



ENCATC

The European network on cultural
management and policy

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Editorial

Dear colleagues, dear friends,

It's a joy for me to come back to you with this second issue of the ENCATC Magazine, a publication that allows us to delve deeper into the issues that (pre)occupy our members and extended community in the field of cultural management and policy.

The positive feedback received after our first issue certainly set the bar high for this publication, but I can say that I am extremely proud of the product I am bringing to you today, and this would have not been possible without our wonderful contributors. Leading academics, researchers, experts, practitioners, and policy makers have generously provided us with exclusive content, insight, innovative industry practices, and personal stories.

Opening this issue, one of our oldest members Catarina Vaz Pinto, Deputy Mayor for Culture of Lisbon City Council, questions 'What future for culture in the post-confinement era?' in the Opening Perspectives section.

Leading experts invite our readers to further explore some of the hot topics in the sector in our Featured section. Liliana Țuroiu, Director of the Romanian Cultural Institute in Brussels, revisits cultural diplomacy in challenging times. From our network community, Cristina Ortega, Chief Operating Officer of the World Leisure Organization, presents a case of (inter-)regional collaboration amongst Higher Education Institutions for intangible cultural heritage safeguarding. Followingly, an article by Amy Whitaker, from New York University, explores the topic of 'Blockchain and cultural heritage. New ways of imagining the restitution of objects'.

Another Featured article, by Licia Calvi, Simone Moretti, Ko Koens and Jeroen Klijs, from Breda University of Applied Sciences, reflects on 'The future of cultural tourism; steps towards resilience and future scenarios'. In this section, we also interview Titus Kockel, member of the HERITAGE-PRO Advisory Board and Head of Unit Promotion of the Trades at the German Confederation of Skilled Crafts and Small Businesses, on the importance of bringing heritage managers and craftspeople together. The final touch to this section is an article on challenges and opportunities for museums in the *new normal*, which is linked to the currently developing EU Heritage project training programme.

We re-affirm our commitment towards a green cultural sector with an article by Chiara Badiali, Knowledge and Sector Intelligence Lead at Julie's Bicycle, who signs the provocative title 'Selling green futures: Why the road to hell is paved with good intentions'. The publication of this issue, coincides with the approval of our membership a few days ago to the Climate Heritage Network, a [growing family of arts, culture](#)

and heritage organisations mobilising for climate action. By joining this environmental driven network, ENCATC aims to contribute to identify and prioritize concrete actions that would help, at scale, fulfill the potential of arts, culture and heritage to aid communities in achieving the ambitions of the Paris Agreement.

Finally, a big spotlight of this issue is the chronical of our first-ever ENCATC Digital Congress, on the topic of 'Cultural management and policy in a post-digital world – navigating uncertainty', which took place from the 3rd to the 11th of November in an entirely digital format, providing delegates with a fully immersive digital experience. A special edition of our section ENCATC Life presents the highlights of our main annual event, among which the 'Global conversations around decolonising cultural management education' or the panel 'Tangible and Intangible heritage and digitisation: policy and practices in the *new normal*', organized as part of the UNESCO ResiliArt Movement, have to be mentioned.

To close the issue, we interview Alba Zamarbide Urdaniz, winner of the 2018 ENCATC Research Award on Cultural Policy and Cultural Management, and author of 'Buffers beyond Boundaries. Bridging theory and practice in the management of historical territories' published in the ENCATC Book Series on Cultural Management and Cultural Policy Education, and we learn about ENCATC President Francesca Imperiale's selection of ENCATC favourite things!

With the aim to continue involving in the design and implementation of our activities the future generation of young researchers and thus to give them the possibility to learn by doing, I have invited our research trainee Aylin Michel, to play the role of Personal Assistant co-editor for the crafting of this second issue. I am proud of the work she has done and full of admiration for this new generation of young talents.

At the end of a particularly tough year, in which many of us have experienced moments of urgency and disorientation, I invite you to take a deep breath and enjoy a paused reading of the second issue of the ENCATC Magazine.

Giannalia

Giannalia Cogliandro Beyens

ENCATC Secretary General









What future for culture in the post-confinement era?

By Catarina Vaz Pinto

Deputy Mayor for Culture
of Lisbon City Council

One year ago, entering the final stage of my present mandate as Deputy-Mayor for Culture in Lisbon, my desire was to consolidate projects we have been working on: launch a proximity project in our neighborhoods, open new libraries in territories in much need of these equipment, establish participatory processes, and tackle the lack of diversity in our venues.

All these enterprises were guided by values and objectives such as access to Culture, inclusion, equality, diversity, participation, valorization of the cultural sector, transversality and articulation with other areas of municipal intervention, and a vision of Lisbon as a cosmopolitan, open city.

In March 2020, we were confronted with the inevitable halt of global production. Events were canceled, museums and monuments closed, cinema production stopped, bookshops, libraries, cinemas, theatres, live music venues, galleries closed down, affecting the whole value chain, changing priorities, and heightening the fragility of the cultural and creative sector.

The challenge in these last months has been to look at the short term, finding solutions to guarantee the mere survival of people, organizations and institutions. But at the same time, we felt we needed to keep our goals and our conquered ground in advocating for the importance of the cultural sector in of itself and to the economy, employment and social well-being.

The forthcoming future will demand new and improved solutions to foundational problems of the 21st century society. While these problems are not new per se, the current crisis exacerbates their negative impacts and requires quick responses in order to minimize their repercussions. These problems stem especially from the negative consequences of globalization and the development models associated with it. Some prominent problems relate to:

- Growing social and economic inequality that leads to a widespread feeling of exclusion;
- Continuing fragmentation of society and communities, which results in individual solitude or loneliness even if there is a generalized sense of connection provided by technology;
- High levels of activity and productivity demanded from individuals that were generating unprecedented levels of stress and anxiety.

Culture can play a key role in the solution to these problems. Not only does it showcase the diversity that human enterprise has to offer, it is above all a bridge-builder that allows for connections to be established and ideas to be shared. Culture is a fundamental instrument to re-organize our societies around more humane ideas, in order for us to restore lost ideals but also to create the chance to rethink and reinvent the world we want to live in. In that sense, the crisis can be the opportunity to affirm the social and economic importance of the creative cultural sector.

The future should be as virtual as it should be real.

The technological progress will further cement its place in our 21st century society and become more and more crucial in providing opportunities for the diffusion of Culture as a whole, but also in the captivation of new target audiences. Many cities have experienced examples of events with unexpected attendance levels online and the boom in the use of digital means has also revealed new possibilities to reach different audiences: populations living in territories with mobility restrictions, prison populations, seniors in isolated situations or institutionalized, international audiences and international markets.

Technology can play a critical role in eliminating known economic and social access barriers to Culture and in this sense can be very important in the struggle for inclusivity and expansion of the Cultural sector as a whole.

However, we need to be aware of the fact that many in the world still don't have access to technology. Lisbon's Museum-House Fernando

We needed to keep our goals and our conquered ground in advocating for the importance of the cultural sector in of itself and to the economy, employment and social well-being

Pessoa has, in the early period of lockdown, used not only Facebook and Instagram channels, but established a phone line for poetry whispering to anyone who would call, a project named 'Reading at your Ear'.

Furthermore, the investment in cultural digital platforms will allow artists and other Culture professionals to create and present their work virtually, sometimes even changing the nature and process of artistic creation, ensuring the need for artists to be remunerated.

All in all, technology will generate more opportunity for those in the cultural field and guarantee fairer and more widespread access to society as a whole provided that its limits and risks are taken into account: technology has to be used in a more intelligent, ethical, and regulated way in order to protect privacy and fundamental human rights.

The physical component of the access to Culture remains, nevertheless, paramount.

It can amplify the human dimension of the cultural experience, cultivate empathy within and between communities. Intergenerational inclusion, the way we view and care for our elderly, plays in this context also a critical role. We need applause, hugs, tears, smiles, the kind of human energy that art and culture are certainly able to give us all.

The future is contingent on the sanitary measures that are being imposed on us, which will expectedly last for a substantial period of time. These measures have severe implications on all areas of the cultural sector, namely levels of attendance in movie theaters, museums, libraries, theaters and outdoor events.

It follows then that new models of cultural exposition will have to be developed to allow professionals to showcase their content and abide by the sanitary measures simultaneously. It is expected that small scale projects will become predominant given that large scale ones will certainly not be allowed to take place.

This will cause projects of proximity to have renewed potential. Not only because many projects of proximity are of smaller scale and therefore afford greater flexibility, but particularly because it is in them that lies the greatest opportunity to fulfill Culture's potential to its fullest.

One of Lisbon's summer festivals, dedicated to music and street art (Festival Iminente), which usually is attended by 4,000 people, had to adapt its format to a series of intensive workshops in four chosen territories, with less people but creating a closer interaction between participant and artist. This initiative was so successful that it will definitely be repeated next year.

Through projects of proximity one can amplify the human dimension of cultural experiences to a greater degree, foment empathy within and between communities, but above all, truly democratize access to Culture.

New models of cultural exposition will have to be developed to allow professionals to showcase their content and abide by the sanitary measures simultaneously

**Will we be
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Access is the most important factor to guarantee that most, and not just a few, can experience artistic creativity and expression, improve their comprehension of the artistic meaning and through that, generate a sense of inclusivity and belonging.

The economic sustainability of the whole ecosystem is a major question to address and it requires different answers, in the short and in the long term.

The lockdown has aggravated the fragility of the sector. The precarity of working conditions is specific to arts and culture as a great percentage of cultural workers are self-employed, have intermittent activity, do not have work contracts and therefore are not eligible for other social measures taken by governments. To tackle this basic work status and conditions in culture and arts, jobs will be decisive and fundamental for the future. Initiatives like Lisbon's Social Emergency Fund for artists, that included non-repayable funds to independent workers and cultural institutions or for the development of projects without delivery deadlines, have happened in many cities. But it is still not enough if a national systemic approach delivering the basic conditions is not put in place.

The impact is even more significant for those who depend on live events and ticketing, mainly because the existing model, in countries with more interventionist policies, does not include commercial and profit driven cultural events.

As proving the infrastructure is crucial for cultural players, in Lisbon we have promoted a series of concerts called 'Lisboa ao Palco' with mixed revenues from public funds and ticketing profits. Another example is the free hand given to Music Box or Galeria Zé dos Bois, grassroots music venues, to occupy the municipal theatre São Luiz. We have tried to bring fringe cultural programs into public cultural venues and vice versa, creating new dynamics that include those who create and produce profit, non-profit, mainstream, niche public and private funded projects. Also, with the aim of promoting solidarity in between the sector itself, since in countries like mine, the divide between the profit and not for profit cultural organizations is not exempt of tensions.

The capacity for public systems to guarantee an adequate level of funding to public institutions and to the not-for-profit sector remains a key question as well as the capacity to introduce equity between the not-for-profit and the for-profit sector, in many countries not a target for public funding.

If we look at the long term, we can also ask if large festivals, events and blockbusters will survive in current models, that depend on large audiences, intensive travelling, high levels of consumption, precisely the kind of phenomena that a real climate agenda needs to change. And what

will happen to the tourism economy that in cities like Lisbon has been in recent years (not without criticism) the engine for economic growth and cultural flourishing?

And will we be capable or wish to introduce a kind of slow culture movement that questions existing creation and producing models, its speed and many times superficiality, but could also lead us to deeper and more enriching cultural experiences?

Finally, how will international cooperation and free movement of artists be affected? Will there be a trend for a new protectionism?

We are living with a high level of uncertainty until we are able to control contagion. Therefore, we need to make sure that all the implemented measures are equitable and include all areas of the cultural sector and creative industries. We need to adapt to the "new normalities" and guarantee conditions for creativity to thrive. At the same time, we must not lose sight of our goals, the same ones we set before the pandemic. We believe global cooperation, solidarity, and promotion of cultural diversity will be essential.

We have to face the problems of the times we live in. However, strategies for Culture in the long run must guide us in order for the cultural sector to have a crucial role in the well-being of individuals and communities, in the recovery process, providing jobs, making cities more attractive to locals and tourists, and promoting social cohesion.

Catarina Vaz Pinto

Deputy Mayor for Culture of Lisbon City Council since November 2009, she is graduated in Law by Universidade Católica Portuguesa (Portuguese Catholic University), Lisbon; Post-Graduate in European Studies, College of Europe, Bruges; Cultural Manager and independent consultant in the areas of policies and cultural development, cultural and artistic training (2005-2009). Executive Manager of the Gulbenkian Creativity and Artistic Creation Program / Calouste Gulbenkian Foundation (2003 – 2007); Consultant for Quaternaire Portugal SA, for the area of projects and cultural policies (2001-2005); executive Manager and teacher: Post-Graduation in "Cities Cultural Management" - Institute for the Development of Business Management – INDEG/ISCTE (2001-2004) and co-founder of the Cultural Dance Association "Forum Dança", of which she was Executive Manager (1991 – 1995). She was State Secretary for Culture (1997 – 2000) and assistant to the Minister of Culture (1995 – 1997).

INSIDE GREAT MINDS

CATARINA VAZ PINTO

Interview by GiannaLia Cogliandro Beyens
ENCATC Secretary General

GLC: Can you describe your leadership style?

