemic society where mass gatherings will be

less acceptable or desirable by the public with modern technologies we can record and diffuse these performances, when this is possible for practical or artistic reasons, to a larger number of home audiences wherever they are.

Foundation Frison has become the "Global Digital Podcast Platform Hub" for all educational and cultural programmes that are televised and filmed at the Foundation for the global audience. We are already working on various cultural projects with cultural partners on performing arts, book launches, conferences, educational workshops, webinars, etc. It is a new digital world and we are learning so much as we go along this new digital world that is bringing people together in these difficult confinement times. We are very excited to share the same with our new global digital audience.

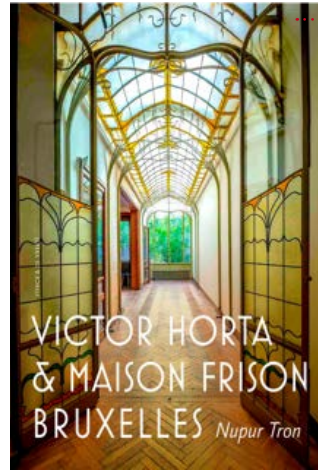
In a larger perspective, we believe that the outcome of the pandemic, the grave economic and cultural consequences, will reshape personal and collective values that henceforth will include many of the qualitative aspects of life that we represent and want to see flourish.

We believe that we have arrived just in time to make a credible case for this inclusive definition of life and culture, with nature and the arts in the centre. The renaissance of the house happens when this new world is taking shape, when the new world searches its bearings. We intend to play an active role in this, stand our ground in the coming discussions, to lead by example, the singularity of our voice and the just values of our cause.

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ENCATC first introduced its audience to the Foundation Frison with a Cultural Happy Hour visit organised on 6 May 2019. Welcomed by Nupur Tron, the home's owner and founder of the Foundation Frison, it was an opportunity to showcase one of Victor Horta's rare architectural jewels remaining in Brussels and to raise awareness for the need to preserve the craftsmanship and know-how of the Belle époque and rich *métiers des arts* of a by-gone era.

Foundation Frison was meant to open its doors again to welcome a new ENCATC delegation, in this case in the framework of the HERITAGE PRO project and on the occasion of the partners' meeting planned for March 2020 in Brussels. In preparation for this cultural visit, Karin Drda-Kühn, coordinator of the HERITAGE PRO project and Managing Director of Kultur und Arbeit e.V. (Germany), interviewed Nupur Tron, founder of the Foundation Frison Horta. They talked about what makes the Maison Horta exceptional and how the Foundation's work can relate to the project's focus on interdisciplinarity for the sustainable management and preservation of cultural heritage.



Edited by Edition Sterck de vresse in three languages –French, Dutch and English–, Nupur Tron's book is available online from Fnac and Amazon. The book is dedicated to the author's daughter Arya, who will be the custodian of preservation of this legacy.



**Interview by Karin Drda-Kühn**

Coordinator of the HERITAGE PRO project and  
Managing Director of Kultur und Arbeit e.V. (Germany)

**Karin Drda-Kühn (KDK):** The preservation of an important building like the Maison Horta is a challenging task which means cooperation with very different contributors: art historians, building historians, representatives of monument conservation, craftsmen, maybe volunteers. Do you have a strategy for how to handle these interdisciplinary aspects (e.g. by offering round tables regularly, including different expertise, planning of communication)?

**Nupur Tron (NT):** *The Frison house is a complete Classified Building inside and out and is an early master piece of Horta and the only Horta house in city centre constructed in 1894 for lawyer of the Court of Leopold II Maurice Frison, a social and civil reformer of 19th century Belgium and a free mason. I work with monuments and sites, my architect and the artisans team. I apply all rules and regulations of conserving this masterpiece in its original form with the best Belgian craftsmanship and I am also learning restorations works myself for conserving frescoes at the best restoration School in Belgium as otherwise with restorers it is a highly expensive task. I have a full master plan that is already submitted to the Royal Committee and Monuments and Sites. Currently I am financing this project alone, which is huge, it is a national heritage of Belgium and it would be good to have some support.*

**KDK:** What are your experiences with bringing different interests together and how do you handle / balance for example interests of the monument conservation which might be different than the interest of your foundation, craftsmen might have a completely different understanding of preservation than building historians...

**NT:** *Foundation Frison Horta is working extensively in restoring the image of Brussels with art nouveau as its national identity to a global audience. Maison Frison is a one of a kind house by Victor Horta that was constructed for double function: the office and living space of Maurice Frison, Lawyer of Court of Leopold II. Foundation Frison has continued the double function of Horta with the Foundation's museum activities and the living space making it a "Living Museum" an exceptional unique work of Victor Horta! It resonates perfectly with me.*

**KDK:** Are you including volunteers at the Foundation, if yes, how does it work?

**NT:** *At the moment I am running the show on my own, but volunteers are welcome depending on a project to project basis.*

**KDK:** Do you include the neighbourhood in activities of your house?

**NT:** *Absolutely! We work with local cultural institutions and national museums as my cultural partners so all of Brussels is on board among other international institutions and museums. The idea is to integrate the whole local community in this east and west cultural tapestry. We also have a project with School for Children to make them learn about their rich heritage and patrimoine through various fun learning workshops.*

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HERITAGE PRO – Interdisciplinary Training for Professionals of Different Disciplines Towards Sustainable Management and Preservation of Cultural Heritage is a transnational initiative supported by the European ERASMUS+ funding scheme 2018-2021. The consortium – made of six European partners from Germany, Spain, Austria, Sweden and a European network – strives to answer to the continuing call for interdisciplinary training for professionals of different disciplines towards sustainable management and preservation of cultural heritage. <https://heritage-pro.eu>

## Nupur Tron

Nupur Tron is the founder of the Foundation Frison Horta and creator of Haute Jewellery "Nupur-Paris", which has retailed in Le Bon Marché Paris and across the Atlantic for over 20 years. She works extensively in the field of heritage and culture, and as a consultant in Luxury Lifestyle Art de Vivre. living in Europe for over 16 years, with enriched sensibility for Europe and India with many Branded Projects with Comité Vendôme with brands like Boucheron to name a few. She has been the only chosen Indian Official delegate to be in the French Président de la République official visit to India in December 2010 as an example of young entrepreneur success story from France. European Public Television in France, Belgium and Germany recently did profile pieces on her realising her strength in making culture relations stronger and profound through culture heritage. In 2018, during the year of Victor Horta and the European Year of Cultural Heritage, Nupur curated the first conference on Art Nouveau in Mumbai, India, with Dr. Bhau Daji Lad Museum, connecting the bridge between the East and the West. [www.foundation-frison-horta.be](http://www.foundation-frison-horta.be)





# Vision for the future

Innovative skills for cultural  
heritage managers in the  
post-COVID-19 scenario(s)

By

**Emmanuele Curti**

Materahub, Italy

**Anda Georgiana Marinescu**

National Institute for Research  
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**Karsten Xuereb**

the University of Malta

## Envisioning scenarios

We do know how Europe seems to be more split than united in providing solutions to anything, with COVID-19 seeming to be the last straw for some observers. It is argued that if we cannot get this right, then the

**While many European countries seem to be able to consider a re-awakening, it seems cultural heritage management is still considering what could the next steps imply for its survival and eventual development.**

EU is at an end. Is this the case, or can joint up thinking and action in museology and cultural heritage management be a way forward not only in the cultural sense but also in a larger social one? If practitioners can work together in seeking commonality in solution-making, the relevance of the cultural sector may, at last, promise something that may go beyond a liberal approach in terms of GDP and other statistics from a quantitative perspective, and run deeper in our European consciousness, as so resolutely advocated by many in the cultural scene for so many years.

Indeed, while many European countries seem to be able to consider a re-awakening and talk of phases II and III particularly with regard to economic arguments, it seems cultural heritage management is still considering what could the next steps imply for its survival and eventual development. From the southern European, Mediterranean perspective it seems that an over-reliance on mass tourism has been exposed, in spite of many efforts, and even more talk, spent over the years trying to develop an idea of sustainable tourism and quality before quantity. However, it seems that only this crisis has really brought to an end the over-tourism nightmares experienced by historical centres all over Europe, from Venice to Barcelona, from Dubrovnik to Amsterdam. As has happened in the aftermath of other pandemics and crises in European and world history, one starting point that is necessary for re-start is assessing what has one lost, considering that some things lost better not return, and then choose which way forward we wish to adapt.

Therefore, what about post-COVID-19 scenarios that take into consideration living with the risk of another pandemic wave?

Ongoing conversations and research conceive 'total erasure' of the disease as rather difficult and if so, not possible before 18-24 months. It may be advisable to develop models that acknowledge scenarios of living with the virus and with large sections of society affected by it, rather than simply hang on for complete disappearance of the virus and its social effects. We are already aware that a great deal of resources will be invested in areas other than cultural heritage and the arts, as has always been the case. Therefore, with this forewarning, it would be ideal to consider challenging contexts that do not prioritise our sector, and make a head start with efforts at mobilising our own resources and maximising them by linking them up with other areas that may be prioritised such as health, R&D, education and employment. It may be worth considering other post-crisis scenarios where cultural operators were wise enough to latch on to the general trends and changes in society and, rather than aim for sector-specific actions, develop holistic visions where our work, in a way, renews its relevance to society at large. In this perspective, digitalisation has to be part of the solutions sought, but cannot be the whole package, as otherwise many parts of our societies will miss out on what we hope will be our cultural regeneration.

## Focusing on cultural heritage management

As observed in the EU Heritage project's research report, the most needed in cultural heritage were: the communication skills, the problem-solving skills, flexibility and adjustment or creativity and conceptual capacity. Working in an environment exposed to COVID-19 risk increases the importance of these skills. During the pandemic, the communication skills are essential to inspire trust and confidence among visitors regarding their security, but also among the other members of the organisation. For example, effective communication will ensure that all the necessary rules shall be followed, and the visit will be safe for both visitors and cultural heritage experts. Problem solving skills are more important than ever during the COVID-19 pandemic because everyone is facing new situations and problems that could not have been anticipated in the past. Flexibility and adjustment or creativity skills become more important taking into consideration how fast things change and how different are the situations now from what we have known before this pandemic. The conceptual capacity becomes more important in a world where the information is coming from various sources and where the abundance of information does not imply quality.

Concerning the Heritage Promotion area, the most needed skills were the community involvement skills, the network building skills, the marketing skills and social media skills. Keeping in touch with the local community, but also with the potential visitors is the key to the future of cultural heritage sites and these skills will remain and become more important during the next period of time. We consider that network building skills are more relevant in this context, because professional networks can be a source of solutions and strategies that can be reproduced with reduced/limited costs. Strong professional networks will ensure common answers to the global challenges and are able to adapt them to the local specificity.

Regarding the Heritage Valorization area, the most needed were the fundraising skills and presentation skills, which become more relevant in the cases where the budgets were cut and there is a need to ensure funding for continuing cultural heritage projects.

For the Heritage Exploitation, the most needed were the innovative skills, curatorship skills, management skills and funding skills, which are very important especially in the cases where the number of visitors will grow rapidly following the end of the social distancing period. Moreover, we consider that the capacity to create new, innovative management processes, in order to organise the visits and the current activity in heritage sites will ensure a good conservation of the sites, as well as the quality of the visitor experience and will respond to visitors' expectations in the long term.

Considering the Mediation and Interpretation area, the most needed were digital skills, decision makers' skills and co-ownership of sites/heritage skills. These skills became more relevant after social distancing and will

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remain important after the opening of cultural heritage sites because some of the people will remain reluctant to visit and will prefer online cultural consumption.

### **Prospective action**

Somehow, COVID-19 has accelerated a process that was already in progress. In the last decade the concept of cultural heritage has undergone a huge debate, trying to overcome a crisis which had to deal with a stagnant concept of 'heritage' as a monument, away from the sense of community. Since the '70s of the last century, the action on conservation and enhancement of cultural heritage has been one of the great conquests of UNESCO and all the movements which were working on this direction: if on one side, this has produced a great sense of consciousness, belonging and identity, with the times passing by, the focus on the 'material' object has somehow left behind the nurturing which communities were supposed to provide. As a matter of fact, we did start switching our interest on the acknowledgement of 'immaterial' culture, as a 'nourishment' to feed the tired cartographies of our beautiful places.

The extensive discussion, for example, on new concepts of museums are a sign of this discouragement: museums, a modern re-invention of places of display of identity, have appeared to be not any longer sufficient for the "glocal" international sense of liquidity which has characterised our last decades.

We need now new narratives: this strange time, in which we all are globally equal in front of a virus which attacks each of us, has proved to be an interesting laboratory for new thoughts. A sense of care and community has emerged, in a moment in which we are at the same time suspended and hyperconnected: the space in between has to be recovered as a new 'normality'.

As Europe we do have a responsibility, that is to re-write the main DNA there is at the core of our polis: the public space. We do have to regenerate the concept that is at the basis of our foundations, the 'commons', where a new sense of citizenship and belonging (also in terms of us being tourist of ourselves, of our places) can emerge. We have now to go through a new collective redefinition of what keeps us together - not as a static window case, but as a continuous dynamic dialogue: this will allow us to overcome these times and start again with those new skills we discussed, with new instruments refocusing on a new public discourse.

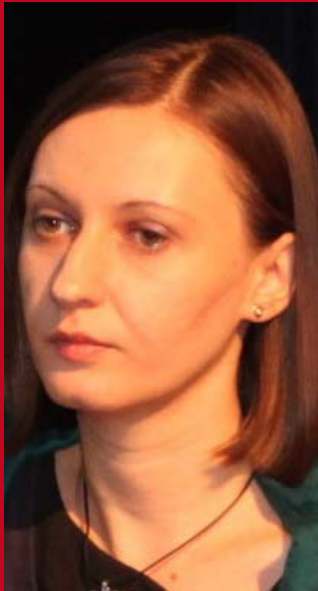
EU Heritage.co-funding by the Erasmus+ programme, is a wide transnational initiative that brings together 10 partners from 7 European countries (Italy, Spain, Greece, Germany, Malta, Romania, Belgium) with different specialisations. EU Heritage project partnership will work to create a new transnational curriculum for cultural heritage professionals, focused on digital skills, transferable and transversal competences, soft skills, and skills connected to "experience tourism" in the field of cultural heritage. <http://www.euheritage.eu>

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## Emmanuele Curti

Emmanuele Curti, archeologist and cultural manager, in 1992 moved to London, working in UCL and Birkbeck College, from 1992 to 2003, and then to University of Basilicata, until 2015. In the past years, his focus has shifted towards politics/economies of cultural heritage, and the transformation of humanistic disciplines. He is project consultant for Matera ECoC 2019 and now Materahub, working on projects on cultural heritage, tourism, creative and cultural industries. He writes for the magazine cheFare.




## Anda Georgiana Marinescu

As a researcher since 2005, Dr Anda Georgiana Marinescu coordinated several studies related to culture and creativity. She holds a PhD in Sociology and she published many books and articles about the cultural sector. She is chief of research at the National Institute for Research and Cultural Training and she teaches Food Anthropology at the Department of Sociology and Social Work, University of Bucharest. She is also interested in rural communities and creative industries.



## Karsten Xuereb

Dr Karsten Xuereb researches and teaches cultural relations in the Mediterranean at the University of Malta. He is a member of the scientific committee of the Transatlantic Dialogue conference series held by the University of Luxembourg (<https://transatlanticdialogue.uni.lu/>) and a member of the scientific committee of The Phoenicians' Cultural Route of the Council of Europe on behalf of the Maltese cultural association Inizjamed (<http://fenici.net/en/>). His writing is accessible at <https://culturalpolicy.blog/>.

An open book is held by a hand. The left page contains the title 'Mother academic in the times of a pandemic' in a bold, black, sans-serif font. The right page features a photograph of a person in profile, wearing a white shirt and a black face mask, standing against a background of wavy, reddish-orange lines. The book is set against a white background with a large red diagonal stripe running from the top right towards the bottom left. A hand is visible at the bottom, holding the book.

# Mother academic in the times of a pandemic

**By Anna Ranczakowska**  
Estonian Academy of  
Music and Theatre



The 12th of March marks the date when lock down began in Estonia. For me, that moment brought different emotions – on the one hand, I felt enthusiastic about having more time with my kids and being able to catch up after a very intensive period at the beginning of the spring semester. But then came some thoughts about the future – lectures, seminars, exams, online schooling for the older kids, their piano and violin lessons, ballet, etc. Is this going to be just a short glitch in our daily routine or will it leave a permanent stamp on the way we operate at the university and in our private lives? Days were filled with anxiety, especially for private reasons, since my oldest son having had chronic pneumonia belongs to the risk group. But I did not even suspect how my professional life would change in the days to come.

Ever since we locked down I have seen more sunrises than ever before. Even more romantic since in Estonia the national anthem is played with the rising sun, so every time I was writing or planning a lecture that early, seemed to be a very patriotic act.

I am a mother of four, all my kids are under ten, in fact half of them are under three. Living with the pandemic, this makes me not only an academic mom, but also a schoolteacher, babysitter, violin and piano teacher, ballet instructor, occasionally also chess sparring partner. And don't get me wrong, this definitely does not make me feel like a superwoman, but rather confirms me as a failure over and over again in all these departments. If there is one thing I had not expected and that I learned as a working mom in a pandemic, it is how exhausted I would be at the end of EVERY SINGLE DAY.

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Because how much online work can you do, when at 10 am my 9-year-old has online school classes for which he needs help to connect, then my 7-year-old daughter begins her classes. Then there are the two remaining kids – a toddler and a 9-month-old baby – they need constant attention, food, napping, food again, play and so on. After that, the extracurricular activities for the older kids begin. In the meantime, some online meeting for me but in the back of my head I keep waiting for all the kids to finally go to sleep because silence and concentration is absolutely paramount for my writing and planning capacity and night is the only time for me to operate (although I still have a baby who wakes up about 4 times a night), but by then there is hardly any brain power left to do anything.

Let's be honest – a full day at the office is less exhausting than a full day with one kid, not to mention four.

This pandemic has certainly taught us to be humble and grateful for all those who keep working in hospitals, stores, buses, etc. But also one important lesson for both young parents is how to quickly reorganise the time as carer and as employee.

And this is where the problem began...

In between meetings and planning lectures, I still carve out some time to scroll Facebook and Instagram (read: everlasting procrastinator won't

give up even in a pandemic). Very slowly I began noticing those amazing comments and quotes posted by my male academic friends, how amazing their productivity has become! I was thinking, "Really? Could I be so different and completely unable to master the skills of quadruple multitasking?"

Surely that seemed to be a luxury and I couldn't quite believe they were in fact so productive.

A few days later, I started to notice my non-academic female friends updating me online on how productive they have become in decluttering their flats and finally finishing the kitchen renovation.

Hang on a second, I thought. Is there really something wrong with me?

It took me a little while (roughly 5 min) to realise exactly what was wrong with me. Having kids under ten totally sabotages any attempt at managing any sort of career while you are at home. But I am not the only one with kids, right? The majority of the senior faculty members, if they had kids they had them long ago. And I was wondering, will they empathise with their younger colleagues not only now (when the fact of the very limited options to work is literally made evident by my 2-year-old trying to take away my laptop while I struggle to maintain sanity during a curriculum updates meeting), but later, in a few months, when we will be catching up with the physical present and summarising the work we did while we were stuck at home? I'm afraid they won't. All of us will also participate together in an open competition for promotion and positions – parents and non-parents alike.



Weirdly enough the lock down has awakened in my colleagues some deeply hidden need to meet online many, many times more than we used to meet physically – on very odd days and at strange hours. This must be some sort of call for help to motivate themselves, but it does create even less time for me to write articles, my PhD or prepare lectures. The fact is, that this “working” mode is just striving to get by with our daily lives, not sabotaging our workplaces entirely. But that is not even the minimum level to enable any kind of professional development that I will soon be evaluated on.

My husband is a professional beekeeper. Unfortunately, his bee gardens are all situated abroad – in Sweden. And nature does not care about the virus and its results – bees will be bees and continue collecting the honey. Getting him across the border was hard. But the idea of me staying home alone for three weeks with my fabulous four was frightening.

Having kids at home while you are desperately trying to put three sentences of your article together adds an extra layer of stress. That's true for all engaged parents, but this circus level of juggling is even more difficult for academic mothers who tend to take the lion's share of the responsibility for home and kids, much as they do in non-academic families. Working at the university and striving for professional development – where you are constantly being assessed based on the number of publications, participation in research and your skill in obtaining extra funds for the next project while having pre or early school age kids is frankly incompatible. Six weeks into the pandemic and we began to observe female academics “submitting fewer papers during coronavirus.”

**While some women stand nose pressed against the “glass ceiling”, many working mothers never even get near it.**

Since March, mothers and fathers alike are all participating in accelerated training on how to balance work and private life. In the long run, this period and those changes will directly affect the development of careers in academia.

Even among highly educated couples, home and family care has always been out of balance – women devote significantly more time to unpaid household work than men, especially between the ages of 26 and 35, **figures show**. The UK Office for National Statistics has stated that, when it came to unpaid chores at home, women were doing almost 40% more than men on average. Even in gender-egalitarian Sweden, **women still do almost two-thirds of the unpaid work**, paradoxically even if the woman is the main provider of financial support for the household.

The reality is, if both men and women stay at home, men find a way to proceed with their work. Women don't.

Don't get me wrong, I know we are all lucky to have jobs that allow us to work remotely. Compared to the enormous impact of COVID-19 on others, we really shouldn't complain.

But besides the common invisible enemy virus, there is another one, working deeply inside our houses and bedrooms, feeding on every unfinished paper, every low energy class delivered over ZOOM or badly



conducted home-schooling session. Performance anxiety and imposter syndrome are having the time of their life in the silence of our households, in concert with gender inequality sneaking silently through the door of even the most gender-balanced families.

Surprisingly (or not), embarking on an academic career with the long hours spent on development as a researcher but also the countless hours with students and administrative work often coincides with the peak of the female reproductive period. The "maternal wall" has never been higher or wider since the inception of the term over 20 years ago. While some women stand nose pressed against the "glass ceiling", many working mothers never even get near it.

But even if you manage to stay productive under quarantine with your writing, administrative work, research, teaching, counselling or

advising, you may now be feeling guilty about all the other responsibilities you're failing at while you happen to be concentrating on your work. Shouldn't you be home-schooling, explaining geography to your kid? Preparing dinner? Doing the dishes?

That is the place for new tailored policies with guaranteed work leave and accommodation to care for family members. Internal university assessment regulations could also accommodate solutions for counting the lock down as care-giving leave when it is time for the professional development assessment.

But still, the impact of the current situation on the mental health of young academic mothers cannot be overlooked. As my university colleague stressed, "living with a diagnosed anxiety and panic disorder – just doing the minimum – seems like a good idea." Normally, anxiety is best managed with established routines and structures and it sounds like a particularly bad idea to isolate oneself from others (haha). "If things get really rough I just focus on the basics of eating, sleeping (which is a problem too with

small kids), breathing, moving and telling myself it is enough. I guess the physicality of not sleeping, breastfeeding, being out of shape and hormones takes a toll on me too and some days I am literally exhausted. And to be honest, in the only hour that I get for myself, I would rather watch a good movie or shop online (not an economic coping strategy but trying to be honest to the bone here)".

So, go figure it out for yourself. We are living with a pandemic and it is going to be a new ground zero on many professional levels. At this stage we don't know exactly what will happen with our study programmes, courses, research etc. We do not know exactly what will happen to us. The only thing that remains, is to just live with it, I guess, and see what happens.

## Anna Maria Ranczakowska

Anna Maria Ranczakowska is the coordinator and lecturer at the Cultural Management MA programme of the EAMT and the leader of ActinArt Network for entrepreneurial mindset development in artistic universities in the Nordic region. She is writing her doctoral dissertation in the department of Cultural Anthropology in Tallinn University focusing on the female artistic leaders' entrepreneurial development. Ranczakowska holds a degree in Cultural Management, Religion, Philosophy and Tourism. She cooperates with the European Association for Quality Assurance in HEI's as an external evaluator. Ranczakowska runs her own company supporting development and innovation in artistic HEIs. Together with her husband they raise four kids and form a tandem of professional beekeepers.