CVP: I see myself having a facilitator leadership style.

GLC: Do you want to be liked or respected?

CVP: It's more important to be respected, although everyone wishes to be liked!

GLC: Are tough decisions best taken by one person or by a group?

CVP: Depends on the type of the decision and of the decision taking process/model, but I would say a good decision is the one that takes into account the diverse perspectives about the subject at stake.

GLC: What do you find the most difficult part of your job?

CVP: To deal with bureaucracy and the dysfunctionality of the public administration system.

GLC: Do you read leadership books? If yes, what was the last one that you bought and inspire you in your work?

CVP: Recently I haven't read leadership books, I'm just practicing.

GLC: What has been your career highlight?

CVP: It's difficult to answer. The five years (1995-2000) I've worked for the Ministry of Culture, first in the cabinet of the Minister and then as State Secretary, were really an extraordinary experience, but my present job in the city, that lasts already for eleven years, has been also a very challenging and fruitful time.

GLC: What gives you the most pleasure in your day to day work?

CVP: When meeting people, I see the real impact of our initiatives.

GLC: Has your job eaten into your life?

CVP: Absolutely! Not only because nowadays and within the digital world this tends to be the rule, but also because when you work in the artistic and cultural field, life and work go always together!

GLC: What do you do to relax?

CVP: Yoga.





Revisiting cultural diplomacy in challenging times

By Liliana Țuroiu

Director of the Romanian
Cultural Institute in
Brussels, Belgium

A new world in which attitudes like flexibility, experimentation and continuous redesigning replace traditional values

Observing the major changes on the global stage, with a dynamic that showed us, in just a few months, a completely different world and a totally different way of life, it is natural to review concepts that seemed, before the pandemic, more solid than ever.

Now, territories that seemed to be conquered sustainably are proving more fragile than ever. Many things we learned before the pandemic require reformulation, many of the known concepts and strategies require a recasting or a new approach. One of these concepts is the cultural diplomacy,

an area in which I have worked intensively in recent years and in whose power to attract trust and respect I believe with all my conviction. The isolation generated by the Covid-19 pandemic was the reason for a reinvention of many areas, in the context of the emergence of a globally interdependent virtual community. To further define the current context, we find that the world is now much more interdependent and the commitment to others or trust are essential values.

The practice of cultural diplomacy normally consists of a set of activities focused on communication and it can probably best be described as a course of action, which is based on the exchange of ideas, values and other aspects of culture or identity that aims to strengthen socio-cultural cooperation, to promote national interests and more. Unlike public diplomacy, this is the diplomacy that acts with predilection on open stages, in the spotlights, involving the general public, outside the official areas, in order to inform and acquaint people with national realities. It can be practiced either by the public sector, the private sector or by the civil society.

Cultural diplomacy in the context of empty scenes, in a moment when the structure of the public has substantially changed

We can rightly ask ourselves, what withstands from this set of “soft-power” tools, as Professor Joseph S. Nye defined them, when the scenes are empty, the audience structure changes, and public events are allowed only under strict safety conditions? This new reality has strongly affected the artistic and cultural areas. Will the new world order, reshaped in such clear lines by the pandemic, allow art and culture to increase the power of a nation? Going further, how will the quarantine and its effects affect the artistic content, the universities curricula or the diplomacy rules, on the long term?

We have recently witnessed tectonic movements that have radically affected the situation in the field of culture, starting from personal artistic agendas, to the programs of major cultural institutions and even at the level of national promotion strategies. These radical changes have generated new forms and areas of interest, recreated the relationships of influence and we naturally expect to generate new content and forms of plastic expression from emerging artists, for new audiences.

In this new context, it is obvious that the importance of cultural diplomacy, considered in many respects one of the most characteristic types of diplomacy in the recent decades, will increase from day to day. I will try to highlight a few aspects in support of this statement. One of the significant arguments is that the values with which cultural diplomacy currently operates are now at the forefront, especially since dialogue, openness, participation and cooperation in resolving cross-border situations have become dominant concepts in the European Union and globally.

The importance of cultural diplomacy, considered in many respects one of the most characteristic types of diplomacy in the recent decades, will increase from day to day

The classic tools used to increase the prestige and attractiveness of a country are replaced in the context of easy access to technology. The priority is now getting connected to relevant digital networks

More than once in the history of the great cultures of the world, cultural cooperation and a real public and cultural diplomacy increased significantly the prestige and the power of attraction of a country. Music and dance during international festivals have always been remarkably powerful tools for leaving a mark on the hearts and minds of people around the world without the need for any translation, thanks to their ability to reach the deepest human feelings.

Nowadays, what has become essential today is the connection to the relevant digital networks

Nowadays, what has become essential today is the connection to the relevant digital networks. The target audience can be reached and extended today, very easily, through creative digital projects, through interactive documentary and historical materials and through dialogues that make possible the virtual connection of people, from afar. The basic concepts of cultural diplomacy such as mutual respect, trust, the power to persuade are increasingly key elements. That is why cultural diplomacy and soft-power tools increase their power and the future belongs to those who will be able to attract social esteem, apt at telling interesting stories meant to establish connections between people, between environments, between nations.

Multidisciplinary research, the "contamination" of different artistic fields, the collaborative creation process or projects made at the border between different arts have been intensely enhanced initiatives in recent times. One may think, too, as coming from a desire to subvert another kind of isolation, not just because as an attempt to find new sources of inspiration. As a side benefit, the dialogue between disciplines considerably increases the target audience in the digital networks.

Joseph S. Nye remarked some time ago that "Transnational issues [...] cannot be managed by any one nation, but require networks of cooperation. Soft power is essential to making such networks effective."

Dating from 1957, the words of a great Belgian state representative, Paul – Henri Spaak, are also still relevant in this context: "[...] little by little, in every field, the problems of today are not within the power of single nations to solve, but only groups of nations".

Repositioning in the area of content, discourse and artistic message

Another aspect can be observed: a massive transition of contemporary artistic discourse from the visual domain to the conceptual and digital, an increasingly strong interest of cultural actors for social and political life, and, in the opposite sense, of the administration for creative

How are the digital instruments shaping the necessity of physical presence? In the near future, can digital tools replace the human need for interacting with other physical presence?

solutions to the problems of the urban environment. These interactions between environments, horizontally or vertically, are part of the current trends.

Recently, I was delighted to visit HISK - Higher Institute for Fine Arts from Ghent, one of the most lively student cities in Flanders, which has a fascinating cultural and artistic climate. I discovered the work of Dani Gherca, an artist that belongs to the emerging generation of Romanian visual artists. With a focus on the 20th century, his practice centers on alternative meanings and interpretations of recent history.

The message of one of the exhibited projects, named «Rassemblements», was trying to raise theoretical questions regarding the dialogue between physical presence and digital presence. How are the digital instruments shaping the necessity of physical presence? In the near future, can digital tools replace the human need for interacting with other physical presence?

The concept behind this project that showing a group of people protesting in a city square (the idea of manifestation is used just as a visual metaphor), outlines just few possible directions of thinking in our society who will become more and more shaped by digital communication.

The content, at all levels, is now in the background but, this type of priority promotion focused on obtaining a large number of views and likes will decrease the prestige and trust of traditional partners

The target audience has completely changed its structure, new form of attracting a sustainable selection of the public appeared

There is one aspect I would like to emphasize, the fact that the impulses focused on establishing connections and relationships in virtual networks are obvious, while the content seems to be sometimes left behind, in the broader context of a populist crescendo, against the background of sometimes contradictory official information and a general feeling of fear doubled by anxiety and stress.

Professor Jay Wang also noted that "the audiences for public diplomacy are also changing. Much of the change is evidenced in the tides of demography, from population aging in developed economies to a «youth bulge» in developing countries. Overall, the audience is becoming more urban. And the population mix in many Western nations is undergoing ethnic remapping due to migration patterns."

The content, at all levels, is now in the background but, in the long run, this type of priority promotion focused on obtaining a large number of views and likes will decrease the prestige and trust of traditional partners. Recent experience shows that high-definition landscape pic or a *faite-maison* food recipe brings more likes than a historical documentary or a contemporary art project. Experienced speakers and discussions on so-called *topics of interest* have very increased number of *likes*. But the quality content and the consistent strategy of presenting relevant projects and platforms, in which specialists from various fields participate, remain, in the long run, the most appropriate form of attracting a sustainable selection of audiences.

Another argument in favor of cultural diplomacy: its main resource is a practically unlimited one: the human imagination

In politics, there is often talking of “realpolitik”. Whether we agree with its principles or not, we must recognize that practice tends to be harsh on ideals. From this point of view, culture seems to be a luckier field, even in the new disrupting reality, because its main resource is a practically unlimited one: human imagination. We can safely say that there are no limits to human creativity. Of course, beyond imagination, it takes resources to create. A poet can manipulate a pencil and a piece of paper – or, especially now, a text editor application on his smart phone – while for a film director, for example, the setting is much more expensive.

But there is another qualification I need to make on what I have just said about the unlimited space of human culture and creativity. We will prosper only in terms of “supply”. Human imagination and creativity are generous providers of solutions.

We can easily imagine that in the new post-pandemic digital age, global fame is already measured in seconds

But we will always have a problem allocating resources. And the basic resource for which we certainly compete is a scarce one today: it is, first of all, ATTENTION. Andy Warhol said half a century ago that “In the future, everyone will be famous for 15 minutes”. We can easily imagine that in the new post-pandemic digital age, global fame is already measured in seconds. “Soft-power” tools and a strategy of authentic cultural diplomacy may increase the duration in which the public’s attention is maintained. There is a need here for teams of diplomats to acquire excellent digital

skills for a more efficient engagement and connection to digital platforms and for maintaining a close connection with the target audience.

Cultural diplomacy: a field where bringing together creative energies “from afar” constitute a core part

Just like physical presence at the workplace used to be, in most areas, the “default” option before the confinement brought about by the pandemic, face to face meetings, as opposed to contacts through a technological interface, tended to be the privileged setting in the artistic and cultural spheres. It might be too early to say if the current shift from (real) scenes to screens is here to stay – or, for that matter, if the current global misfortune only accelerated an already well-rooted trend. There is a field, though, where communicating and bringing together creative energies “from afar”, both metaphorically and literally, constitute a core part: cultural diplomacy. As such, it mirrors, in a way, by its aims and means, the ongoing evolutions. While there are, certainly, aspects of the physical immediacy which are impossible to compensate for, the emerging focus on networks and virtual interaction is prone to have a lasting impact on the way diplomacy and culture get on together. Given the dire realities of the sanitary crisis, to talk about a “blessing in disguise” would sound inappropriate – and we

Human imagination and creativity are generous providers of solutions



don't really know yet how much of this shift towards the digital is for the better – but we can safely say that there's more to it than just "old wine in new bottles".

Liliana Țuroiu

Liliana Țuroiu is diplomat, PhD Associate Professor at the National University of Fine Arts from Bucharest, member of the International Council of Creative Industries Federation from UK and member in the Scientific Council of the Sapienza Foundation.

With this expertise she contributed to translate policies into action and promote meaningful international cooperation as President of the Romanian Cultural Institute (2017-2019). During her mandate, RCI was responsible for preparing, coordinating and implementing major international programs. Before becoming one of the voices of cultural diplomacy in Romania, Liliana Țuroiu was known as a successful entrepreneur and fashion designer.

Professor Țuroiu is currently the Director of the Romanian Cultural Institute in Brussels and she was the RCI General Coordinator of EUROPALIA Romania. She was decorated as *Chevalier dans l'Ordre des Arts et des Lettres* by the French Government, in 2019.

She is a strong believer of the key role played by the cultural diplomacy and creative industries within the international community. She has given keynote speeches at NATO International Conference, organised in Egmont Palace in February 2020, at Annual Meeting of the Romanian Diplomacy (RADR) in 2017 and 2018, at the Institute for Cultural Diplomacy in Berlin, in 2018 and in many other academic events from over 10 countries.





SAFE GUARDING ICH:

(INTER-)REGIONAL
COLLABORATION
AMONGST HIGHER
EDUCATION
INSTITUTIONS FOR
ICH SAFEGUARDING
A EUROPEAN CASE STUDY

By Cristina Ortega

Chief Scientific and Operating Officer of
World Leisure Organization

¹ ICH, as defined by UNESCO at the UNESCO 2003 Convention on Safeguarding ICH, "means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage" (UNESCO, 2003).