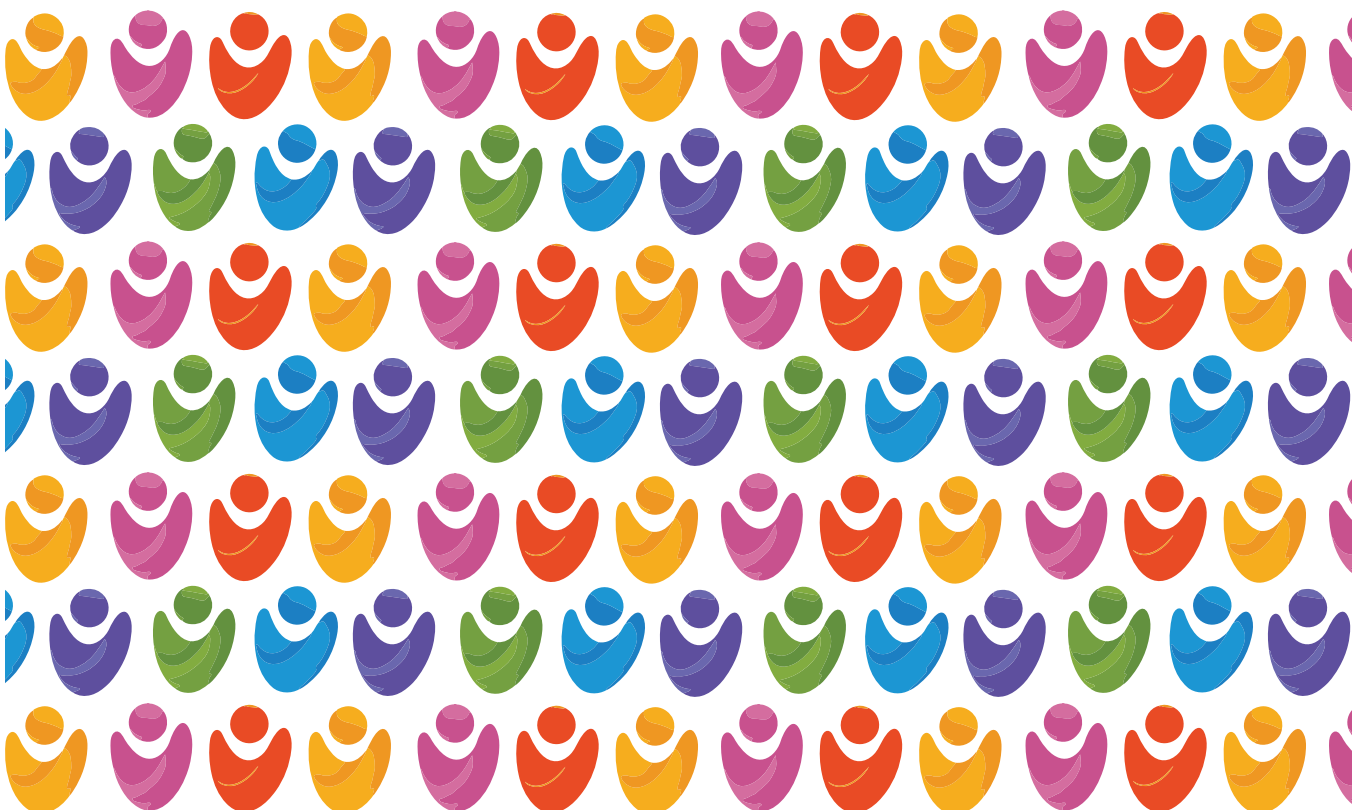




# CONNECT Twin-Track Programme:

Testing the edges of  
Audience Development  
Teaching Methodologies

**By Marcin Poprawski**  
AMU Adam Mickiewicz  
University, Poland



The Twin-Track Programme (TTP) was the main project delivery of the CONNECT Knowledge Alliance for Audience Development partnership of universities, training and expert organisations, that was elaborated, applied and tested in 5 countries of the consortium: Spain, Denmark, Italy, Poland and the United Kingdom in the frame of Knowledge Alliance Erasmus+ project of 2017-2019.

This contribution highlights selected key recommendations carried out within the validation framework of CONNECT and its main output, the TTP that was designed and implemented by the European partnership of: the University of Deusto (Spain), Asimétrica (Spain), The Audience Agency (UK), Goldsmiths, University of London (UK), CKI Centre for Interculture (Denmark), Fondazione Fitzcarraldo (Italy), Melting Pro (Italy), the City of Warsaw (Poland), Adam Mickiewicz University in Poznan (Poland) and the ENCATC Network (Belgium). The TTP was a key tool for achieving the CONNECT project aims that were:

- (A) Bridging the gap between teaching in the academic/higher education world and Continuous Professional development in the cultural sector for the promotion of best practices and a systemic growth of audience development (AD);
- (B) Defining a new "twin-track" programme in AD with a Mentoring and Coaching Scheme; and
- (C) Creating a mutually supportive network and learning community of academics, practitioners and students in the arts management field focused on the audience engagement priorities that will have the European dimension.

The TTP was the programme comprised of multidisciplinary training modules that mixed formal and informal learning methodologies. Parallel sessions using practice-based learning activities, were run to introduce AD theory, practice and philosophy, to transfer management and strategic skills, and to develop entrepreneurial skills through Action Research projects designed and delivered by students and practitioners working together in couples and supported by a mentoring scheme. The TTP design was based on the research initiatives carried out by the Consortium, including methodologies, actions and the main crosscutting results with a view to designing an up-to-date, context-responsive training programme.

This text is summarising some of the final Recommendations on the validation of non-formal university programmes, related to accreditation and certification. It is based on the assessment of the deliveries provided by the CONNECT participants: students and practitioners involved in the different TTP formats. Special attention is given to the type of guidelines that might be useful for universities collaborating with business and creative enterprises as well as other art and culture organisations and independent bodies from the cultural sector.

Validation<sup>1</sup> is the area of activity referred to the European Qualification Framework and as a process of confirmation by an authorised body that an individual has acquired learning outcomes measured against a relevant standard and consists of the following four distinct phases:

<sup>1</sup> The definition quoted after the glossary of the EC from the sources (accessed 15.12.2019): [here](#).

1. Identification through dialogue of particular experiences of an individual;
2. Documentation to make visible the individual's experiences;
3. Formal Assessment of these experiences; and
4. Certification of the results of the assessment which may lead to a partial or full qualification (Council Recommendation 2012/C 398/01).

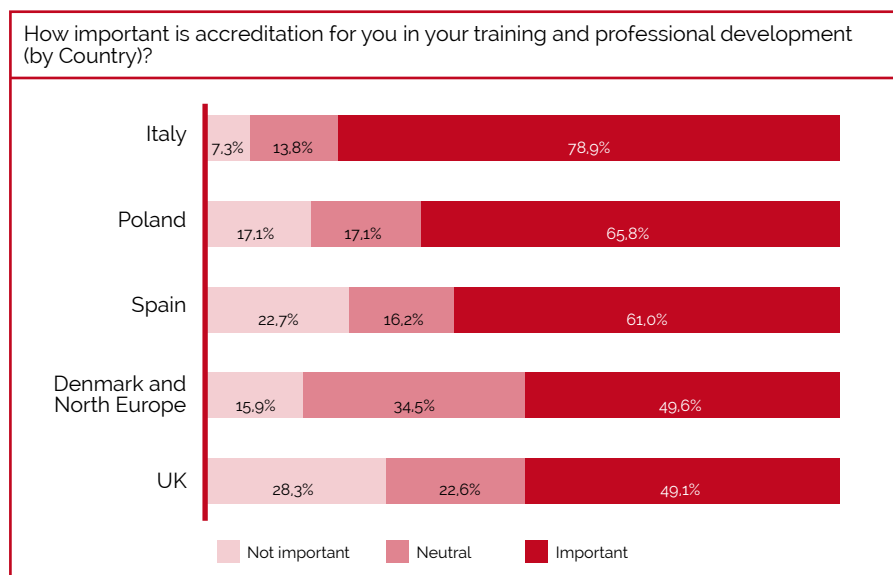
In the case of the CONNECT project, the TTP validation framework's first source of inspiration was the University of Deusto based project of its Tuning Academy<sup>2</sup> and its Tuning Methodology<sup>3</sup>, that first source followed to define the TTP. The models of syllabuses for CONNECT were developed according to this method.

<sup>2</sup> Source accessed 15.12.2019: [here](#).

<sup>3</sup> Sources accessed 15.12.2019: [here](#).

The final delivery of the validation effort - the recommendations require the brief reference to the previous elements of the TTP validation-oriented processes.

The above-mentioned initial discussion on the role of accreditation, certification, EQF and ECTS was initiated with the research activity with students and practitioners. A few of the interviews and surveys questions asked to the research targets referred to their expectations over the availability of formal recognition of their potential TTP participation with ECTS and final Certificates. This was collected in the research report as students' relevance to certification and accreditation. The response given was different as related to the country. This was quite clearly represented on the figure below, that is based on the number of responses to the survey delivered by practitioners from 5 countries or geographically defined areas:



Formal accreditation is valued by the majority of professionals and it's important for most respondents (especially in Italy, Poland and Spain, where the cultural labour market is less diversified, less dynamic and more linked to the public sector). In all countries, the percentage of relevance is higher, when related to the youngest professionals.



The more careful analysis of the motivation that drives opinions on accreditation and certification was possible through review of another research activity, the qualitative one performed with MA students, that is not possible to be displayed in actual numbers.

In Poland, student respondents were much distanced from the question on degree, diploma, credentials, or references as a tool of their self-confidence. However, it is necessary to be taken seriously in public cultural institutions when applying for a job. Certification is important as a conventional instrument for justifying somebody's entry position within the professional environment (colleagues).

What could sometimes make a change in perception among different certificates is the reputation of the university that is issuing the certificate, diploma. On the contrary, some students assume that in the end, what an employer from the cultural sector wants is only through verified achievement, direct personal communication, conversation and practical tests in the workplace, and not the certificate of the university.

Danish students' stress that the diploma is highly important as a qualification towards a further academic career. In terms of the cultural labour market, accreditation plays a role as the 'entrance ticket'. But true working experience on Audience Development, communication and, or curation and programming is equally important, and why a majority of the students have been adding this outside of their studies. All the students are well aware of the merit connected to the MA as crucial in order to be regarded as sufficiently educated. However, in the Nordic countries the merit connected to the accredited programme with a diploma is only half the way to get a job. The rest is experience.

For Spanish students it could be beneficial when looking for a job in the public sector or looking for a grant. However, in the private sector experience seems to be more valued than a diploma and, even, in some jobs in the cultural sector you need to pass a casting or to demonstrate your skills. Nevertheless, a title can also contribute positively to one's credibility. Despite getting a diploma might not be the main motivation for taking a course, though once you take it, it is good to get a certificate.

Certification and accreditation are seen by the Italians in many different ways: over half of the group of people who responded believe that it is key to prove one's expertise and background and to compete in the job market. A smaller part of the respondents' group, despite considering it as an added value for a course, don't think that the accreditation can make a big difference in finding a job, more than actually the new competences acquired, the professional relations, contacts established, the projects, and products realised. Another relevant factor of studying decisions mentioned especially by Italian students is the reputation of the University or school. However, respondents from the UK treat the degree as a very important stage in the transition to work in the cultural sector.

**What could sometimes make a change in perception among different certificates is the reputation of the university**

**The CONNECT TTP (Twin-Track Programme) can be recommended as an educational format for the purpose of Audience Engagement rationales**

The consortium delivers recommendations related to validation and general teaching in both curricular, academic, university-based context, and the continuous professional learning context related to non-university teaching and training organisations.

The CONNECT TTP (Twin-Track Programme) can be recommended as an educational format for the purpose of Audience Engagement rationales, that is adjustable to different national educational contexts in Europe. On the one hand, the 7-module format including Action Research as a key component is well adaptable to different national systems. On the other hand, its tools require good 'translation' from the model version – as provided in syllabuses and templates – to particular peculiarities of every national context or variations of study programmes. Any application of that model should take into account all requirements and standards of the delivery of courses for professionals in a particular country.