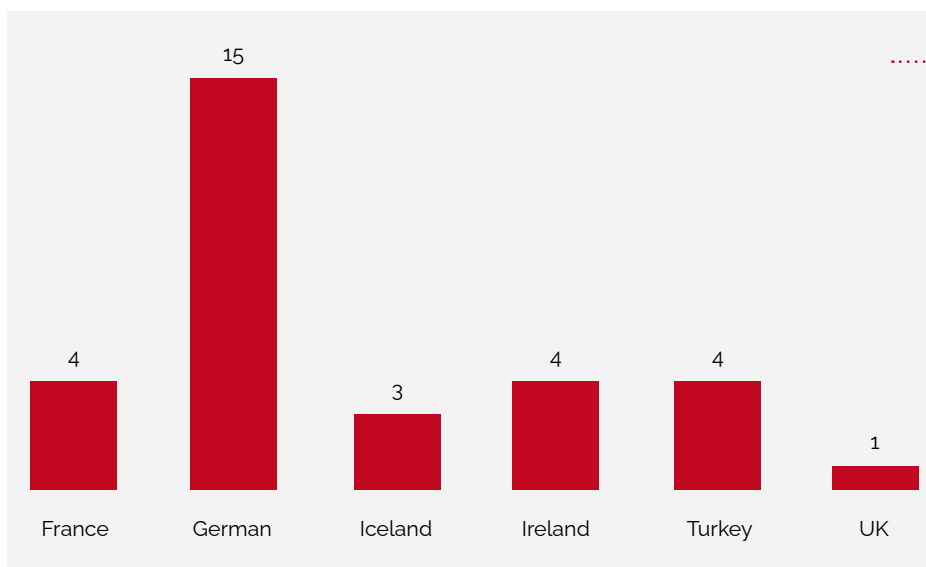
Lately, Intangible Cultural Heritage (ICH)¹ has become a more and more discussed topic in the debates with cultural professionals, given the growing importance set on its safeguarding. During the last years, UNESCO has been promoting initiatives on this issue in different regions. For instance, in 2017, the UNESCO Office in Montevideo (Latin America), hosted a meeting on the cooperation means deemed necessary in order to properly integrate ICH into higher education. In it, around 40 representatives based in 9 different universities considered this issue, reflecting in particular on cultural management programmes at tertiary-level. Another example is that of ICHCAP and the UNESCO Bangkok Office, which together organised the first Meeting

for Asia-Pacific Tertiary Education Network for ICH Safeguarding in 2018. An outcome of the meeting to be highlighted is that the educational institutions present unanimously reached an agreement to establish a higher education network for ICH safeguarding, which was afterwards officially formed as the Asia- Pacific Education Network for Safeguarding Intangible Cultural Heritage (APHEN-ICH). Moreover, in 2018, UNESCO also conducted a survey on ICH in African universities, finding out that only one academic programme focused on it specifically. Nevertheless, multiple programmes related to IC were also documented across the region.

In the framework of this project, an extensive mapping of higher education programmes throughout Europe was carried out

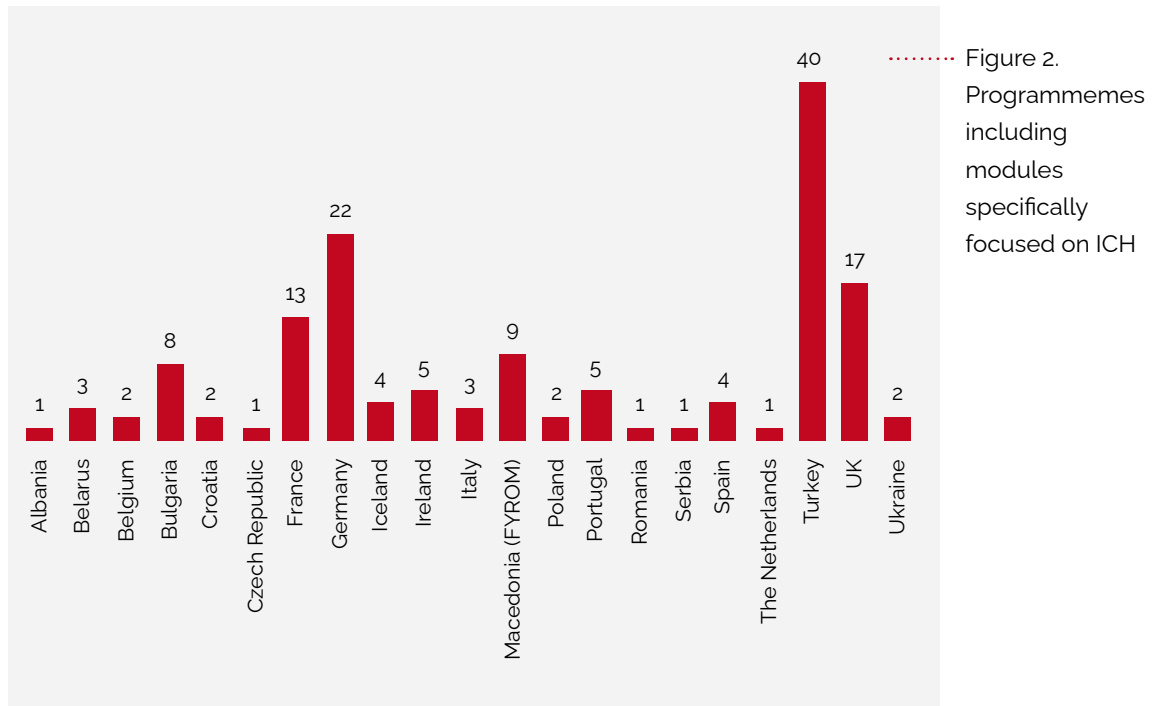
Being ENCATC, the European network on cultural management and policy, and being an NGO in official partnership with UNESCO, this is a great opportunity for the organisation to participate in such a debate. ENCATC had already worked on ICH related issues together with UNESCO. The two aforementioned organisations launched –under the UNESCO's Participation Programme 2016-2017– the “Learning on intangible heritage: building teachers' capacity for a sustainable future” project. Its aim was that of revisiting the training programmes of universities, as well as of strengthening their capacity building in ICH and, by doing that, helping UNESCO raise awareness about the 2003 Convention and its purpose.

In the framework of this project, an extensive mapping of higher education programmes throughout Europe was carried out, identifying among those the programmes currently offering education on cultural heritage and ICH in all European countries, at the undergraduate, graduate, and postgraduate levels. A total of 11,772 programmes were mapped in over 850 universities in 45 countries. Furthermore, another relevant outcome is that the number of programmes involving ICH in one way or another (having the term or a related one in the title, as a course or as content in non-ICH- specific courses) is significantly high: 3,179 of the 11,772 programmes analysed. However, it was found that the term “ICH” is barely used in European higher education programmes, which suggests there is a décalage between what UNESCO is proposing since 2003 (followed by state governments) and its reflection in education programmes.



..... Figure 1.
Programmes specifically focused on ICH

Providing more in detail insights, ICH programmes, subjects and content were mainly found across the following fields of study: museology, ethnology, tourism, archaeology, history, art history, music, cultural management, and language and literature studies (among others). This certainly remarks that ICH is an interdisciplinary object and calls upon action for the development of higher education curricula in accordance to this interdisciplinarity. As an overall result of this project and its different outcomes, some recommendations are made for the further insertion of ICH in higher education curricula, which have to do with: sharing terminologies and rationales, envisaging the needs of the job market, sharing knowledge and practice, cross-disciplines pollination, and influencing policies.



Additionally, the organisation has recently had the opportunity to further underpin its belief on the importance of safeguarding ICH amidst the COVID-19 pandemic. ENCATC participated on 30th July 2020 in one of the webinar series co-organised by the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IHCAP). The specific session, under the tile of *(Inter-)Regional Collaboration amongst Higher Education Institutions for ICH Safeguarding*, sought to further enhance initiatives for "building cooperation and networking among higher education institutions for ICH safeguarding" (UNESCO & IHCAP, 2020). During this session, Cristina Ortega Nuere, in representation of ENCATC, together with Maria Frick (UNESCO Montevideo Office), Jacob Mapara (Chinhoyi University of Technology), Mónica Guariglio (National University of Avellaneda), and Montira Horayangura Unakul (UNESCO Bangkok Office), explored the current status of networking activities all over the globe. In doing so, the debate also considered "how networks became functional associations for the study of ICH [...] and their significance to teachers, students, non-teaching professionals in higher education settings, research, and community service" amongst others (UNESCO & IHCAP, 2020).

In order to properly represent ENCATC members and their thoughts and opinions on this debate, the organisation previously ran an online talk in which the main topics of discussion were addressed. For instance, considering the effect that the COVID-19 pandemic has had on the life of higher education networks, their member institutions, and individual professionals for ICH safeguarding, participants agreed that universities had to turn all their higher education programmes into an online format. However, now higher education institutions are preparing for a blended format, which would allow students to maintain engagement with each other easily than if full online programmes were pursued. Also, one example given of creative professionals joining forces during these times was that of designers, who have started to create academies as an alternative to their usual tasks, in order to share knowledge.

Another relevant issue raised during the discussion was the international contingency. If students only come from domestic circles, this may be problematic since it may affect many universities where the international students' body is growing. Moreover, research on ICH studies involves field work, which has been particularly problematic for students currently writing their thesis. In the same line, the field of culture involves participatory work, personal contact and travel. Therefore, these issues will have to be rethought, given the uncertain length of COVID-19 circumstances. Deepening on this field work concerns, we also have to think on what happens with communities safeguarding ICH. It is now more important than ever to provide informal education and teaching to these groups, because they have become quite isolated. Therefore, it is also our task to think what to do and reorganise this contact and flow of information between universities and communities. Another point to be made is that, at the city level, safeguarding ICH is also becoming a challenge nowadays, since for instance, local festivals cannot be celebrated, and this is also tradition and part of the cities' role in safeguarding ICH.

The following question addressed was related to the technical conditions and resource availability which enable higher education institutions to advance their mandates on teaching, research, and community services in areas related to ICH safeguarding and transmission. ENCATC members consider this issue entails a double take, since the situation varies when comparing communities with higher education institutions. Resources available in higher education institutions will also be different depending on the country's capabilities... Do all universities in Europe have the same availability to resources? It is difficult to address issues of teaching at higher education institutions, and then the ICH situation in general. One thing depends on the other to a certain extent, but problems and how to address them are not necessarily similar.

Another topic discussed was the contribution of active networks to help increase young people's interest. What activities do they conduct that have

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direct implications on nurturing new generations of stakeholders who are committed to ICH safeguarding? In general terms, it is believed that young people involved in ICH activities are already enrolled in ICH or similar studies. Otherwise, it does not seem clear whether participants in such activities, although coming from different sectors and working areas, are really engaged in the activities because they are aware that they are contributing to the safeguarding of ICH. With regards to this matter, ENCATC members agreed there is a need to rethink

how to approach these activities to the younger audience, how to make them appealing for young people to contribute. As a successful example, Maastricht University, the city hall and the Province of Limburg did a collaboration project, by which young design students from different EU countries were brought to the city of Maastricht (which has an ICH label). The idea was to encourage them to think about Europe, and create something of value... In the end, these students, inspired by the Maastricht Treaty, created a common European fashion programme. Therefore, this was inspired by ICH, but portrayed in a different manner, and maybe this is what young students need most in order to feel engaged to participate in ICH activities.

For the following question on "How do higher education networks for ICH safeguarding build a relationship with ICH communities, tradition bearers, the larger public, and those who are not necessarily within the education sector?", ENCATC members put different examples on how this is being carried out at the moment. As highlights, in the Western part of France, the link with communities which are most safeguarding ICH is achieved through the Office du Patrimoine Culturel Immatériel (ICH Office) rather than from regional universities. However, this Office also offers university courses, therefore, it certainly plays an important role both between communities and higher education institutions. Another example is that of universities closely working with UNESCO on safeguarding the textile tradition of making silk. This is part of a project on cultural tourism in which a connection between different stakeholders is established within same project.

Additionally, the possibilities of higher education networks for ICH safeguarding to recruit network members from other fields (i.e. Natural Sciences) were discussed, as well as their possibilities to ensure a transdisciplinary approach in safeguarding ICH. On this occasion, ENCATC members also showed the importance of finding bridges between topics that can bring new perspectives and raise awareness on ICH. One way to achieve so, is by doing joint projects of different areas. For instance, even though UNESCO normally organizes a single forum focused on World Heritage, now this has been mixed with the Young Researchers Forum on Intangible Cultural Heritage. On this project, world heritage young professionals were uninformed on ICH and they had no notions of it and communities. Therefore, this was an eye-opener experience for them.

Younger generations are not learning at home certain knowledge that does not necessarily come naturally today, and therefore it is our task to raise their awareness on ICH and its importance, since lots of cultural

creation, production, and communication involves interdisciplinary, transdisciplinary knowledge. Therefore, the question is how to group ICH into different sections in order to make it accessible to the audience. Apart from this, having a universal model or practice to spread knowledge on ICH is rather complicated, but what is important is to keep in mind the human creativity and the possibility of change and evolution. Cultural heritage was a creation at a time. We tend to forget that what we call now cultural heritage was first an answer to a problem, and it was a creation. It is important to understand where we come from. This can also help engage the younger generations. As previously stated, all these thoughts and opinions were shared during the aforementioned debate of the UNESCO, *(Inter-)Regional Collaboration amongst Higher Education Institutions for ICH Safeguarding*, helping motivate a fruitful online discussion, which can be seen [here](#).

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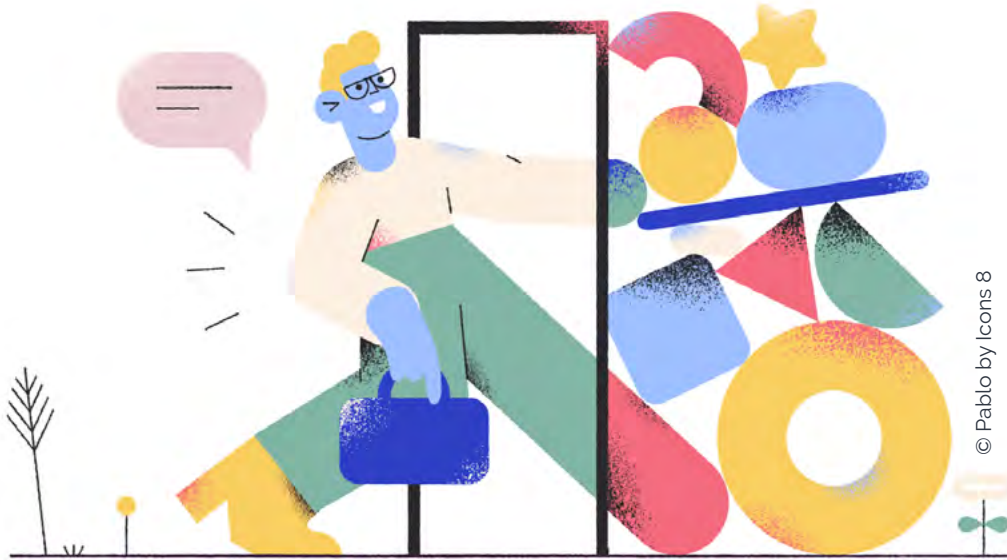
Cristina Ortega Nuere

Cristina Ortega Nuere, Doctor in Leisure and Human Development, is Chief Scientific and Operating Officer of World Leisure Organization since January 2016. She combines her principal professional activity with teaching at the Universitat Oberta of Catalunya. She has combined her academic activity as researcher and professor for over two decades at the University of Deusto -over 50 research projects- with other institutional responsibilities. She was for 4 years the President of ENCATC. She is a specialist in the evaluation of cultural projects and became a Jury Member of the European Capitals of Culture. She has been a member of the Basque Council of Culture and an Expert Evaluator of the Basque Cultural Observatory for 10 years.



INTERVIEW WITH MARCIN POPRAWSKI

Interview by GiannaLia Cogliandro Beyens
ENCATC Secretary General



EXPLORING CULTURAL MANAGEMENT AND SUSTAINABLE VALUES

GiannaLia Cogliandro (GLC): ENCATC Is very proud of this new ENCATC labelled project involving several members. Could you please tell us what is “COSM”?

Marcin Poprawski (MP): COSM is an acronym that stands for Culture, Organisation and Sustainability Management. It's focused on the cultural management and organisational change regarding sustainability values. The idea behind COSM is exploring and sharing the way we undo the unsustainable in cultural management, with all the respect to the creative processes, projects and realities that used to be and in fact continuously are unsustainable in its core. It's intended to be the integrated learning area offered by HUMAK University of Applied Sciences in Finland, to explore sustainability values with cultural and art managers, MA, BA students, alumni and practitioners. We are going to offer it from January 2021.

GLC: Could you please tell us more about this programme? How is it structured?

MP: COSM is the educational module of three harmonised courses; COSM 1: Cultural Organisation & Sustainability Management, COSM 2: Cultural Entrepreneurship & Sustainability Management and finally, COSM 3:

Cultural Management & Dimensions of the Sustainability: Environmental, Social & Economic. There is a form, logic and sequence behind this idea, but the courses can also function as independent, concise units. However, the final elements of course one and two are designed to be the bridge to the next course. And the thing is that the courses are designed as to deliberately bring three different perspectives, first - organisational, second - entrepreneurial and independent, civic, and finally cross-disciplinary. We also intend to provide a varied set and scale of contributors, that are going to be Finnish, Nordic, regional, local and international. The webpage cosm.humak.fi is the place you can find more details about it. COSM is intended to be a laboratory of sustainability focused cultural management teaching methods and social (community) impact tools, applied to cultural management and cultural organisations practices. We think that COSM will be a safe space for questioning the answers regarding cultural organisations and cultural professionals' role in balancing their ecosystems. With COSM we wish to provide ideas and teaching tools that will be created and used in accordance with the Humak University of Applied Sciences spirit and its essential role as one of the leading Finnish spots specializing in the development of expertise in several fields that are now urgently needed in our societies. Humak is a community and it's a truly democratic and accessible, open and generous university in the best sense of what that means. It is so essential in today's circumstances. Its organizational culture is consensual in the sense that it is based on sharing and working as co-creators with the intention to activate all your humanistic senses, all types of human intelligence resources available in its positive and pro-social qualities.

GLC: Why you have decided to offer this new learning experience in 2021?

MP: The core of sustainable development as embedded in the cultural management practice directs us not only into "green" areas but also to notions that are more familiar to culture and arts, and they are, among others; continuity, consistency, literacy, intergenerational transmission and dialogue, memory, heritage, legacy, cultural identity, craft, the meaning of a good life, meaningful frictions, sense of community, local common interests, the role of masters and mentors (their skills, experience, their role in nurturing talents, learning to select, decide, make choices, initiate creative processes), the diversity which comes from settled, meaningful work with a comprehensive community, the balance of reflection and action, balanced cultural policies: continuity (and not a clash) of aesthetics and ethics.

GLC: What are the COSM perspectives?

MP: The first side of the COSM perspective is the one that acknowledge, adapt and strengthen the role of cultural managers in supporting the general sustainability movement, impacting people's and industries' pro-ecological behaviours, assisting all types of attempts to make our life more sustainable, ethical, responsible or balanced - in environmental, social and economic sense. It's similar to sir David Attenborough's call of completing our journey of development, manage our impact, and

once again become a species in balance with nature, restore the rich, healthy, and wonderful world that we inherited. The second perspective of COSM is the one from the inside of cultural management ecosystems. To strengthen the sustainability values-oriented practices of leaders and employees of culture, art & heritage organisations, as well as culture & arts entrepreneurs. This includes: the quality of organisational cultures, the range and accessibility of professional and personal development conditions, undoing the toxic leadership, providing synergetic and participative cultural policies as a soil for cultural management practice, ethical and balanced cultural work environment. This is all about providing tools and conditions for a sustainable, healthy, ethically concerned cultural management ecosystem. We require a refreshing perspective on the impact of cultural policies' political trends and conditions on the cultural management practice. Sustainability values oriented cultural management might be the answer.

GLC: How can people interested in this opportunity access it?

MP: To make COSM more accessible to everyone interested in sharing ideas, practices and developing new ways to look at the issues related to sustainability and culture, we initiated a series of loose and informal online events, roundtables which we call "COSM Talks". It starts on December 8th, 2020. Our guests of the first round are coming from Germany, Belgium, England, and Finland, and institutions like Leibniz Institute IOER in Dresden, Natural Resources Institute Finland, University of Warwick and shiftN - systemic solutions agency from Leuven. This meeting is free to everybody after the registration on the Humak COSM Talks webpage.

The COSM Talks is our way to explore the area of current and future content and methods of sustainability values-oriented teaching, directed to and co-created with both cultural management adepts and alumni, in conversation. And what we really care about, is its organizational and individual application in cultural, creative, arts and heritage activities. With COSM Talks we want to learn and extend the knowledge, competencies and all options at hand to emerge a new generation of cultural managers, art and social entrepreneurs, NGO's, cultural organisations' professionals that will keep sustainability values – oriented paths of their practice.

GLC: Who will be your guest speakers?

MP: Our guests, speakers of COSM Talks are experienced and inspiring scholars, experts, individual focused on co-created practice. We are all curious where they take us in their reflections and discussions. This is our meeting time with most creative and intriguing international experts we know, who have curiosity and experience in re-thinking our sustainability values that should be applied to cultural organisations', cultural managers' and cultural entrepreneurs' everyday practice.

GLC: For whom have you designed this new learning experience?

MP: COSM is Finnish but in English, made by Humak but offered to broad international audience, Humak MA & BA students, Cultural Management alumni, Humak Open University and Open Campus (Finnish

inter-university exchange) participants, Erasmus+ exchange students, international community of people with the professional focus on cultural management, cultural policy, culture & organisation, students and practitioners from all around the world.

Marcin Poprawski

Dr Marcin Poprawski is a researcher & lecturer of cultural management at Humak University of Applied Sciences (Finland) and the AMU University of Poznan (Poland) in the Institute of Cultural Studies of the Faculty of Anthropology and Cultural Studies. The field of his research, publishing and teaching activities belong to the shared land of the cultural policies, arts and heritage management, sustainability, creative processes, aesthetics and organization studies. He was twice elected Vice-president of ENCATC.



Join our COSM Talks first rountable (Tuesday, 8.12.2020): on sustainability values / culture / organisations - with Jonathan Vickery (University of Warwick), Katriina Soini (Natural Resources Institute Finland), Philippe Vandebroeck (shiftN - systemic thinkers) and Robert Knippschild (Leibniz Institute IOER); hosted ONLINE for free - by HUMAK University of Applied Sciences (Turku, Finland). COSM Talks is the ENCATC labeled event. cosm.humak.fi

REGISTER HERE!



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Photo from The Menil Collection. © Paul Warchol

BLOCKCHAIN AND CULTURAL HERITAGE

**New ways of imagining the
restitution of objects**

By Amy Whitaker
New York University,
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The 2018 Sarr Savoy Report, commissioned by French president Emmanuel Macron, energised the ongoing conversation about the restitution of cultural artifacts. Among their many findings Felwine Sarr and Bénédicte Savoy recounted that 95% of objects of African cultural heritage reside outside of the African continent. Hundreds of thousands of these objects can be found in European museums. In 2020, Arts Council England announced that they were revising the U.K guidance to museums and galleries on reparations and restitution. In global art markets, there appears to be more press scrutiny of objects coming to auction—and continued consideration of longstanding repatriation issues such as the debated return of the Elgin Marbles from the British Museum to Greece.

**Because
blockchain is
a trusted yet
decentralised
ledger of
ownership**

In our work, we have considered novel and exciting solutions to these problems of restitution that are enabled by blockchain technology. While blockchain is perhaps best known for its association with cryptographic digital currencies such as bitcoin, the underlying structure of blockchain arguably offers many avenues of new approach to restitution. Because blockchain is a trusted yet decentralised ledger of ownership, it can form the underlying governance and registration of objects. Importantly, blockchain can allow stakeholders in these restitution claims to “split the rights stack,” meaning to separate out the different dimensions of ownership including legal title, physical possession, exhibition rights, cash flows, and shares in investment proceeds. These potential solutions open up circulation of objects in art markets and new means of ethical and shared consideration of the return of these objects.

We model our inquiry after the unusual case of the Lysi frescoes. In 1983, the U.S.- and Paris-based philanthropist and collector Dominique de Menil was offered what were clearly looted frescoes. Recognising the significance of the work and deeply concerned that the frescoes would be destroyed, she feigned initial interest in purchasing them and then launched an independent inquiry to identify the works' rightful owners. Working with a former U.S. attorney general, de Menil identified Cyprus as the rightful owners. Cyprus had photographs of the frescoes in situ in the church of St. Thermanianos at Lysi, a part of the Autocephalous Greek Orthodox Church of Cyprus.



..... Figure 1 –
The Chapel
at Lysi.
Courtesy:
Laurence
Morrocco

The Church of Cyprus and the Menil Collection reached an unusual and, one might argue, visionary agreement. The Menil Collection, located in Houston, Texas, formed a separate legal nonprofit entity called the Byzantine Fresco Foundation (BFF). The BFF and the Church of Cyprus entered into an agreement by which the Church of Cyprus was legally recognised as the owner of the frescoes. The BFF undertook purchase and restoration at its own expense—surpassing \$1 million (in 1983 dollars, \$2.5 million in today's dollars). In exchange, the Menil would have rights to exhibit the frescoes for 15 years before returning them to Cyprus. In accordance with the agreement, the Menil also built a consecrated Greek Orthodox chapel to house them.



..... Figure 2 –
Byzantine
Fresco
Chapel and
museum.
Courtesy:
The Menil
Collection.

© Paul
Warchol

The agreement between the Menil and the Foundation split the ownership and exhibition rights. The clarity around assignment allowed the parties to renegotiate. For example, the conservation process was so involved that the Menil was given an extension on its exhibition rights to exclude the multi-year process of repairing and restoring the frescoes. When the frescoes were indeed returned at the end of the fifteen years, it was not possible to return them to their original home in the chapel at

Lysi. The surrounding area was still under military contestation. Because the frescoes had been encased in a metal dome for their protection, the chapel would have had to be disassembled to reinsert the frescoes in their original home. Instead, the frescoes went to a museum.

This story is rare in the universe of cases of illegally sourced cultural materials. An engaged and vigilant philanthropist orchestrated a global research effort and then managed, with her counterparties, to negotiate an inventive multi-institutional collaboration. Although those factors are not directly replicable, they point to fundamentally new ways forward in the complex and sometimes frustrated international negotiations over looted, stolen, and otherwise taken objects of cultural heritage. Although these negotiations are often presented a zero-sum—the Elgin Marbles can be in England or Greece in the same way that only one team can win the World Cup—the Lysi frescoes story points toward new forms of collaboration and cooperation that depend on a more kaleidoscopic view of these artifacts of heritage. While the Elgin Marbles case may always be contested, in so many circumstances there are more solutions to the problem than the location of the physical artifacts. Blockchain enables new conversations around these pathways forward.