The format chosen by the consortium – the TTP is a very practical proposal for learning formats that is feasible within the European Qualification Framework standards. It is verified as a possible and successful learning format to be delivered both by universities and training organisations that are not part of the higher education institutions systems. The TTP was successfully tested as a format that was properly confirmed by authorised bodies that are universities in Spain, Poland, Denmark, and the UK. Every single case of it took a different form depending on the organisational and national context and formal standards chosen for accomplishment of the accreditation goal. The case of Italy is not less successful however, it was done as a certified programme by the partnership of the training and expert organisations, independently from the higher education institutions system.

There is a recommended set of methods and tools included in the pack of 7 modules of the CONNECT TTP that not only support well-defined competencies advancement for individuals - current and future professionals - but at the same time brings an option of delivering tangible documentation that make visible the individual participants' experiences achieved through their participation in the programme. TTP formats give a good frame as well for properly formatted and diverse assessment tools tested positively in all countries of the European consortium. This was coherent with the certification that was entirely completed in all countries that applied the TTP format within the frame of the CONNECT Project.

The TTP is a recommended solution of certified education that at the same time is a real connection to a work-based setting. This was confirmed through the assessment effects as a very helpful example of the bridging effort between teaching in the academic/ higher education world and Continuous Professional development in the cultural sector. It worked especially well for the promotion of best practices and a systemic growth of audience development issues in and for

**The TTP is a very practical proposal for learning formats that is feasible within the European Qualification Framework standards**

cultural sector organisations. It was not only the Action Research as a basis for the work, but also developing prototypes, learning through problem solving, and providing enriched placement schemes. The design-thinking concept worked well as a central theoretical basis for this.

**The twin track process was very effective through the way practitioners benefited from the student enthusiasm and knowledge**

It linked to the problem-based learning aspects, the need for an audience focus. It provided as well, something new for practitioners, who were already familiar with audience development ideas. The twin track process was very effective through the way practitioners benefited from the student enthusiasm and knowledge and the students benefited from the opportunity to work in the organisations and to gain from the experience of the practitioners.

It is recommended to adjust the Twin Track Programmes mentoring scheme with care and consideration. This component of the TTP when assessed and eventually certified appeared as the most difficult, especially in the cases of formal, standardised education formats of TTP application conducted within the university standards' contexts. Mentors are not an everyday reality of academic teaching and this brings several stereotypic reactions and concerns. This requires additional organisational and training activities.

**The TTP mentoring component shows that it was much more effective, less problematic and less questioned when done in less formal conditions**

Evaluation and validation of the TTP mentoring component shows that it was much more effective, less problematic and less questioned when done in less formal conditions of programmes and they were the cases of one: a) moderated entirely by non-universities; b) moderated by universities with a long experience of acting in the coaching and mentoring standards, used to work with tools of these practice and partnership oriented educational formats, universities with more creative industries oriented and business oriented profiles and partnerships.

It's worth mentioning here as well that organisations that offer TTP and are not part of higher-education systems have a lot to offer in a sense of the true values of non-formal education. They are all providing a much wider access to the professional networks of organisations and practitioners, the connection and bridge that is unavailable in such an extent to universities. The TTP ran by educational, training organisations are thus extending the essence of the educational format's validation into the reality of labour and organisational practice in the cultural sector. This brings another, less institutionalised side of the educational processes focused on the development of particular competences for the cultural sector.

The TTPs proved that audience development - oriented training and teaching methods are effective only if they are based on multidisciplinary training modules that mixed formal and informal learning methodologies. This observation is even more evident when looking at the final adaptations of the university education and internship standards to the aims of the challenges, solutions, strategies, and final implementations that TTP students worked on when focusing on cultural organisations and

their demand for more audience-oriented change tools. This format with the variety of activities was a successful effort of providing a platform for meeting so many colleagues and potential colleagues in the field and above all having a forum for discussing issues important to the subject. The TTP developed organisations-oriented learning project format, the one that is unusual as for university-based teaching. The CONNECT TTP brought students and practitioners closer to the organisation's self-understanding in relation to strategic work focused on AD.

The TTP might be recommended as a very good educational format providing simultaneous, parallel or joint sessions using practice-based learning activities that matched students with professionals. This is something not so much present yet in the existing curricula of universities. The characteristics of the TTP was having (throughout the entire process or in its particular units) both MA students and experienced employees of arts and culture organisations in the same classroom – students learning through contact with experienced colleagues, and the practitioners learning through the fresh perspective of the less experienced individuals but much more immersed into present young generation issues and their responses. Students were also arranged temporary members of organisations as being the part of tandem with the employee there. This is the challenge as we validate. The process that has two streams and two levels of experience facilitated at the same time. This has its pros and cons, including the early stage of the process when the participants form particular types of groups. Students of practitioners did not always feel comfortable with this matching or mixing different communities of shared experiences. In the end, it was the highly appreciated and valued dimension of the TTP. These mixtures influenced positively on the very intense engagement, enthusiasm combined with ethical conduct, social oriented commitment of all students in the initiation of new relations and partnerships.

**TTPs tested provided natural and very comfortable conditions for the flourishing of a mutually supportive network and learning community**

One of the beauties of the TTPs applied through the CONNET\_CT project were the different flavours of different countries, including the great experiment of accredited and not accredited, universities and non-universities or the one programme operated in two different cities, etc. As a pilot project, there were many unknowns, there were high ambitions and many new elements to create. This led to some problems in a search to find the best way to do things. The consortium tried to resolve successfully all problems as the international group integrated around the shared goals, instead of differences of institutional and national contexts.

The essential confirmed feature of all TTPs tested was the fact that they provided natural and very comfortable conditions for the flourishing of a mutually supportive network and learning community of academics, practitioners, and students in the arts management field focused on audience engagement with a strong European and international dimension.

There are more precise issues pointed by the Consortium partners that might be seen as more detailed recommendations and guidelines for reflection and change in the practice-oriented teaching and

training on Audience Development and they are available here: <http://connectingaudiences.eu/>

CONNECT is a Knowledge Alliance for Audience Development that promotes innovative cooperation between universities, institutions and enterprises in the cultural sector across Europe, funded by European Programme Erasmus Plus – Ka2 Knowledge Alliances.

## Marcin Poprawski

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# CONNECT Project

The CONNECT project (2017-2019) was a Knowledge Alliance for Audience Development that promoted innovative cooperation between universities, institutions and enterprises in the cultural sector across Europe.

It had the objectives of:

- Innovative multidisciplinary training: To mix learning methodologies and digital resources to introduce audience development theory, practice and philosophy. Critical and reflective learning, linked to the real problems cultural organisations face.
- Linking knowledge & practices: To bridge the distance between the academic and the professional worlds, testing innovative processes.
- Quality research: To advance the theory and practice of cultural audience development.
- Capacity building: To enable practitioners and students to develop leadership skills, excellent reflective practice, entrepreneurial mindsets, equipping them to adapt to continuous change in the labour market.

It resulted in:

- A new training programme on Audience Development that helps both students and practitioners to adapt to continuous change in the labour market, with a mentoring scheme for the development of transversal skills, reflective practice, and entrepreneurial mindset.
- An EU Network on Audience Development that involves policy-makers and relevant stakeholders together with academics and practitioners.
- Digital resources supporting audience development internationally, by drawing on in-work practice and academic sources, in a wider range of international contexts.
- Collaborative exchange promoting cooperation and exchange of good practices between academics, students and practitioners at European level.
- A learning community that creates a mutually supportive network of post-graduate students and academics.



# INTERVIEW WITH MACARENA CUENCA, CONNECT PROJECT LEADER

Interview by GiannaLia Cogliandro Beyens  
ENCATC Secretary General

## **GLC: What's your background, personally and professionally?**

**MC:** I studied business administration and worked as a consultant at a multinational company for 9 years. Since the academic year 2009/2010, I work at the University of Deusto as a teacher and researcher. I belong to the business school, where I teach strategy and business organisation, but, at the same time, I also collaborate with the Institute of Leisure Studies (Faculty of Social Sciences and Humanities). I did my PhD in audience development for opera houses in 2012 and, since 2013, I have been working on European projects related to audience development. We started with **ADESTE**, and then I collaborated as an expert with **EngageAudiences** and afterwards came **CONNECT** and **ADESTE+**.

## **GLC: Have you coordinated a European project before?**

**MC:** No, this has been the first time for me and I have learnt a lot. However, I already had experience in managing projects, thanks to my background. Apart from that, I had previously participated as a regular partner in other European projects and that was a good starting point.

## **GLC: What was a challenging moment during the CONNECT implementation? And how did you manage it?**

**MC:** The entire project has been challenging, as it has been a very big project with a big consortium (10 partners from 6 different countries) and many direct beneficiaries (63 postgraduate students, 61 cultural practitioners and 41 mentors). We had 11 working packages, each of them with a high number of deliverables and it has been key to keep a global vision of the entire project and track deadlines and milestones.

When it comes to the content, it is remarkable the difficult dialogue between academia and practice. For instance, during the Warsaw mobility, where we had to co-design the Twin-Track Programme, we underwent moments of strong discussions. However, we can say "hey, we did it!" and we are very proud of it. Concerning this technical part, I do not feel that I have done anything different from the rest of the partners, as our way of working is very collaborative and organic.

## **GLC: What would you have wished to know before starting this coordination?**

**MC:** I think I would have liked to have known better all the procedures and administration stuff, because especially at the beginning there are many questions that you cannot answer. Of course, there is always your project officer from EACEA available, but anyway, there are moments where you feel insecure. In any case, we are very lucky, because at our university, we have an office of international projects and, internally, we have also built a strong team and this has made things easier. Nevertheless, of course, if I would coordinate another project at this stage, I would feel more confident..

### **GLC: Do you think that the skills and competences needed for project coordination are better gained through education or practice?**

**MC:** Well, even though it is always useful to have some theoretical knowledge about project management, I think that project coordination is a practice and that you need to learn by doing. In my case, my years as a consultant have helped me a lot.

Which project management tools have you used to keep a clear view on the project development and to create an efficient virtual working community? Would you recommend it to other project coordinators?

I love Spreadsheets, because they enable you to have long lists of items, add as many characteristics in columns as needed and then filter by different criteria or create pivot tables for analysis. Thus, for example, you can have your deliverables per work package and then add a column to reflect the status, the deadline, if the document should be public or not or any other attributes that might be relevant. For me, it is really practical. Apart from that, at the beginning of the project we also created RASCI matrices for each work package so that it was clear which were the activities that needed to be undertaken and which partners were responsible, accountable, etc. for them. Concerning the virtual environment, we have shared a Google Drive, a Trello Board, and for online project meetings and webinars, we have used Blackboard Collaborate.

### **GLC: What have you enjoyed the most during the last 3 years?**

**MC:** Without doubt, what I have enjoyed the most is the partnership. Most of us had already worked together in the ADESTE project and this has leveraged our potential as a team. After these 3 years, we know each other really well. Meeting a couple of times each year has strengthened the partnership and we have created strong links among us. In addition, I would also highlight the relationship with the beneficiaries, especially the Spanish participants, in my case. They were involved in our course for an entire academic year, and this has resulted in an actual network of cultural practitioners. Witnessing that the project is still alive, even though it reached its end 6 months ago, it is very rewarding.

### **GLC: What will you take away from this project experience?**

**MC:** Apart from good colleagues and friends, I have learnt a lot about how a European project works and I feel very comfortable in the role of coordinator. I like it a lot. I have to say that I love being involved in European projects, collaborating with people from other countries and getting to know other ways of tackling challenges, etc.

As a teacher and researcher I have also taken a lot from the cooperation as we have innovated by implementing for example the methodology of action research projects or a mentoring scheme and this has been very enriching. We have also learnt about design thinking and now we continue to use these methodologies in the second edition of the programme, which is called **Expert in Audience Strategy**.



### **GLC: What are 3 pieces of advice you wish to give future project coordinators?**

**MC:** I would say that the most important is to give a lot of importance to the moments when the consortium meets physically. The energy and the creativity that comes out from those moments are very difficult to achieve online. Therefore, it is very important to plan and prepare the meetings very well in advance so that they are really productive and at the same time they serve for socializing and sharing special experiences, as this is crucial to build trust and a powerful team.