This technology exists in a very specific and developed international legal context. The 1954 Hague Convention governs the return of cultural patrimony taken during war, while UNESCO governs cultural heritage taken during peacetime, and UNIDROIT. In addition, the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership and Cultural Property creates a more acute sense of complexity and restriction for objects acquired after that date. Accordingly, we see substantial pressure in markets and also in museum bequests or donations as those objects acquired after 1970 are naturally reaching a life-span limitation on their ownership by the acquiring party.

In applying blockchain technology, a few features of the technology are particularly important. First, it is registrarial in its nature. The founding purpose of blockchain was to secure trust in digital information without requiring trust in a central authority. (Cryptocurrencies such as bitcoin were first developed to incentivise the keepers of the many interconnected copies of the ledger.) What is important about blockchain's decentralised structure is its potential radical neutrality where histories of colonialism and hegemonic power are concerned. That is not to say technology is neutral; it is not. Access to technology is also not neutral. Yet if one does not have to trust a central authority, then the record of who owns, exhibits or pays restitution does not need to be held by one country, one institution, or even one intergovernmental body. It can be held by the ledger itself.

In our research, we have proposed four use cases that blockchain enables:

1. The ownership-exhibition split

The original case study of the Lysi frescoes illustrates the possibility of splitting exhibition and ownership rights. If we take a contemporary dilemma, such as the Elgin Marbles, we can imagine—even with difficulty—a situation in which splitting ownership and exhibition helps

An engaged and vigilant philanthropist orchestrated a global research effort and then managed, with her counterparties, to negotiate an inventive multi-institutional collaboration

to resolve an otherwise intractable dispute. For example, the British Museum could return ownership to Greece but keep possession for a fixed term. As an additional variation, the British Museum could also return cash flows during the exhibition term. These monies could be used for restoration or preparation for the repatriation of the objects at the end of the exhibition term. This timeframe gives both institutions and countries a period of reflection, planning, and adjustment. These solutions are likely to involve a fixed term or a revenue share, or both.

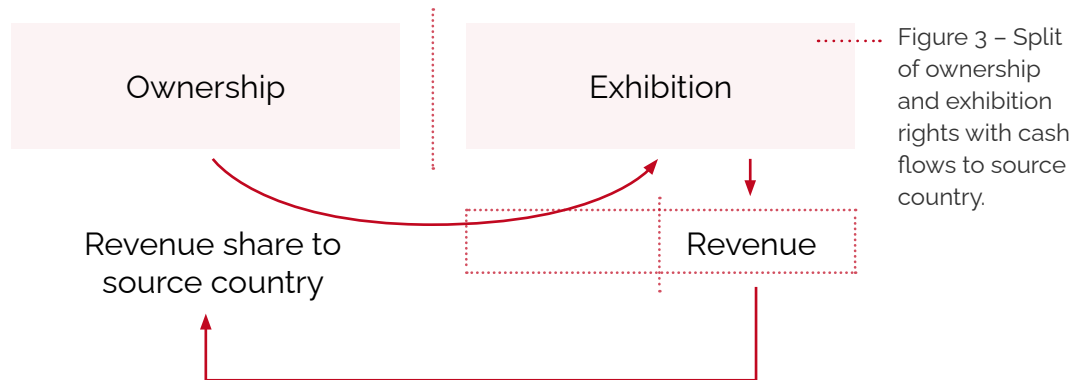


Figure 3 – Split of ownership and exhibition rights with cash flows to source country.

2. Portfolio of objects

The case of the Elgin Marbles has a singularity. Although there are many pieces of the statuary, they function as one unified object. In many other cases, there is a portfolio of objects at stake. With a portfolio or large group of objects, other possibilities arise. For instance, consider the 70,000 objects of African heritage that according to the Sarr Savoy Report, are held in the Musée du quai Branley-Jacques Chirac in Paris. The museum can return all objects and then the source country can gift some back. Or, the museum can return ownership to all objects and negotiate some exhibition rights with associated cash flows. Particularly since some of these objects are in storage, many different solutions could leave all parties better off. These solutions entail asking hard questions: Is it better to have all of the objects or to have some and then money for education, infrastructure, and new cultural industries? In this case, it is especially important that the negotiation and governance mechanisms respect the autonomy of source countries and that rates of pay, where assigned, are structural supports and not only token or symbolic gestures unless expressly intended to be the latter.

3. Registry at archeological digs

Perhaps the most straightforward, if also future-looking application of blockchain is the registration of objects at the point of discovery in archeological digs. Objects that are registered can no longer be looted and sold into markets. In addition, fractional ownership and rights can be allocated at that stage and recorded on the blockchain. If in the past researchers might have taken artifacts outright, now they might claim possession and certain other use rights but not legal ownership. Ownership and financial participation might be assigned variously or collectively to individuals, communities, organisations, or nation states.

4. As certification for sale or donation

Lastly, these blockchain solutions can aid markets as well as museum restitution networks. There is no easy international mechanism to return artifacts, and there is also little infrastructure to develop negotiated solutions. If a collector, for instance, holds ten objects, they may be able to negotiate a partial return of physical objects, a partial ability to sell some, and a partial or fractional claim on the proceeds. If in countries such as the United States that have tax credits for donation, donation through charity and other tax structuring may be financially advantageous while accomplishing the social mission of return. These solutions require careful negotiation and governance, as well as expert advice in tax.

In conclusion, blockchain may manifest as a tech phenomenon of our time, but its hype should not overshadow its real registrarial heft and potential toward the infrastructure of how individuals, institutions, countries, and even markets support the ongoing restitution of cultural heritage and the stewardship, understanding, and enjoyment of these artifacts. What is most striking to us in our analysis is the need for care and curiosity toward the entire ecosystem of antiquities, including gray-market actors and even criminal activity. Ethics can still be honoured while engaging with the complexity and nuanced repair work of decolonial process and restitution generally. With this human work of bringing people together, we can allow new technologies to support imaginative and inventive ways to steward the integrity of heritage into the future.

Amy Whitaker

Amy Whitaker teaches visual arts administration at New York University. This essay draws on a co-authored paper published in *International Journal of Cultural Policy*, first presented at the ENCATC Congress 2019, Burgundy Business School, Dijon, France. Amy is the author of two books *Art Thinking* and *Museum Legs* and the forthcoming *Economics of Visual Art* (Cambridge, 2021). Her work on fractional equity appears in *Management Science* and *The Art Newspaper*. Prior to NYU, Amy worked in museums including the Guggenheim, MoMA, and Tate and for the investment firm D.E. Shaw and the economics start-up Locus Analytics.

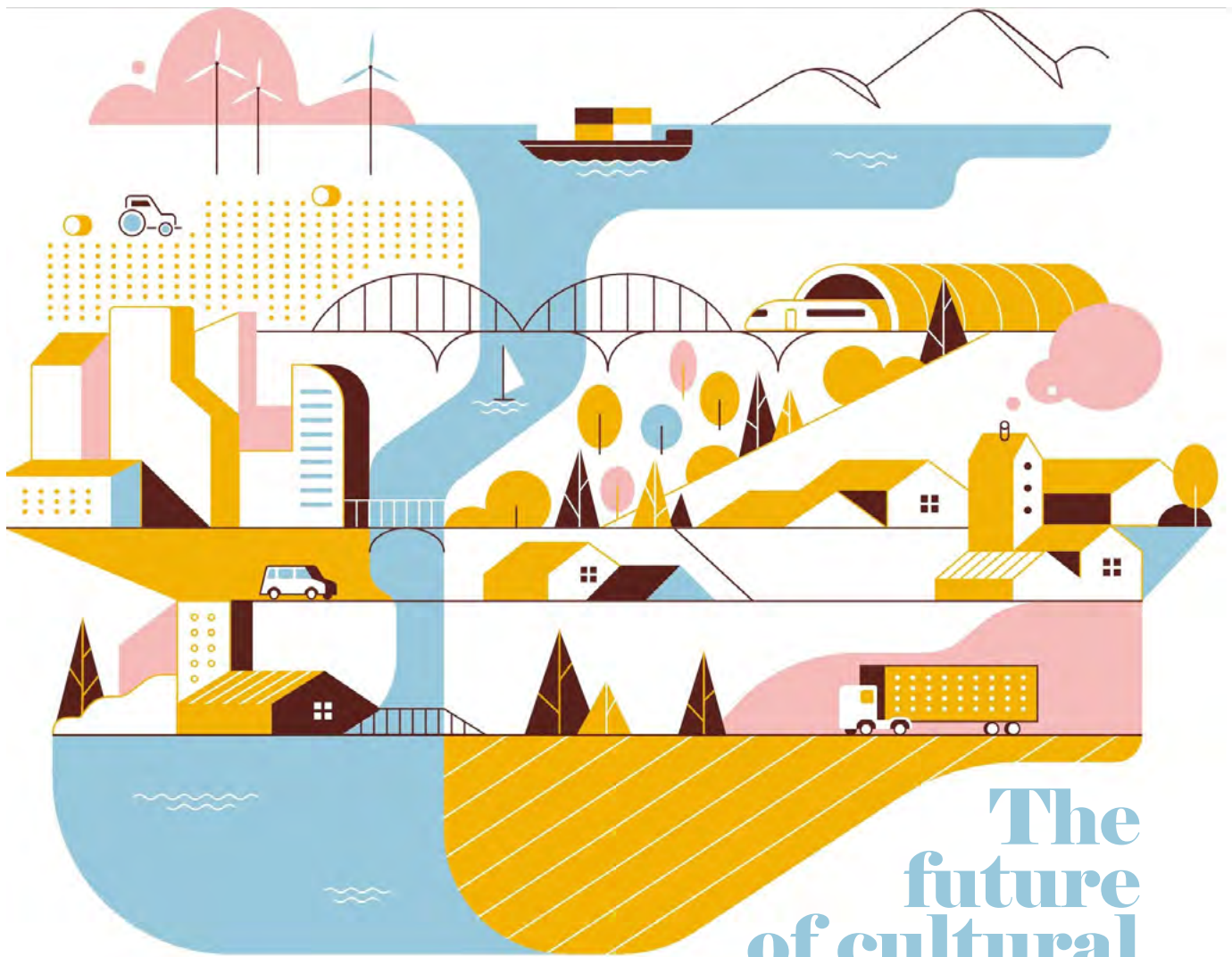


Note

For a more in-depth discussion of these ideas, see:

Whitaker, A., Bracegirdle, A., de Menil, S., Gitlitz, M.A. and Saltos, L. (2020). Art, antiquities, and blockchain: New approaches to the restitution of cultural heritage. *International Journal of Cultural Policy*. <https://doi.org/10.1080/10286632.2020.1765163>.

Co-authors of this paper have founded AABC, The Art, Antiquities, and Blockchain Consortium, a U.S. 501c3 in formation. For more information about the group or to enlist their advisement and consultancy, please email Anne Bracegirdle (abracegirdle@aabconsortium.org) and Susan de Menil (sdemenil@aabconsortium.org). For correspondence regarding the IJCP paper or this article, please write to Amy Whitaker (amy.whitaker@nyu.edu).



The future of cultural tourism; steps towards resilience and future scenarios

By

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a sudden lack of cultural tourism may be as worrisome as too much of it

Now that the COVID-19 pandemic has forced us to reconsider what is normal, it is useful to think about the future for different activities, during and after the COVID 19 pandemic. One such activity is cultural tourism, which until recently was so popular that it became a threat to host cities like Dubrovnik, Venice, and Barcelona. However, the disruption caused by COVID-19 affected the cultural and creative sectors badly and the tourism sector in particular. Measures taken to contain the spread of the infection, like social distancing and restricted mobility have shifted many popular cultural tourism sites to non-tourism areas overnight (Gössling, Scott & Hall, 2020). This has severely affected local livelihoods and tax income of destination governments. It would appear that a sudden lack of cultural tourism may be as worrisome as too much of it.

Looking towards the future, the challenge is to develop cultural tourism in a way that is resilient to crises and at the same time contributes to long-term sustainable destinations and heritage protection. This is particularly important in an increasingly Volatile, Uncertain, Complex, and Ambiguous (VUCA) environment. While the term VUCA originates from the military, it describes well the peculiarity of our present times, already before this world pandemic. It is interesting to note that tourism has, up to now, been remarkably resilient in this environment. Massive disruptive events like 9/11, the tsunami in South East Asia of 2004, or the economic crisis of 2008 have not hampered tourism much. However, COVID-19 may have a much greater devastating impact on tourism activities and destinations. Indeed, the situation is already causing awful personal tragedies and despair among those reliant on tourism. To survive, cultural tourism destinations and cultural tourism operators have to better develop their abilities to deal with disruptive changes and unexpected situations and become more aligned with local interests. To support them with this, a consortium of European partners is looking into the directions cultural tourism can take as part of the Horizon 2020 project 'Smart Cultural Tourism as a Driver of Sustainable Development'¹ (SMARTCULTOUR). In this article we outline the steps that we view as important based on our work so far.