Apart from this, I think that it is very important to organise very well all the admin issues from the beginning so that everything is under control. Finally, I would take very seriously the dissemination and the sustainability of the project, as this is very valued by the Commission, but above all because it is also very beneficial for the project itself.

### **GLC: What project management tool you have used to keep a clear view on the project development and to create an efficient virtual working community? Do you would recommend it to other project coordinator?**

**MC:** I love Spreadsheets, because they enable you to have long lists of items, add as many characteristics in columns as needed and then filter by different criteria or create pivot tables for analysis. Thus, for example, you can have your deliverables per work package and then add a column to reflect the status, the deadline, if the document should be public or not or any other attributes that might be relevant. For me, it is really practical. Apart from that, at the beginning of the project we also created RASCI matrixes for each work package so that it was clear which were the activities that needed to be undertaken and which partners were responsible, accountable, etc. for them. Concerning the virtual environment, we have shared a Google Drive, a Trello Board and for online project meetings and webinars, we have used Blackboard Collaborate.

## **Macarena Cuenca**

Macarena Cuenca holds a Ph.D. in Leisure & Human Development. She lectures at Deusto Business School and is a member of the research team at the University of Deusto Leisure Studies Institute. Her main line of research is cultural audience development, the topic on which she prepared her doctoral thesis. She teaches at postgraduate level at various universities and is taking part in several competitive European and domestic research projects. She has published papers in such scientific journals as *Annals of Leisure Research*, *International Review of Social Research*, and *Museum Management and Curatorship*.





# THERE CAN BE NO FUTURE WITHOUT CULTURE



## More than 130 Ministers call for support to culture sector in COVID-19 crisis response

On 22 April, over 130 Ministers and Vice-Ministers of Culture joined the online meeting convened by UNESCO to discuss actions to bolster the cultural sector, which is facing unprecedented upheaval due to the COVID-19 pandemic. The ministers spoke of the direct effects of the current crisis on tourism, museums, cultural production and artists, as well as the measures that they have taken to mitigate the impact of the crisis. They reaffirmed their commitment to intergovernmental dialogue and international solidarity in order to strengthen and unite their efforts.

Opening the debate, the Director-General of UNESCO, Audrey Azoulay, reminded participants that “We need culture, so we need to help it to sustain this shock. We must assess the impact of the crisis, launch a joint reflection and coordinated initiatives. UNESCO fully intends to play its role in this process, in line with its mandate.”

Ministers highlighted the social and economic benefits of the culture sector in their countries, and agreed on the urgent need to invest in the sector during, and following, the crisis. The mobility restrictions and containment measures that governments have been forced to adopt due to the pandemic have drastically curbed access to culture in the short term and – if action is not taken – could weaken the entire cultural ecosystem for generations to come.

## The ripple effect of COVID-19 on culture

A large majority of countries cited the closures of their World Heritage sites and cultural institutions and the ripple effect this is having within their countries. Indeed, to date, 90% of countries have closed or partially closed their UNESCO World Heritage sites and 128 countries have closed their cultural institutions. In addition to these closures, traditional festivals and a wide array of other events have been cancelled, impacting the cultural life of communities and the income of creative professionals, whose work is often seasonal.

In fact, Ministers repeatedly noted that artists and creative professionals have been among the hardest hit in this crisis due to the fragility of the sector, with many being self-employed, employed in small and medium-sized enterprises and, in some cases, working in the informal sector. During the meeting, many ministers highlighted that the collapse of cultural life and production was having a dire impact on the tourism sector – which, in some countries, corresponds to more than half of the country's economic activity. Recent figures from the World Travel and Tourism Council show that 75 million jobs in the tourism sector are under threat.

### Culture is a vital part of the solution

A succession of ministers paid tribute to their national artists and all workers in the cultural sector, including heritage site managers, for their talents and their role in ensuring access to culture in these times of confinement, as well as their commitment to raising awareness about the pandemic through their activities. Thanks to online platforms, access to culture has been ensured in many parts of the world, including through virtual museums, galleries and libraries. Countless musicians, dancers, visual artists and writers have made their works accessible online. Many such initiatives are also ensuring the continuity of arts education activities. However, culture is not only being disseminated via digital platforms, as many parts of the world do not have the relevant infrastructure. Cooperation with television stations, radio and the press are also ensuring that people can connect with culture as a source of comfort, wellbeing and togetherness during these traumatic times.

To address the fact that the cultural sector has been one of the first to be affected by this crisis, and yet often the last to receive budgetary support, many ministers highlighted the emergency funding packages that they have put in place in their countries to safeguard the livelihoods of artists, artisans and creative professionals in the short term. Some of these include commissioning new works, often adapted to the new reality of the digital environment, to provide a continued income for individuals and access to culture for society as a whole.

Whilst countries are at different stages of the COVID-19 pandemic, many have already begun to undertake impact assessments to address not only the short-term impact but also to devise strategies in the longer term. For a great number of governments, the expansion of digital technologies will be a major part of the strategy. The UAE noted that "we must begin

**90% of countries have closed or partially closed their UNESCO World Heritage site and 128 countries have closed their cultural institutions**

discussions on a holistic digital cultural economy and plan to support culture that does not easily translate in the virtual world.” Yet, as many Ministers pointed out, culture is also a collective experience of our shared humanity and it will be important to revitalise human contact when it is safe to do so.

### **Building a broad coalition to support the cultural ecosystem**

The massive participation in the meeting itself was a testament to the need for international solidarity at this time, a sentiment that was echoed repeatedly by the Ministers. For example, China, the first country to be affected by COVID-19, noted that “culture can - and should - bring us together, boost international commitment and restore hope and confidence.” Several other Member States called for a strengthened platform for dialogue to share good practices among states. Others highlighted the need for international financial mechanisms to support the countries least able to reinforce their cultural sectors. Even the enhancement of UNESCO normative instruments was cited as a long-term goal, as the crisis has brought into stark relief the importance of culture for society, as well as its vulnerability. As the Czech Republic underscored, “Culture is an essential part of society, it is not a luxury.”

Many Ministers noted that the impact of the crisis on the cultural sector is not to be understated and the world will look different after the lifting of these exceptional measures. Sweden implored fellow ministers to “join our efforts to defend open and democratic societies where creators can work under free, fair and safe conditions and where artistic freedom is protected and promoted”. Indeed, many countries said that in the long term we must adapt to a “new normal”, with countries such as Mali saying that “this crisis is an opportunity to develop a global and strategic reflection on culture.” Quite simply, stated Mexico, “culture has always saved us in the past and this time will not be any different”.

Closing the debate, the Assistant Director-General for Culture, Ernesto Ottone R. recalled that “there can be no future without culture”. He concluded that “This meeting has shown your great commitment and UNESCO will continue to support you. We cannot reverse the progress seen over the past few years in the cultural sector. It is through culture that we will forge our collective resilience and it is culture that will bring us closer together.”

For more information, visit:  
<https://en.unesco.org/covid19/cultureresponse>

and <https://en.unesco.org/covid19/initiatives>

Read this article online here:  
<https://en.unesco.org/news/more-130-ministers-call-support-culture-sector-covid-19-crisis-response>

**We must begin discussions on a holistic digital cultural economy and plan to support culture that does not easily translate in the virtual world**



# How digital technologies can play a vital role for the preservation of Europe's cultural heritage



Photo by iSAW Company on Unsplash

For a continent as culturally rich and diverse as Europe, making sure that valuable cultural assets are available for future generations to enjoy and be inspired by is a major public policy goal. And, as is the case with almost all aspects of modern life, digital technologies are offering solutions to power cultural heritage efforts through the 21st century. In this CORDIS Results Pack, we discover the numerous digital innovations developed by 12 EU-funded projects, with total funding of EUR 33 million, that help to ensure the preservation of Europe's precious cultural heritage.

## **Digital technologies are offering solutions to power cultural heritage efforts through the 21st century**

Whether it's a priceless Dutch Golden Age painting, a ruined Roman Forum surrounded by olive groves on a sleepy Mediterranean hillside or a more modern audiovisual masterpiece of the 20th century, our cultural heritage can be both easily and permanently damaged or, in the worst-case scenario, even destroyed. The numerous natural or human-derived threats to our cultural heritage range from pollution, flooding and wind erosion, through to vandalism and improper maintenance and/or care. The digitisation of cultural heritage is important for the protection, conservation, restoration, research, dissemination and promotion of tangible and intangible cultural assets, coming from all types of cultural institutions (museums, galleries, libraries and archives, monuments and sites).

The possibilities opened up by the increasing advances in digital technologies are impressive and ever-growing. From 3D tech, to artificial intelligence and virtual/augmented reality, these are all being used to not only ensure preservation but also capture the imaginations of younger, digital-native Europeans inspiring the admiration and appreciation for Europe's vast cultural treasures. Concepts such as the Virtual Museum are being eagerly adopted, fuelled by the notion that if one cannot physically get to the museum, then the museum can come to them – only possible through the explosion of digital innovations over the last 20 years.

### **How EU policy helps to digitally promote and preserve cultural artefacts**

The European Commission through extensive policy, coordination and funding actions supports Member States' cultural policy, with a special emphasis on digitisation and online access to cultural material and digital preservation and curation. Europeana, Europe's platform for digital cultural heritage, works with thousands of archives, libraries and museums across Europe to make cultural content easy to access, use and reuse. It is the only pan-European platform of its kind and plays a key role in making our cultural heritage community stronger. Alongside these efforts, in 2019, 26 European countries signed a Declaration of cooperation on advancing digitisation of cultural heritage. The Declaration invites Member States to leverage synergies between digital technologies and Europe's cultural heritage in three key areas: (i) a pan-European initiative for 3D digitisation of cultural heritage artefacts, monuments and sites; (ii) enhancing cross-sector, cross-border cooperation and capacity building in

**Digitisation of cultural heritage is important for the protection, conservation, restoration, research, dissemination and promotion of tangible and intangible cultural assets**

the digital cultural heritage sector; and (iii) fostering citizen engagement, innovative use and spillovers in other sectors.

Specifically, through the Horizon 2020 programme, the Commission offers prominent and ongoing support to research and innovation in the cultural heritage domain, with special emphasis on the use of cutting-edge technologies. From 2014-2020, funds through Horizon 2020 towards digital cultural heritage have been around EUR 70 million in total and funding for these initiatives is likely to continue with the advent of the next research and innovation programme, Horizon Europe.

### **Proudly exhibiting our projects**

In total, this CORDIS Results Pack features 12 projects that are making important contributions to digital cultural heritage efforts. In particular, the [ARCHES](#), [DigiArt](#) and [EU-LAC-MUSEUMS](#) projects have been harnessing technologies such as 3D modelling and augmented reality, as well as more comprehensive international cooperation, to increase the accessibility and enjoyment of museums as a key institution of cultural curation and preservation.

Other projects have focused on using technology to increase social awareness and interest in cultural heritage and preservation. For example, [PLUGGY](#) developed the first-ever social network dedicated to promoting European cultural heritage, whilst the [I-Media-Cities](#) project has launched a revolutionary platform that uses audiovisual material to allow anyone to discover the rich cultural heritage of nine European cities. Meanwhile, the [EMOTIVE](#) project tapped into the raw power of storytelling by offering tools to heritage professionals that allow them to create interactive storytelling experiences that engage, inform and provoke the interest of audiences.

Finally, the [ArchAIDE](#) project developed innovative software to identify fragments of pottery found during excavations and to store them in a dedicated database, thus helping the vital work of archaeologists and other professionals in the cultural heritage field, whilst [Time Machine](#) has been developing large-scale digitisation and computing infrastructure using AI and Big Data mining in order to extract and analyse the vast amount of data generated when digitising archives from museums and libraries.

Read this article in French, German, Italian, Polish, and Spanish: <https://cordis.europa.eu/article/id/413473-how-digital-technologies-can-play-a-vital-role-for-the-preservation-of-cultural-heritage>



# The role of creative industries in driving change

By **Alison Tickel**  
CEO of Julie's Bicycle

In the continuing crisis caused by Covid-19, most cultural organisations and creators are in a perilous financial position. The people helping us to navigate these strange times are experiencing some calamitous effects that will continue long after lockdown. Almost overnight theatres, clubs and museums have gone dark, festivals are still fields and tours never leave the curbside.