To survive, cultural tourism destinations and cultural tourism operators have to better develop their abilities to deal with disruptive changes and unexpected situations and become more aligned with local interests

¹ This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870708; the viewpoints and perspectives are the authors only.



A first step, is by (re)defining what cultural tourism actually is; 'a form of tourism in which visitors engage with heritage, local cultural and creative activities and the everyday cultural practices of host communities for the purpose of gaining mutual experiences of an educational, aesthetic, creative, emotional and/or entertaining nature' (Matteucci and Von Zumbusch, 2020). As such, cultural tourism is not just about physical heritage, it is also about host communities. Indeed, host communities are an increasingly popular part of the cultural tourism experience. For example, the term New Urban Tourism has been coined to describe visits to suburban areas where the main attraction is the atmosphere and vibrancy of the local community. This increasing emphasis on the lived environment suggests the need to actively look for possibilities for cultural tourism to contribute more to a host community's well-being and

economic position. After all, if cultural tourism has helped protect our physical heritage over the years (Robinson and Picard, 2006) it may also support the communities that are now also part of the attraction.

A second step is to redefine what constitutes success in cultural tourism. Up to now, the success of a tourism activity or destination is commonly defined by an increase of visitors or bed nights. A natural consequence of using this metric is that destinations are driven towards increasing volume numbers. Indeed, a cynic might say that this is one of the reasons why cruise ships remain a supposedly attractive proposition for cultural tourism destinations; they can bring several thousand of visitors in one day! That these visitors then clog up the streets to an extent that the very essence of a place is lost, may not be easy to measure, but is very real to inhabitants. The dangers of a volume growth model have been known for years (Van der Borg, 1992), but it has, up to now been impossible to replace it with an adequate alternative. The lack of tourists following the pandemic appears to have changed some things though. Indeed, in cities like Amsterdam there is already a lively debate on rebuilding its (cultural) tourism around Kate Raworth's doughnut economy model (Raworth, 2017). Going forwards, growth in numbers should not be the driving principle for tourism. Instead tourism should align more with the Sustainable Development Goals and its success should be based more on variables like the quality of cultural experiences, quality of life of residents and equality between different groups (e.g. access to cultural activities) (Koens et.al. 2019), which will require the development of new indicators and metrics.

Going forwards, growth in numbers should not be the driving principle for tourism

A third step is to look at the potential of technological solutions, but with the caveat that they should serve as a means to an end, rather than a goal itself. Technology has great potential to aid a sustainable development of cultural tourism and big data in particular can provide great insights into visitor streams and the ways to manage tourism. However, it can only do this if it is implemented in a meaningful way. Too many apps have already been developed to help deal with tourism excesses, only to be discarded because insufficient thought had gone into ensuring they would be used. If technology is to provide solutions, it needs to be part of a well-thought out broader strategy that tackles issues specific to a cultural tourism destination. In addition, care needs to be taken to also take into account the 'other side' of technological progress. Social media can make culturally sensitive attractions highly popular in a short period of time, while short-term-rental services also can be highly detrimental to cultural locations.

Related to this, is the final step; to experiment with new and innovative solutions in a local context. A particularly useful concept that will be experimented with in the SmartCulTour project is the Living Lab. By testing, in situ, if and how certain designs, products or management strategies work, new insights are gained. Through comparing the results across several locations, it may become possible to look at more generic solutions for different types of cultural tourism. Any form of elaboration concerning the future of cultural tourism, requires a broad understanding of how several trends and forces have been contributing to shape the

The future of cultural tourism, requires a broad understanding of how several trends and forces have been contributing to shape the society and the world we live in

society and the world we live in, as tourism itself is largely connected and influenced by the way in which a society, in a wide sense, is changing and developing. The strong connection that culture has, as a concept, with traditions, heritages, local values and beliefs, makes even more critical the challenge of understanding how cultural tourism is responding to changing forces in a locality.

While these are useful steps, of course it remains difficult to predict the future of tourism and make estimates on the consequences of this crisis on tourist activities, as this pandemic is not yet clearly understood. Additionally, any speculation about the future of cultural tourism, any attempt to outline hypotheses about the future evolution of cultural

tourism destinations, is confronted with the speed and the complexity of changes happening in the current world. Technology-driven opportunities and challenges are continuously changing our societies and adding layers of complexity in a world that is progressively more inter-connected and inter-dependent. What happens in a country, in a region, in a city, often has significant consequences for individuals, economic operators and institutions located in other places.

So, what future can we expect to await us? Of course, we do not know. However, based on our interpretation of existing macro-trends, we made an estimated guess in the form of four scenarios (Figure 1).

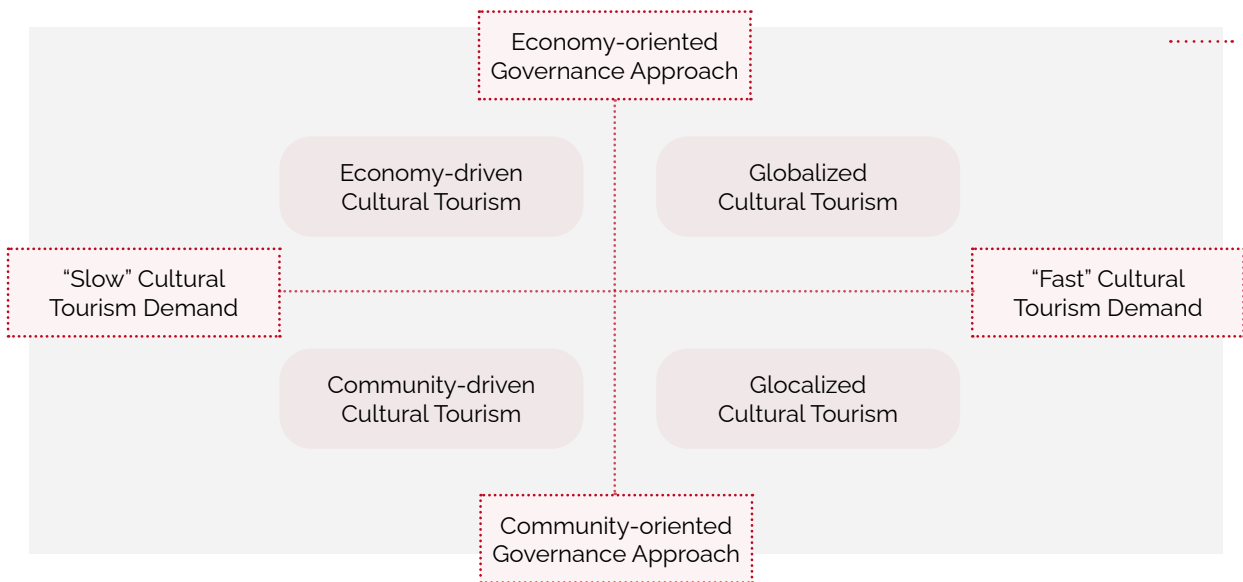


Figure 1. Scenarios for the future of cultural tourism

We expect the future of cultural tourism will depend firstly on the type of visitor demand, ranging from a "slow demand" (small, fragmented niches of demand, each of them eager to experience specific elements of "authenticity", willing to pay a premium-price for that) to a "fast demand" (a more uniform global and low-cost demand, less authenticity-driven). Secondly, it will depend on the governance approach adopted at the destination, ranging between being 'community-oriented' (focused on

enhancing the local culture to generate community well-being and prosperity) and being 'economy-oriented' (focused on economic benefits for the industry). This leads to four possible scenarios for cultural tourism's future:

1. Community-driven "slow" cultural tourism: bottom-up participatory initiatives will lead cultural tourism development. What is considered "local culture" by the community, its social and ecological dimensions, becomes the core of the cultural offer. The focus is on attracting specific segments of the market, interested in the authenticity the local community is able to express, albeit the reduced dimensions of those niches might limit the ability to generate benefits and community prosperity.
2. Economy-driven "slow" cultural tourism: the governance top-down approach focuses on enhancing local culture with the aim to maximise the economic benefit of the tourism industry (including a small part of the community with direct benefits from tourism). It might focus on a light regulatory framework to stimulate local entrepreneurship, although enterprises' size might remain small, due to the limited dimension of "slow" demand niches. Governance focuses on enhancing what the governance elite (political power, DMO, industry) sees as local culture. The risk is that residents will then perceive tourism as something external to their communities and lives, with potential consequences on the authenticity the destination can express.
3. Globalised cultural tourism: the governance approach is economy-oriented and combined with a "fast" demand, interested in "consuming" the local culture as one of the elements of their price-sensitive tourism experience. Tourists still want elements of the local culture, but they are less likely to seek 'local life'. New Urban Tourism, and pay more attention to the 'must-see' attractions, being open to a certain level of standardisation of their experience. As the demand is more uniform, and the scenario is supply-driven, the destination will likely attract large numbers of visitors, with possible occurrence of overtourism.
4. Glocalised cultural tourism: Bottom-up governance approaches allow the local community to encourage a cultural offer based on specific authenticity-oriented aspects of the local culture. This might fail to match the expectations of a more standardised global "fast" demand, less authenticity-oriented and relatively price-sensitive, forcing to find a challenging equilibrium through partial adjustments of the cultural offer, necessary to meet a more standardised global demand.

The future of cultural tourism will, of course, differ per destination. However, if anything, the last half year has taught us that nothing is certain. As such, whilst one may have preferences, resilient destinations will need to be prepared to adapt to any of these scenarios.

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Licia Calvi

Licia Calvi is a Senior Lecturer and Researcher at the Breda University of Applied Sciences.

Her research is about museum experience design and the use of digital storytelling for cultural heritage. She has been experimenting with various technology (VR and AR, mixed media) and applied the notion of performance to inform the design of interactions in public and semi-public settings, like museums.

Projects she has recently worked on include the Becoming Vincent project and Van Gogh Oculus Rift project for the Van Gogh celebration in 2015, the World War II heritage sites project for Brabant Remembers and the Creative Europe project Traces, on helping museums reach out to new audiences through storytelling and technology.

Some of her work on museum experience design has appeared in 2018 in a curated book that she has co-edited for the Springer series in Cultural Computing.

Currently, she is involved in the Horizon 2020 project 'SmartCulTour'.



Simone Moretti

Simone Moretti, Lecturer and Researcher in Tourism at Breda University of Applied Sciences. After studies in Business & Economics and experiences in business development, Simone completed an additional Master in Tourism Destination Management and continued his career in the tourism industry in Thailand and Belgium. He is now working as Lecturer and researcher, focusing on sustainable tourism development. His current research activities include EU-funded projects, such as SmartCulTour (Smart Cultural Tourism as a Driver of Sustainable Development) and Tourban (Boosting sustainable tourism development and capacity of tourism SMEs). Simone co-authored the Report 'Overtourism: impact and possible policy responses', commissioned by the European Parliament.



Ko Koens

Ko Koens is Professor of New Urban Tourism at Inholland University of Applied Sciences and also works at Breda University of Applied Sciences. His work focuses on sustainable urban tourism with an emphasis on new urban tourism, overtourism, city hospitality and tourism of inequalities (slum tourism). Ko is author of the UNWTO report on overtourism and he has worked on multiple European research projects (JPI Urban Europe, H2020, European Commission). Currently he is involved in the Horizon 2020 projects 'SmartCulTour' and 'SMARTDEST'.



Jeroen Klijs

Jeroen Klijs studied regional and urban economics at the Erasmus University Rotterdam. After graduation he worked for several years for the same university. In 2010 he started his PhD research at the Breda University of Applied Sciences (BUAs) and Wageningen University. During and after the PhD research (completed in 2016) he worked on a broad range of research projects. In 2019, Jeroen was appointed as a professor at BUAs, on the topic 'Social Impacts of Tourism'. Via the professorship, Jeroen has the ambition to provide knowledge, instruments, and assistance to places that want to have tourism contribute, via its social and economic impacts, to becoming attractive to recreate, live and work in.



On the importance of bringing heritage managers and craftspeople together

an interview with
Dr. Titus Kockel

Generic allusions to the role of culture in improving the quality of life, in economic development, as well as for the development of new sources of wealth and critical thinking, among others, are more and more common and the great umbrella covering public cultural policies. Culture has stopped presenting itself as watertight compartment to give way to transversality and interdisciplinarity, as we can clearly see in cultural heritage preservation and management. In this context, interdisciplinary skills and competence become key in the field of cultural heritage.