In response, the arts have rapidly pivoted to tiny shows, domestic chats, bedroom gigs, simultaneous listening, re-runs and intimate glimpses into the lives of others. A locked down audience has responded with increased streaming and engagement, proof, were it needed, of the centrality of culture to our well-being. The pandemic has shown that culture matters and being able to connect to our cultural communities matters also.



The cultural sector has engaged beyond entertaining through creative content, emphasising its deep connection to communities. Festival suppliers are donating generators to hospitals, venues are becoming local markets, cafes are making meals for vulnerable communities and costume departments are manufacturing PPE.

Culture is a response to the world around us, and this moment will be remembered culturally. Alongside the data on mortality rates and the laying bare of inequalities, the broken bits that reveal the flaws in the making, it is culture that will create the narratives of memory once the immediacy of the moment is past.

The pandemic has become a prequel to the climate crisis, showcasing habitat destruction, animal welfare, economic slow-down, falls in carbon emissions, urban animal takeovers and further shared signifiers. The dynamics of global versus national, health versus business, the deals that decide who gets what, how, when and where are all here in a moment that reveals the cracks before we are ready to mend them.

The climate crisis is asking urgent questions on what art is for and art and culture are finding huge connections to that crisis. Let's not be too romantic though; the creative community is culpable in driving consumption, with fashion and advertising particularly problematic, and the arts have been the instruments of power since time immemorial.

**Almost overnight theatres, clubs and museums have gone dark, festivals are still fields and tours never leave the curbside**

(from left to right): Alison Tickell, Brian Eno, and Kate Raworth, illustrating doughnut economics during Julie's Bicycle's We Make Tomorrow summit held in February 2020. Photo credit: Ben Darlington.



When Julie's Bicycle was founded by the music industry it was looking for the glue to mend the cracks. Our work is based on a simple premise; we change the arts because they change the world. We start with climate action; the nuts and bolts. Reducing impacts and finding solutions to scale and accelerate action: pathways for net-zero cultural buildings and events, less extractive productions, touring and freighting, and supporting the climate justice movement to hardwire the bigger social perspectives

**The pandemic has become a prequel to the climate crisis**

and imperatives into cultural work. Expertise is required at all levels; not just the artists but everyone who supports their work.

Over 12 years Julie's Bicycle has worked with hundreds of organisations and creatives to take climate action and

our work, which started in one sector – music – has extended to many cultural sectors and countries. Our partnership with Arts Council England pegged funding to annual environmental reporting and policies, a world-first which has generated global interest. The gains have been considerable: a 35 per cent reduction in carbon emissions and 23 per cent reduction in energy consumption since the programme's inception, resulting in £16.5 million of savings across the portfolio.

Cultural leaders are now at the forefront of the conversation. At our recent 'We Make Tomorrow' conference, Frances Morris, Director of Tate Modern, questioned the orthodoxy of perpetual increase, whether in audience or revenues, and Richard Mantle, Director of Opera North, stated that 'a company that is not environmentally sustainable has no future.'

When our spaces do reopen, creators may find the innovations that have maintained a cultural response to the Covid crisis have created something new. Whether Olafur Ellisaon's Earth Day work delivered en masse via Instagram, The Nest Collective's 'Singing With Nightingales' streaming nature into homes or Season for Change, a major mass participation festival celebrating the environment and inspiring urgent action on climate shifting from public to private space, culture continues to find ways to permeate.

With Massive Attack and Coldplay renouncing touring if emissions cannot be avoided and Mark Rylance exiting the Royal Shakespeare Company over BP sponsorship, the 'new normal' was already sure to be unlike its predecessor.

The founding of Culture Declares Emergency and Music Declares Emergency has created a fresh collective eloquence in service of the planet. It managed to catch attention where many other initiatives have failed; the UN, the Intergovernmental Panel on Climate Change (IPCC), Frans Timmermans (EU Green Deal lead) and national and city leads are keen to support these movements, acknowledgement at last that culture is what moves us, not just politics, economics, science or technology. This fact of human existence, so evident today, has hardly been noticed in climate circles and is ready and willing to be put to work.

**When our spaces do reopen, creators may find the innovations that have maintained a cultural response to the Covid crisis have created something new**

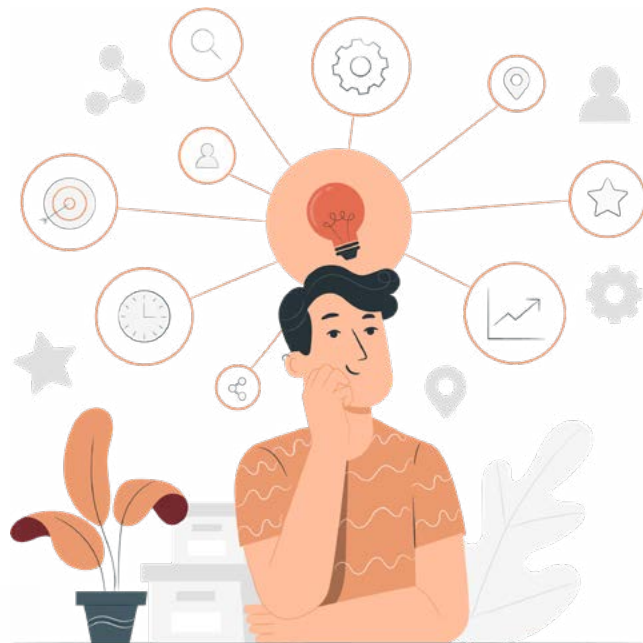


## Alison Tickell

Alison Tickell is CEO of Julie's Bicycle, a London-based charity that supports the creative community to act on climate change and environmental sustainability.

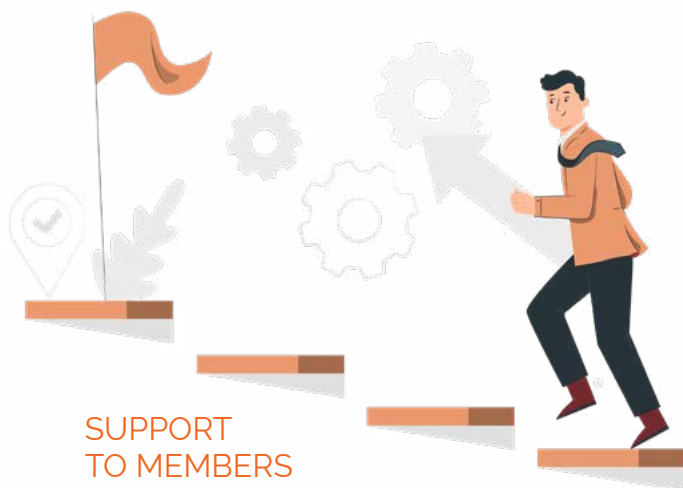
# ENCATC life

In response to COVID-19, ENCATC took immediate action in six key areas to ensure it could help support its members and the sector. ENCATC is also dedicated to not interrupt access to important new knowledge and tools coming out from the Culture and Education community during the pandemic.



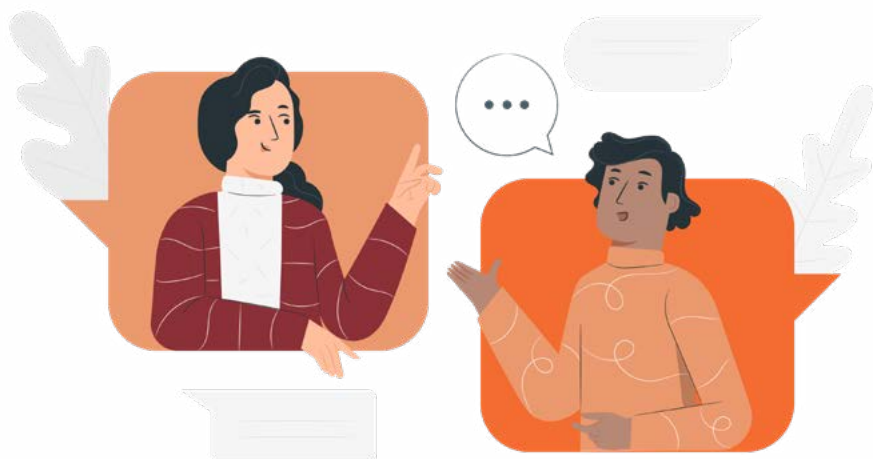
## REDESIGNING OUR ACTIVITIES AND IN A DIGITAL FORMAT

- 🕒 Digital Congress on Cultural Management and Policy on Cultural management and policy in a post-digital world – navigating uncertainty
- 🕒 Digital Education and Research Session
- 🕒 Digital Research Award Ceremony
- 🕒 Digital Research Boot Camp
- 🕒 Online Cultural Happy Hours
- 🕒 Online Evaluation Meeting
- 🕒 Online Global Conversations



## SUPPORT TO MEMBERS

- 🕒 "ENCATC Members Talks" created out of members' strong desire to explore together and pool knowledge to overcome pressing issues impacted by Covid-19 confinement.
- 🕒 "ENCATC Talks" are webinars to produce new teaching material



## CONNECT WITH MEMBERS

"Talking with ENCATC" are virtual gatherings follow up the consultation process with members started already in Dijon in October 2019 with the ambition for a better membership mapping, an evaluation of our work so far and the development of ENCATC's strategic plan for the years to come.



## ADVOCACY

Signed statements

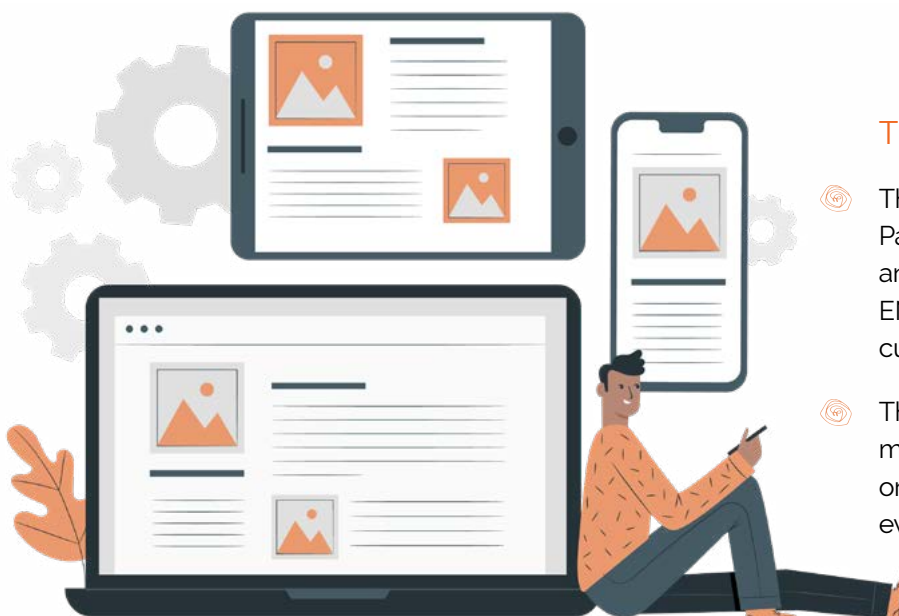
- ④ Effect of Covid-19 on Creative Europe and the European CCS, a joint statement to the European Commission. (23 March 2020)
- ④ Now Europe needs culture and culture needs Europe (28 April 2020)
- ④ Effect of Covid-19 on Creative Europe (30 April 2020)
- ④ Europe's cultural and creative sectors call for ambitious EU budgetary measures to get through the COVID-19 crisis (5 May 2020)
- ④ Europe Day Manifesto "Cultural Heritage: A Powerful Catalyst for the Future of Europe" (9 May 2020)
- ④ Uphold culture in the EU budget (3 June 2020)
- ④ Investing in Europe's next generation by investing in culture (17 June 2020)

Think-Tank on COVID-19 challenges established



## DEVELOP NEW KNOWLEDGE THROUGH EU PROJECTS

The Restore project application is a multidisciplinary proposal for a rapid response to the effects of the COVID outbreak across Europe that intends to offer impartial scientific evidence and clear guidelines to authorities and citizens.