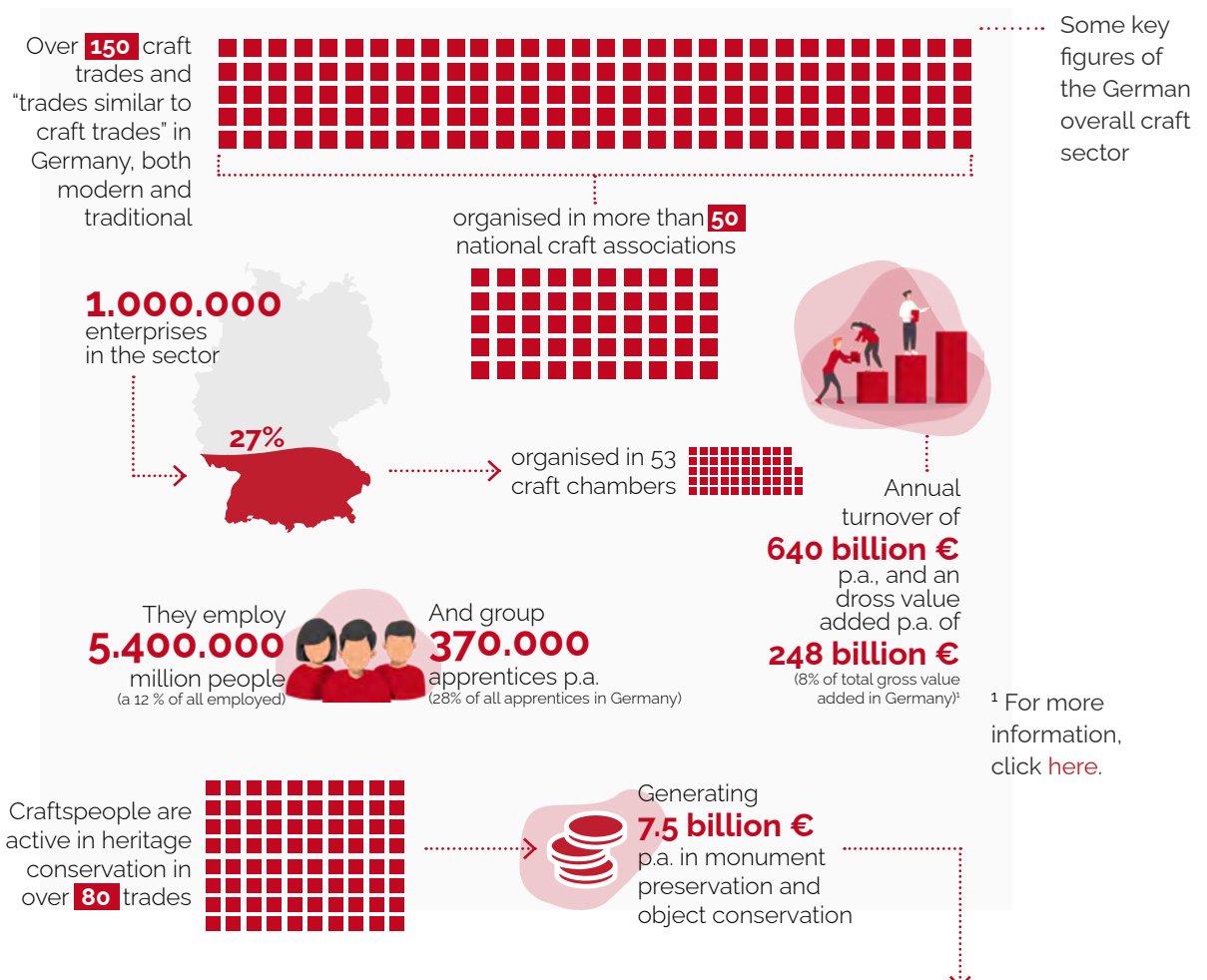
As opposed to specialization – which is based on a very deep knowledge of a single field, interdisciplinarity offers numerous advantages, such as the variety of approaches, which leads to more successful results; optimizes knowledge and skills to the maximum, without forcing the replacement of some skills by others, and encourages creativity, allowing variable outcomes and intelligences to emerge. However, and with relation to cultural heritage management, interdisciplinary skills and competences are not taught as a core in the different disciplines. All in all, we need to bring heritage to life, while considering that cultural heritage is under a constant, urgent state of threat. This remarkable task does not seem to be achievable without pooling different types of expertise and professional experiences, and this is where interdisciplinarity enters the scene to become a key player.

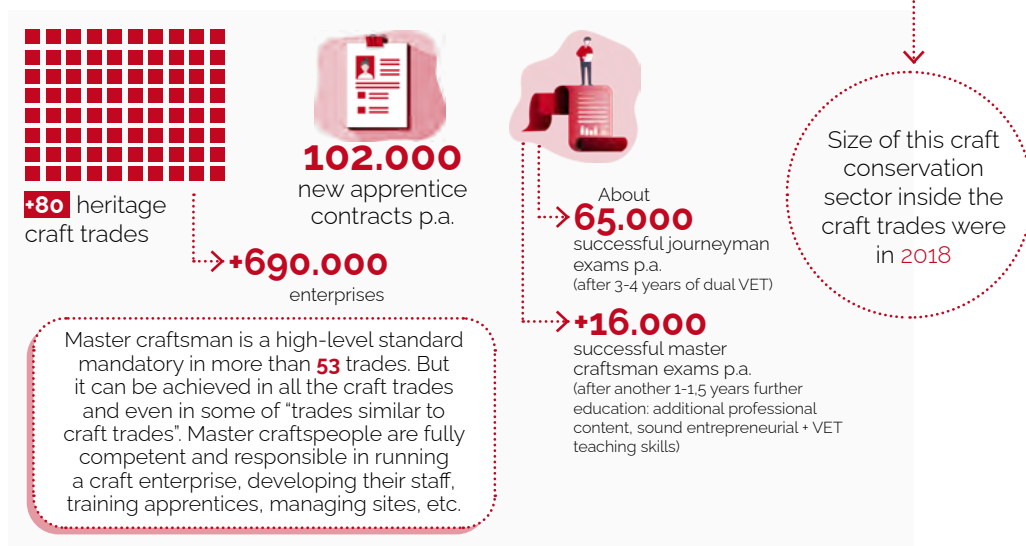
Interview with Dr. Titus Kockel, Head of Unit Promotion of the Trades, German Confederation of Skilled Crafts and Small Businesses

Interview by Isabel Verdet
ENCATC Research Manager

Isabel Verdet (IV): From your experience, could you tell us of any particular project or experience where bringing heritage managers and craftspeople together really made a difference?

Titus Kockel (TK): Please, let me first give you an outlook on the craft sector in Germany as well as the heritage conservations sector inside it. The craft trades or craft industry in Germany are fairly advanced. They are well regulated since about 1900. Present regulations are based on a federal German law called the "Craft Code" of 1953. According to this law, every craft company needs to be member of a public law craft chamber to ensure – amongst others – quality craft services, ensure regulated high-level Vocational Education and Training (VET) and to avoid illicit work and botch. This is an important measure for consumer protection. Craft enterprises can additionally be members in a craft trade association. This membership is voluntary, but professional associations make up for the "identity" of the respective trade. Associations are actively involved in keeping federal VET-regulations up to date. At federal level, the horizontal organisation (local, district, regional, national) and the vertical organisation of the trade associations are combined to form ZDH, serving as a partner in all craft related issues at national, EU and international level.





Until 2019, in 15 trades we had an advanced training leading to the degree of "Restorer in the Craft Trades" above master craftsman level. This is a 600 hours heritage specialisation for master craftspeople comprising additional planning, research and documentation expertise and providing particular competence in heritage site management. (as from 2019, 19 trades, additional expertise in safeguarding craft intangible cultural heritage (ICH)).

Cooperation happens at structural level and enterprise level. At a structural level, cooperation exists between the German craft sector and German national committee for monument protection (DNK) since the late 1970s, with relevant congresses of DNK, Council of Europe and German craft trades between 1980-1990. An important format was the international heritage conservation stipend programme for craftspeople at the International Heritage Centre in Venice, from 2008 to 2018 in Thiene / Veneto with several hundred of graduates. There are also, as another form of structural cooperation, monument advisors in the craft chambers, and active cooperation with UNESCO in the ICH convention since 2013 at regional and national level. At international level, ZDH has become advisory NGO of UNESCO in Paris in 2015. Since 2016-2017, interdisciplinary working groups on cultural heritage have been set up in the German craft organisation including monument offices, museums, archives, libraries etc. In this context, the enterprise database for particularly experienced companies in monument preservation "**Craft Conservation Enterprises**" is a good example for structural cooperation: Its interdisciplinary advisory board reflects stakeholders' (monument offices, museums, architects, engineers etc.) interests in the craft trades.

At enterprise level, on the other hand, craftspeople themselves work as heritage managers in museums and other cultural heritage institutions, and they also work as pioneers in the field to safeguard the craft ICH. More common is the classical cooperation as craft contractor in restoration projects with architects, engineers, academic restorers and monument offices. There, craft enterprises often play the mediating role between the customer and the monument office. The most intimate cooperation we have between architects and craft enterprises, but with other planning professions too, especially with engineers. In restoration projects of listed buildings, cooperation with freelance (planning) academic restorers or

with academic restorers listed in a craft chamber has started here and there. Finally, there is cooperation inside the craft companies between different educational backgrounds: either as a boss: today, construction businesses not necessarily run by master craftspeople but quite often by engineers / architects – the economic thinking, however, is the same; or to be able to provide scientific heritage services too: for instance, in some trades relying on heritage contracts – like church painting, stone masons, bookbinding etc. – craft companies employ academic restorers and other academic heritage experts, or, finally, to gain from academic communicative and networking skills for building up international relations and to enter foreign markets. This latter cooperation will be interesting for the future.

IV: What can heritage managers and craftspeople particularly learn with and from each other?

TK: Craftspeople have been in cooperation with modern heritage managers for more than 40 years. Modern heritage codes have been transferred into all levels of VET and Higher VET. This starts with 2 weeks orientation and sensitisation classes for apprentices in **supra-company apprentice training** at Craft Chamber level (ÜLU): “design and preserve”, continues during the 3-4 years initial VET through the learning and practicing basic traditional and craft restoration skills until journeyman level. Then, it continues with specialisation for journeymen in restoration / conservation; Higher VET to become master craftspeople in the respective trade, and finally can continue with the specialisation to become a Restorer in the Craft Trades on top of all this learning, practice and experience in 15 (today 19) trades. So craftspeople in Germany do have quite a grasp of the philosophy of heritage managers, the necessity to preserve traces, to document well, and to collaborate transdisciplinary to come to good results.

Of course, this can be improved, and we are improving it, for instance, by promoting early sensitisation, setting up our interdisciplinary working groups at Craft Chamber level, employing academic lecturers in Higher heritage VET, and promoting international Higher VET.

There is, however, even more room for improvement in the other direction. Academically trained heritage managers not always have a good understanding of the historic role of the craft trades in restoring and preserving European cultural heritage. If you have a look at university classes “history of monument preservation”, academic wisdom tends to set the initial point with Ruskin, Viollet-le-Duc, Schinkel in the early 19th century. In fact, cultural heritage was preserved long before the 19th century. Bavarian church painters have been employing genuine restoration and conservation procedures since as early as the Renaissance. This goes for other regions and trades as well. We even see a certain reluctance of universities to do research on craft history. In Germany, where craft trades play a major economic and social role, there is currently not a single university chair for the history of crafts, not even for crafts in the Middle Ages and early modern

Academically trained heritage managers not always have a good understanding of the historic role of the craft trades in restoring and preserving European cultural heritage

times. However, because craft research has become very popular again with young researchers, we as a craft organisation have decided to set up a public discussion seminar for interdisciplinary craft research, so that young people can at least exchange scientific information and discuss research projects. That would actually be the task of the universities, and we hope that we can raise their interest in craft history again one day.

On a separate note, the economic role of craft enterprises – throughout the centuries – is not always well understood. Heritage conservation was always carried out by economically thinking craft enterprises. The romantic and, in part, culturally pessimistic clichés about historic craftsmanship on the academic side blind us to economic realities, overshadow today's cooperation and lead to wrong decisions being made in cultural heritage policy. We see a certain reluctance for academics to study craft economics, the craft VET system, maybe because it is so different from everything they know from University.

At the end of the day, cultural heritage politics will be judged by customers and taxpayers

Finally, the role of the customer is not always totally understood by academic actors. However, the customer is the one supposed to pay everything in the end. At the end of the day, cultural heritage politics will be judged by customers and taxpayers. This is particularly true for monument conservation.

What could be learnt on both sides is: a mutual understanding of the historic and present importance of the other; a general understanding of the roles, advantages and potential of higher academic education on the one side and higher VET on the other; to have at least a rough idea of the constitution of the other system – the recent EU report on heritage skills and their transfer has no trace of the German, Austrian, French, Italian craft systems!, and, finally, to have a general understanding of the economic framework of heritage preservation. Preservation of cultural heritage is always connected to macroeconomic reason, social issues like the need for collective wages, and a sustainable education policy that must ensure the necessary new generation in an economically viable manner.

So, there is a lot to learn.

IV: Do you think there is a gap in interdisciplinary training programmes or activities bringing heritage managers and craftspeople together?

TK: Yes. But first of all, there is an even more severe gap between public support for higher academic education and higher VET. This problem must be tackled urgently, especially with regards for the international exchange programmes for Higher VET, which in fact hardly exist.

What ERASMUS+ offers are 14-day apprenticeship exchanges, but frighteningly little for journeymen and masters. Advanced courses, especially in the field of cultural heritage, cannot be covered by the programme because of the far too tightly knit time limits. Course costs – which are eliminated on the academic side through clearing between the universities -- have to be paid by the craftspeople themselves – I'm talking about costs of over €6,000 for a 3-month heritage conservation

course in Italy. École d'Avignon in France offers an excellent half-year course, costing, however over 10,000 €. For decades there has been a gaping gap between academic and vocational education and training support, which urgently needs to be closed.