## TIPS AND RESOURCES

- ④ The weekly Creative #StayHome Pack presents the latest innovations and positive phenomena from ENCATC, its members, and the wider culture and education communities.
- ④ The online Resource Hub for members has useful sources for organising and facilitating online events.



## On teaching cultural management in the COVID-19 era

By **Matina Magkou**

Consultant and researcher in cultural and social impact projects

From one day to another, the practice of teaching (and learning) changed. The classrooms were replaced with video calls, the voices of the students were muted on virtual applications to avoid interruptions, the university entered in the intimacy of private life.

Since the end of March 2020, ENCATC initiated a round of interactions with its membership in a format of small focus groups. All university representatives that participated in them shared the same concerns. Something that would echo like *"We are lost"*, *"We need to adapt rapidly"*, *"We don't know how long this will last"*, *"It would be great to know how other professors and teachers are dealing with this"*.

A few weeks later, the first series of ENCATC Members (digital) Talks was announced for the pilot period between May and July as an opportunity to explore together with fellow members and pool knowledge and exchange on teaching methodologies in COVID-19 times. The first one took place on the 8th of May under the title "Teaching online methodologies for everyone" with more than 35 participants from all over the world. You want to know what was discussed?

### **"I am not an expert, but..."**

Annick Schramme from the University of Antwerp facilitated the discussion. All invited speakers started their intervention like this: *"I am not an expert, but..."*. Some of them shared that they had even been skeptical about

online teaching. But now they had no option- overnight they had to adapt in order not to interrupt the learning of their students.

The first invited speaker, Marcin Poprawski from AMU University in Poznan (Poland), mentioned that before the confinement he had started intensively thinking about how to get inspiration from different kinds of methods in online teaching for his classes. But he never thought it would happen so fast. In the middle of March he had to turn his teaching entirely online.

Avril Joffre, the second invited speaker from the University of the Witwatersrand (South Africa) said that they know already that most probably they will not be able to go back to face-to-face teaching soon and to save the academic year, they really have to embrace online platforms.

As these lines are being written, Cambridge University announced that it will move online all lectures until summer 2021.

### **This is not online teaching. It is emergency remote teaching**

We are not experiencing normal teaching and learning conditions. Online teaching is planned as a learning experience from the beginning to be online- and it takes a lot of time and effort if you want to develop engaging online training. Educators in this setting are faced with a temporary shift of educational delivery to an alternative mode due to crisis circumstances. And this has to be clear for all: students, professors, university administrators, parents.

Richard Maloney from New York University (United States) also raised another reason why this term "remote teaching" should be used: international students would not be allowed to reside in the US if most of their study programme was online.

### **A challenge and an opportunity**

Marcin mentioned that he was invited as a guest lecturer for universities abroad. Besides being an opportunity for international interaction, this forced Marcin to learn several virtual conferencing systems, since each university had its own protocol "*It was quite complex*", he said, "*so I had to invest a lot of time into this kind of learning.*"

**Educators are faced with a temporary shift of educational delivery to an alternative mode due to crisis conditions**

Most speakers and participants shared their insecurity regarding how could study visits or internships, or project work foreseen to take place within cultural institutions continue in this new setting. "*We were under pressure to provide some kind of solution for these students,*" said Marcin. "*We did online study visits, that were organised in a way that employees or directors [of cultural institutions] were asked to have a seminar in a two- or three-hour frame [...]. We were having a lot of presentations, but we are not able to enter the institution or even have a look into it. To illustrate the guest and their institution we used a lot of photos and video material. This works well, and we have every second week a meeting like this.*"

**They had no option - overnight they had to adapt in order not to interrupt the learning of their students**

Avril Joffre said that the masters programme she is running is a writing intensive course and she had to think about different ways of helping students read. *"What I am using is speech bubbles in pdf and ask students why do you think the authors says this here, our how does this relate to what we discussed last week"*, she explained and added that during this period, professors need to think about their curricula and see what there was there that they could take away or simplify. *"Less is more"*, she said. She also said that very quickly they realised that they need to think quite creatively and innovatively about how they teach and communicate with students. A few things that they introduced were using a WhatsApp group because students prefer it and they use it for voice notes and to create a script for the lesson plan, by thinking in a step-by-step process- what students should read first, what questions should they be thinking of, what YouTube video should they watch next.

Munuraradzi Chatikobo from the University of Witwatersrand (South Africa) mentioned that he holds lectures for 1.5 hours and then 1.5 hours for consultations with students. He said that students appreciate this time and he has decided to continue doing so even after the lock-down.

Another issue to keep in mind is that not all students can learn as effectively at home. Richard also said that *"What I heard almost universally is that they [students] hate online learning because it takes away the sacred space of the classroom, where the students are together learning, free from their worries"*. To respond to this, they hold a virtual happy hour twice a week, where they go online and all the students can just chat about whatever. And for graduations they thought of special ways so that people would not feel isolated: reading kind notes about co-students, wearing their hats at home...

### Questions unanswered

Is however emergency remote teaching for all? Avril brought into the discussion another important topic: not all students have access to devices of enough data for following the courses. *"Is this a socially just way of doing education? Is this what we mean by education?"*, she asked.

**Is however  
emergency  
remote teaching  
for all?**

And then there are also money talks: what will be the price of the next course? Will students pay the same price for a course that was not supposed to be online? On the other hand, discussions around if educators should get extra compensation for the extra time invested were raised. No answers were given, but definitely these questions will be present in the following months.

### What will happen in the future?

Lluís Bonet from the University of Barcelona raised the concern that the next course will not be the same for people to be in classes. He thinks that probably during the next academic year they will have less time in the classroom and will have to use some e-learning and online teaching as well that will require a re-organisation of normal teaching.

And most importantly: what are the professional futures of students in the field right now? Richard said that in his university they have engaged consultants and head-hunters that work in hiring in the arts field to talk to

students (virtually) about how one can find a job at this time and how you can position yourself well in a difficult time as a student who emerges into the job market when it is a slow market.

### Tips from an expert

Ellen Verschooren, Learning Experience Manager at Antwerp Management School (Belgium) closed the meeting by sharing some advice on how to deal with emergency remote teaching.

For the **Preparation** part of teaching, she made the following suggestions:

- In order that students know what is expected, it would be useful to share the course outline with the students.
- Provide some pre-reading to students, thus combining synchronised and non-synchronised learning.
- Ask the support of an assistant for delivering the live course sessions. That person can focus on the chat and the technicalities while the faculty can focus on the teaching.
- Make a script of the online session.
- Since students are now in different places, it is good to consider different time zones.

She also underlined the importance of **Technical preparations** and advised on the following:

- Try to test the video conferencing system and know its functionalities so that you can make the best use of it (for example some tools give the possibility to split into parallel groups).
- Provide a manual and some online etiquette that the students need to follow (to mute microphones, to raise hand when they want to talk).
- Let the student enter the virtual classroom 15 min before the lecture starts- as they would do in a physical classroom- to allow time for trouble shooting technical issues.
- Have a list with phone numbers of the students and your IT support.

**While teaching**, Ellen suggested that:

- Professors should try to switch between 50 of concentration, followed by 10 minutes of relaxation to allow students to better follow the course.
- Students could be encouraged to use the chat to ask questions and to stimulate participation.
- To allow interaction, it is advisable that you ask questions to students like you do in your face-to-face teaching, but also letting students make their own presentations.
- Use other tools that make the session more interactive, such as polls, break-out rooms, white boards, etc.



The above-mentioned suggestions can prove useful for the current situation of emergency remote teaching, but also for the future if we would have to consider an online or blended teaching approach. Many courses might have to be re-designed so professors need to think about learning objectives and how they can reach them in online environments. And as Lluís from the University of Barcelona said, right now students show understanding, but from the new academic year – if the situation continues to be the same- they will have more expectations.

**Showing you care is more important than giving the perfect online lecture**

### Takeaways

We are all facing unforeseen times that have interrupted with our normal routines. But what I will keep from this conversation is that what Ellen Verschooren said at the end of her presentation: *"Showing you care is more important than giving the perfect online lecture"*. And right now, this makes total sense. An extra role for educators? Perhaps. But definitely one that connects them with their students in a unique way. And we all need this connection in times of social distancing.

## Matina Magkou

Matina Magkou is a freelance cultural and social impact programmes consultant and researcher. She collaborates with organisations such as WLO, Bodossaki Foundation, FIA, IETM, ENCATC, British Council, Goethe Institute, etc. She has also worked for the Athens Development and Destination Management Agency and was Advisor to the Greek Ministry of Education. She has previously worked for large-scale events, the European Parliament, festivals and international theatre touring. She's been a collaborator of Ohi Paizoume/ UrbanDig project since 2015, responsible for development. She holds a Ph.D. on international cultural cooperation from the University of Deusto. Her research interests focus on cultural relations, evaluation, cultural and creative industries, creative tourism and urban regeneration.



# Beyond the Page

Interview with Cécile Doustaly, editor and co-author of "*Heritage, Cities and Sustainable Development. Interdisciplinary Approaches and International Case Studies*" published in the ENCATC Book Series on Cultural Management and Cultural Policy Education.



Cécile Doustaly is a Senior Lecturer in British Studies at Cergy-Pontoise University, France. Her transdisciplinary research centres on comparative urban cultural policies and management in the UK and in France, with a focus on participation, diversity and internationalisation.

Interview by Elizabeth Darley  
ENCATC Communications Manager

## **ED: Where did this idea for a book come from?**

**CD:** The idea for this book came after long exchanges with colleagues in Europe, North and South America about new understandings of heritage values and practices in cities around the world, which were reflected in 2011, when UNESCO released its Recommendations on Historic and Urban Landscape. I was opening a master's degree in Intercultural Cultural Management and Policy (projets internationaux cultures et tourisme) at the University of Cergy-Pontoise (now Cergy Paris University) where research developed on heritage questions in my laboratory AGORA. As researchers, we were eager to study the influence of that text on best practices but also its limitations in developed and developing countries. In 2013, I was granted for my laboratory the France-Stanford collaborative grant which allowed the organisation of one conference in each university to begin analysing the early consequences of this UNESCO recommendation, especially in terms of conservation. As head of the outgrowth project, I decided to enlarge our research on cultural policies. At the time I was also working on another project about Progressive cities in Asia and in Europe, which allowed me to focus on the complexities of the heritage chain (recognition, conservation, valorization and promotion). During the course of the drafting of the book article, the UNESCO 2016 "Culture Urban Future" report came out, which used the same wider scale to analyse heritage, cities and sustainable development, providing a more comprehensive approach to cultural policies in cities. I integrated it into the conceptual framework of the volume, using it to map case studies in the introduction, which led to interesting debates with authors.

## **ED: How can heritage and sustainable development be mutually reinforcing?**

**CD:** To understand how heritage and sustainable development can be mutually reinforcing, one needs to look at the whole chain I mentioned earlier. It's a continuum of different stakeholders, skills, and issues that we can't really isolate one from the other. In the past heritage and development were viewed as contradictory and heritage as an obstacle. Back then the approach to development was very short term and profit driven. The global recognition of the limits of this began to appear in new texts like the UN's Agenda for Sustainable Development in 2015 which, for the first time, referred to culture as a field. Culture is central to support sustainable development because it has long used a number of practices that were lacking, notably the participation of stakeholders to insure people-centered development. In the same way heritage value used to be object-centered, defined in a monumental way, and with little reference to what it meant to people and communities. The shift to a sustainable development paradigm has strongly illustrated the need to be respectful of nature and communities. This people-centered approach is typical of the cultural sector, not just heritage. UNESCO texts obviously have limits, but the 2011 UNESCO recommendation and "Culture Urban Future" include a welcome synthesis of good practice and check list of tools in the four areas to consider: community engagement; knowledge and planning; regulatory systems and financial planning. These make up a useful framework for policy makers, but also for academics to include in their critical analysis of urban projects. However, as any international texts, they need to be adapted to each local context, which is why as editor, I

encouraged colleagues to present a diversity of case studies in the book, not limited to the most often studied sites included in the UNESCO World Heritage list.

### **ED: What makes this book unique in its contribution to cultural management and policy?**

**CD:** Previous books and texts about the 2011 UNESCO recommendations existed before our publication, but these were either issued from UNESCO circles or conservationists. In our book, we refer to this very useful literature, however we bring a new dimension from a diversity of disciplines (Heritage Studies, British Studies, Latin American Studies, Sociology, Anthropology, Architecture, Urban Planning). As our authors were not directly involved in the projects they studied, they dove into these with fresh perspectives and new questions. Moreover, the articles provide updated knowledge on the longitudinal analysis of the case studies. Francesco Bandarin, who, as Assistant Director-General for Culture at UNESCO helped push culture to be included in the UN Agenda for Sustainable Development, welcomed our complementary approach as a new stone to help reinforce the foundation for linking heritage and sustainable development and wrote its preface.

### **ED: How do you hope this book will impact research, practice and policy?**

**CD:** We wanted to make this book accessible beyond the cultural heritage specialist reader. It is intended for policy makers, doctoral students, and master's students. In the classroom, my fellow authors and I are using the book to help students gain knowledge about the practical issues which cities currently face around the world. Understanding what's happening on the ground helps them to access the book's theoretical questions and the overall framework of heritage and sustainable development detailed in my introduction and conclusion. To write a publication accessible to a greater audience, we referred to concepts and methodologies in a language that not just a cultural heritage expert will understand. We wanted readers to embrace the new dynamics of cultural heritage: the new values associated with cultural heritage, where people and communities fit in, what new processes are being developed.

### **ED: What are the biggest lessons you learned while doing this publication?**

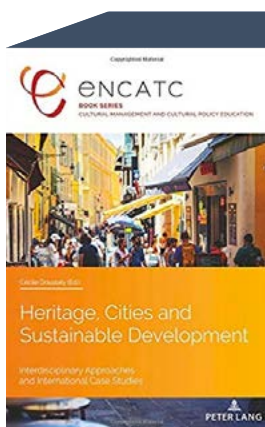
**CD:** The interdisciplinary nature of this book and our diverse backgrounds were equally enriching and challenging. As the editor, I had to work closely with all the authors to be sure we were using the same language to elaborate on complex concepts that were sometimes defined differently or made sure we explained our different methodologies. While a challenge, in the end I think we have a strong cross disciplinary but cohesive publication.

It was also both challenging and satisfying to involve PhD students who are the next generation of researchers. They need a lot of encouragement and time to mature their chapters, but the result provides a precious fresh perspective on their topic. Moreover, through this process we have fostered intellectual and human relationships and created a research network where we continue to exchange after this publication.

I'm also thrilled we could provide for three of the authors their first publication in English. When blind-reviewing happens after the translation process, it is important as an editor to set aside plenty of time to accompany an author whose native language is not English in the corrections on a text he/she no longer understands. Translation also provides room to question more what you are trying to say. By re-reading the articles you see how in the original language a passage seems clear, but in its translation you realise there is ambiguity. We had to flush out some texts, but what we lost in time we gained in quality.

### **ED: What is the next research project you are working on?**

**CD:** I am currently working on three research projects. The first is the editing of a single authored book on cultural policies in London. Second is a collective project called HERITRISK to analyse how heritagization can limit risks in large cultural events and urban making such as the Olympic Games. And, the last is a project with the Notre Dame CNRS Taskforce analysing the representations of Notre Dame in the anglophone world and subsequent emotions after its fire, for which I collaborate closely with colleagues from the LAHIC and also from the University of Warwick. However, due to the COVID-19 outbreak our study day planned this year has been postponed to next January.



In the last decades urban and heritage paradigms have shifted greatly. Heritage preservation and urban development are no longer considered as contradictory. Legitimate definitions of cultural heritage have widened as heritagisation processes expanded and exposed the socially constructed and dynamic nature of heritage, far from the monumentalist and object-centred approach which used to prevail.

What does this imply for cities which have become global players ever increasing in size, flux, power and complexity?

How can heritage and development be mutually reinforcing? How can policies and practices of heritage be fruitfully integrated as a resource into wider urban change while respecting environmental, social and cultural concerns?

This volume analyses ways in which heritage recognition, conservation, valorisation and promotion have been integrated in urban planning and policies. It benefits from the cross-fertilization of specialists and practitioners in political, urban and area studies, cultural policy, sociology, anthropology, urban planning and architecture, who use a variety of methodologies to explore cities as living entities. The book examines the disputed influence of international frameworks, notably from UNESCO, and takes a holistic approach to cultural policies encompassing both theory and application, listed and unlisted sites, East and West. Case studies from Chile, China, Cuba, Ecuador, England, France and Peru allow us to grasp both the diversity of situations and the converging policy and management practices. This volume's global perspective on urban issues will be of interest to urban planners, cultural policy and heritage specialists, social and human sciences researchers and students.

<https://www.encatc.org/en/resources/book-series/>

# OUR FAVOURITE THINGS

ENCATC Vice-President Ana Gaio from City, University of London shares some of her favorite things from ENCATC!



My favourite book in the ENCATC Series is Cécile Doustaly's edited volume 'Heritage, Cities and Sustainable Development'. The book touches on some of the sustainable (and integrated culture and) development issues signposted in both Guiho's interview and Borin and Delgado's article and offers an exploration of relevant case studies from across continents.

My favourite article is from ENCATC's Journal of Cultural Management and Policy, Volume 8, Issue 1, Elena Borin's and Edwin Delgado's 'The value of cultural and regional identity: an exploratory study of the viewpoints of funders and cultural and creative entrepreneurs'. The article explores the idea of territorial cultural resource allocating ecosystems and creative and cultural entrepreneurs working in synergy co-creating sustainable local and cultural value as a successful, collaborative, model of funding.

My favourite ENCATC interview with a cultural entrepreneur is Christophe Guiho's, a cultural entrepreneur talking about his passion and his 'baby', *Territoires Imaginaires*. What I liked in this short interview was the authenticity, the sense not only of a focused and rich personal journey but also one of legacy and as his various *Territoires Imaginaires* move from place to place revealing and connecting people and territories through art.

My favourite ENCATC Breakfast webinar was focused on 'Preparing the 2021-27 new financial planning for culture'. The webinar is from July 2019 and the world might have slightly changed since then but this provides a useful, clear and comprehensive overview of the various EU programmes that cater for and provide opportunities for funding for culture and its sub-sectors.

My favourite memory from ENCATC event has to be the Annual Congress 'Click, Connect and Collaborate! New directions in sustaining cultural networks' of 2017 in Brussels. This was a very good Congress, very exciting events, papers and people along with some great networking opportunities!

# ENCATC RESOURCES

Designed for your cultural management and policy needs

Your trusted resources anytime, anywhere

All of our ENCATC resources are available in one place and in easy to use e-formats. Learn more and visit us on the web at: <https://www.encatc.org/en/resources/>

NEVER MISS A BEAT!

## TWICE-YEARLY

### ENCATC Magazine

An essential weekly must-read for the latest news and happenings in cultural management and policy. Always benefit from a free publication, a rich offer of training and networking events, and opportunities to advance policy and projects.

### /encatcSCHOLAR

This is a unique tool for education and lifelong learning on arts and cultural management and policy. With the teaching needs of educators and trainers in mind, we publish unique content, exclusive interviews, case studies, conference reports and more from around the globe and across sectors useful for the classroom and lifelong learning.

## YEARLY



### European Journal of Cultural Management and Policy

Be part of the stimulating debate on hot research topics in our field happening among scholars, educators, policy makers and cultural managers. Benefit from the Journal's scientific rigor to bring you a multidisciplinary perspective bridging theory and practice.



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

Designed to promote the work of young promising researchers, this series is a must for your university library or collection on the topic of cultural management and policy.



### Congress Proceedings

Nowhere else will you find a collection of articles on cultural management and policy and with such expansive geographic coverage. Stay on top of the newest research being conducted each year in the field.

## ENCATC INTERVIEW SERIES

Our interview series with experts on CCI give key insight from those on the field. Our interview series with young cultural entrepreneurs shares their stories, inspiration, and helpful advice for young cultural professionals and students studying cultural management and policy.

## ENCATC VIDEO SERIES

Our YouTube channel is rich with more interviews with leading thinkers and influencers. Useful to launch classroom discussions and complement your existing teaching material.

## WEEKLY



### ENCATC Flash

An essential weekly must-read for the latest news and happenings in cultural management and policy. Always benefit from a free publication, a rich offer of training and networking events, and opportunities to advance policy and projects.



### ENCATC Creative #StayHome Flash

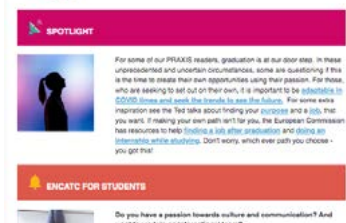
The ENCATC Creative #StayHome Flash is a new weekly production designed to inform about ENCATC activities in times of COVID-19 and to share positive phenomena and innovative ideas from the Culture and Education communities in response to the pandemic.

## MONTHLY



### ENCATC Newsletter

Feeling too much is happening too fast? Our members can be at ease as we do the work to find and compile key policy developments from the EU and other world regions, calls, publications, events, conferences and more. Gain access to what you and your institution need to stay on top of progress and opportunities in our field.



### ENCATC Praxis Newsletter

Where can today's students and tomorrow's cultural managers get a jump start on their careers? Including exciting internship and training offers, inspiring interviews and more, students are equipped with tools and opportunities to internationalise and build up their profile to enter today's competitive job market with confidence.

# JOIN US!

**Together we have the power to make the education and cultural sectors stronger and more sustainable!**

By joining ENCATC you will have the opportunity to:

1. Influence the international, European, national and regional culture and education policy by engaging in our policy statements and publications
2. Connect with a global network of HEI and cultural institutions to find project partners and collaborators
3. Enhance your organisation's visibility outside your own country by joining our labelling programme and publishing in our newsletters, flashes, and magazine
4. Have exclusive access to the ENCATC Breakfast Webinars and Members Talks
5. Receive a 30% discount to attend the ENCATC Annual Congress, Education and Research Session, Academy, and International Study Tour
6. Be eligible for a mobility grant to attend our events (Thomassen Fund)
7. Access the Members Area with teaching materials, resources, and the ENCATC online international bibliography including at date more than 2,000 references
8. Receive one-year subscription to our monthly newsletter for members and our monthly PRAXIS newsletter for your students and young professionals
9. Receive weekly ENCATC Flash update in the field of cultural policy and management
10. Link education with placement opportunities thanks to the ENCATC Marie Claire Ricome Programme now offering virtual traineeships for 2020



## FULL MEMBER

Higher education institutions and training centres providing recognised education and training programmes on cultural management and policy

500 EUR

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## ASSOCIATE MEMBER

Organisations, institutions and networks playing a major role in the field of education and culture

330 EUR

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## SUPPORTING MEMBER

Member states, associations, companies, etc. willing to support our organisation, activities or events

550+ EUR

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## INDIVIDUAL MEMBER

Is accepted on ad hoc basis for former ENCATC members, artists, researchers, trainers and cultural managers not currently affiliated to any institution or organisation. Students are also eligible under this category

330 EUR / STUDENT 50 EUR

JOIN!



ENCATC thanks our author contributors from these institutions and projects to this issue of our magazine!

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CENTRE FOR FINE ARTS  
BRUSSELS



دائرة الثقافة والسياحة  
DEPARTMENT OF CULTURE  
AND TOURISM



**CONNECT**  
KNOWLEDGE ALLIANCE  
FOR AUDIENCE DEVELOPMENT  
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FOR EUROPE



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**Julie's Bicycle**  
CREATIVE • CLIMATE • ACTION



ENCATC Magazine is a new digital publication with its inaugural issue launched in June 2020. It is meant to educate, entertain, raise awareness, and inform on various topics related to cultural management and policy. It is also created to offer an additional space for the publication of articles to our members, as well as a space for knowledge transfer to our partners (EU, UNESCO, ASEF, etc.).

Our contributors are leading academics, researchers, experts, practitioners, and policy makers. They are recognised by the industry we belong to as influencers. For our magazine, they are generously providing us with high-quality content, commentary, the best industry practices, and personal stories. Their contributions aim to help ENCATC to achieve its mission of helping the cultural sector become stronger and more sustainable. **This publication is made possible thanks to the financial support of the Creative Europe programme of the European Union.**

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

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

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

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