How do we want to advance European integration if we cannot realise the EU's internal market, because those with vocational training are not given the opportunity or are deterred from taking part in appropriate exchange programmes? This urgently needs to be rectified. Imagine all the interested young craftspeople, for instance in France, Italy etc. who want to obtain a German Master Craftsman's Certificate and vice versa... We have successful craft heritage companies that are internationally oriented and offer good employment opportunities for all kinds of academic and craft heritage professions. We could easily build a successful European cultural heritage entrepreneurship if European policy makers decided to give more support to the craft sector. We all, but especially those involved in cultural heritage conservation, would only benefit from a European exchange of craftspeople in higher VET. This is vital precondition to advance interdisciplinary cooperation between academics and craftspeople in general.

We all, but especially those involved in cultural heritage conservation, would only benefit from a European exchange of craftspeople in higher VET

A special desideratum for interdisciplinary training exists in university courses for conservation/restoration. While most university courses focus on qualifying young people for the respective economic sectors, this course of study has for decades been strangely isolated from the craft trades as the graduates' born employer. The conservation/restoration curricula are far too little geared to the needs of the economy. For example, the universities provide hardly any information on restoration techniques, processes and ways of thinking in the craft sector, with the result that graduates later have difficulties finding their way around the companies. At the same time, we see that academic restorers are in dire need of employment possibilities. As I said earlier, high-performing craft companies seek to engage in international cooperation and develop foreign markets. What they are looking for are experts for international relations. With their foreign language and networking expertise, academic restorers and other academic graduates could help overcome a growth-barrier in the craft trades thus creating a win-win-situation for both themselves and for craft companies, if curricula were adapted to the reality of the restoration industry.

If we talk of interdisciplinary education one thing is really important however: neither side should strive to replace the other and try to encroach on the other's competences and responsibilities. If, for example, you try to teach craft techniques to non-craftspeople because you think you have a better understanding of cultural heritage than the vocationally educated, you will very quickly find yourself in a spiral of de-professionalisation. In a six-week course you can learn a craft just as surely as a music lover becomes a concert pianist in six weeks. Unfortunately, all this already exists. The most annoying is when volunteers and interns carry out work up on the scaffolding without collectively agreed pay and without professional instruction in health and safety at work. The technical term for this is illicit

work, and it not only harms all craftspeople and craftsmanship, but it is the worst publicity you can think of for cultural heritage conservation.

Interdisciplinary courses should focus on the complementary cooperation of the different experts

On the contrary, interdisciplinary courses should focus on the complementary cooperation of the different experts. Possibly, the most important part is that cooperation take place at equal footing. To name just one example, we have good experience with the cooperation at eye level of German apprentices with Israeli design students working on a monument conservation project in Tel Aviv and Berlin in 2018. There was no arrogance and a lot of fruitful exchange.

Interdisciplinary education can arouse curiosity, broaden the understanding of the knowledge and skills of the other and create empathy for their perspectives and positions. With these goals in mind, interdisciplinary education is highly desirable and will improve heritage conservation in the future.

IV: In your view, how should an interdisciplinary training programme or activity targeting both heritage managers and craftspeople together look like?

TK: If one wants to strengthen the cooperation capacity of academics and craftspeople, it is useful to practice interdisciplinarity at different levels. On the one hand, craftsmanship training could be introduced in subjects relevant to cultural heritage as a prerequisite. In Germany, for example, we have good experience in architecture, where many students have previously completed a 3-4-year apprenticeship in a craftsmanship (e. g. carpenters). Architects who have learned a craftsmanship are not only much more confident in the construction management, they also have more relevance to the material and tend to practical solutions. On the other hand, Universities and universities of applied sciences could recruit experienced craft entrepreneurs from the cultural heritage sector and trainers at craft training institutions as lecturers. These are particularly qualified to present relevant content in a realistic and differentiated way. Such lectures and practical seminars at universities would not only convey important contents that have been neglected in the curricula so far. They would have a positive effect on mutual understanding and mutual respect between the professional groups.

It would also be helpful to have joint final papers from mixed teams. In this way, master craftsmen students could contribute the practical and entrepreneurial part of their master craftsman project to the joint examination, while the academics take on the theoretical and planning part of their master's thesis. In this way, cooperation between planning and execution would be practised as a matter of course right from the start. Important: Since both universities and the master craftsmen's schools must be involved in such cooperative examinations, care must be taken to ensure that the Higher VET institutions also receive sufficient funding to develop such programmes and offer them free of charge.

HERITAGE-PRO Training Camp (April 2021)

Initiatives like the HERITAGE-PRO Training Camp, to be held in Germany on April 19th and 20th on the heritage site "Häusener Kran" in St. Goarshausen, an industrial memorial from 1917 in the region of the UNESCO World heritage "Upper middle Rhine valley", which will be restored in 2021, become a perfect initiative since it aims to bring together young people at the beginning of their career from different disciplines in cultural heritage management and preservation. Through the contact between the different disciplines, an understanding of the different ways of thinking, training, expectations and working styles is to be created and ultimately cooperation in the preservation of cultural heritage is to be strengthened. Furthermore, participants will have the chance to build up a network of European experts, strengthen their interdisciplinary competences and get to know all the materials produced within the HERITAGE-PRO project.

For more information about how to apply for the HERITAGE-PRO Training Camp, you can contact us at i.verdet@encatc.org



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.

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Titus Kockel

Dr. Titus Kockel is HERITAGE-PRO National Adviser and member of the HERITAGE-PRO Advisory Board. He is Head of Unit Promotion of the Trades at the German Confederation of Skilled Crafts and Small Businesses in Berlin and responsible for culture, trade fairs, design and monument preservation.



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Museums in the “new normal” challenges and opportunities

By Isabel Verdet

ENCATC Research
Manager

The current coronavirus crisis is giving way to largely unforeseen transformations around the world, some of which remarkably impact museums. In addition to the great and irreversible social changes brought about by technological advances and globalization, as well as changes in consumption, exhibitions and museums have to survive the changes produced by the pandemic. With the COVID-19 pandemic affecting people, organizations and institutions, it becomes essential to re-think the ways museums work and communicate.

On the one hand, museums, like society in general, are continually facing changes that make them reconsider their traditional mission and seek new strategies for both management and audience development, but no one like this unprecedented crisis. According to the [UNESCO report](#)

"Museums around the world in the face of Covid-19" published in May 2020, nearly a 90% of museums, or more than 85,000 institutions worldwide, have been closed during the crisis and more than 10% of museums may never reopen their doors. The pandemic is predicted to last much longer than expected and it will most likely impact on how museums operate forever.

A more optimistic view argues that this new period will ultimately strengthen the museum sectors and provide opportunities for a better future for museums

On the other hand, a more optimistic view argues that this new period will ultimately strengthen the museum sectors and provide opportunities for a better future for museums. In its document "Museums and the COVID-19 crisis: 8 steps to supporting community resilience", the International Council of Museums (ICOM) encourage these cultural institutions to "capitalise on experience", by reflecting on new strengths and skills developed during the crisis, or moments of solidarity or creativity which have been created, and eventually consider which things to integrate in the "new normal" way of working, whether "a new practise or tool, something you learned from a success or a failure, a new mindset, or a change in your priorities".

The definition of a museum

In a special report in *The economist*, Sir Nicholas Serota, Chair of Arts Council England and former director of TATE galleries, describes the museum as "a forum as much as a treasure box" (emphasis added). In the current context, many have argued that museums must build on the concept of "museum for all", (further) moving away from elitism in museums.

As it is well known at this point, consensus has not been reached within ICOM about the (re-)definition of the "museum" concept, causing internal turmoil within the organization. The current, 2007 definition establishes:

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

Instead, the definition proposed in 2019 stated that:

Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.

Beyond the different positions taken before the proposed new definition, it is to be highlighted that this debate started – and was already a heated one – well before the coronavirus outbreak. Therefore, one may argue that the pandemic context will add nothing but complexity of this task of reviewing the concept of “museums”. In the following lines, some of the issues to be considered in this challenging endeavour are outlined.

Museums in a post-digital world

Museums have reacted very rapidly to the crisis by (further) developing its online presence and, despite the economic factors, many museums and cultural institutions have offered virtual visits and made their content accessible, as a way of bringing culture closer to people. Consequently, the internet and social networks have turned to be the main source of communication and engagement for museums, instead of a complementary one (as [Conxa Rodá from the MNAC \[National Museum of Art of Catalonia\]](#) argued in this [interview for the pre-coronavirus time](#)).

The creation of content has been reused as we can see through several initiatives carried out, like [Google Arts & Culture](#), which is a collaborative project with some of the world's most acclaimed art institutions. Thanks to this initiative, “visitors” can discover online art works in great detail. Some leading museums take part in this project: MoMA, Van Gogh Museum, British Museum, The Met, Reina Sofia or Teatro Alla Scala, among others. Other innovative initiatives have seen this light during this time. As an example, The Frick collection launched several initiatives in social networks, including webinars and “Cocktails with a curator”, a YouTube series in which one of the curators of a museum explains an artwork at the same time he/she explains how to prepare a cocktail.

In the last years, technology has been integrated into museology in aspects such as digitization, new constructions, new services and different ways of reaching the audience. For this reason and because of the pandemic, museums will need to apply technology in aspects such as cataloguing, online resources and virtual exhibitions, and creation of content, since thanks to technology we can reach the audience beyond the physical space and promote its participation. One important aspect to bear in mind should be how museums are going to manage and disseminate digital information in order to favour inclusion.

How museums are going to manage and disseminate digital information in order to favour inclusion

Cultural heritage in the framework of museums

In moments like the current pandemic, the social appropriation of heritage plays a relevant role with a very important potential as a tool for cohesion. Hence, at this time it is essential that cultural institutions and managers connect with society through their heritage. Additionally, it is important not to forget that cultural heritage is a non-renewable asset and therefore every action that may affect its state of conservation must be properly known, valued and documented.

One of the measures established by governments and health organisms is the need of disinfection, which at this point carries out an interesting reflection on the products used. Many institutions, such as ICOM and

NEMO, have made recommendations on how these disinfections should take place so that materials are not damaged, to the extent possible. For example, the Vatican has disinfected with chlorine. This will have very serious and negative consequences for the heritage, which will be reflected in economic terms, since a lot of money will have to be spent on restoration work.

It will also be necessary to redefine and restructure spaces. There could be a relocation of artists' works, giving increased prominence to the public space. These actions will affect the process of creating and the process of display and exhibition and will be important both for artists, as well as for museum institutions, galleries and professionals in the distribution of art such as curators. An example of this redefinition is the [show run collaboratively by Museum Boijmans Van Beuningen and Rotterdam Ahoy](#), which enables the public to drive their own or a borrowed electric car through a vast exhibition space containing more than fifty high-profile artworks from the Boijmans collection.

EUHeritage

In this new context, the [EU Heritage project](#) – a transnational project developed under Erasmus + EU program (Sector Skills Alliance for Design and Delivery of VET) – is developing a training programme that aims to create and produce innovative experiences for tourists and local communities for a sustainable promotion of cultural heritage using digital dimension developing participation and links with creative communities. The pillars of this new training are: cultural heritage, the digital dimension – including digital solutions to create experiences within museums but also to develop the concept of “museums outside museums” – , and experience tourism based in a three-phased cycle – pre-, in and post-experience. Check the project's website for more information and updates.

Isabel Verdet

Isabel Verdet works as a Research Manager at ENCATC. She obtained her PhD on Leisure, Culture and Communication for Human Development in 2018 at the Institute of Leisure Studies (University of Deusto, Bilbao), with a research project focused on “Emerging cultural mapping as a form of re-appropriation of urban space”, under the supervision of Dr Cristina Ortega Nuere. Graduated in Journalism and Translation and Interpreting by the University of Valencia (Spain), she holds a joint master's degree in Euroculture Erasmus Mundus Master of Arts, by the University of Deusto (Spain) and Georg-August Universität Göttingen (Germany). She has written several academic articles and worked as a research assistant in several international projects in the field of cultural management and policy.



INTERVIEW WITH PAOLO MONTEMURRO, EU HERITAGE COORDINATOR

Interview by GiannaLia Cogliandro Beyens
ENCATC Secretary General

GiannaLia Cogliandro (GLC): What's your background, personally and professionally?

Paolo Montemurro (PM): I studied International Relationships and Diplomacy and then focused on Cooperation for development.

Since the very beginning of my career I have worked on international cooperation projects.

GLC: Have you coordinated a European project before?

PM: Yes, I have been project coordinator of 10 EU funded project.

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

PM: I can say there have not been challenging moments in the life of the EU Heritage project. Maybe facing the reorganization of the cooperation during the pandemic time is a challenge all EU project managers are facing with no chance to meet the partners in person having frequent moments of dialogue as group and individually, even if online, it has become key to avoid that feeling of losing engagement to the project by the partnership.

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

PM: I wish I had known that it might have been challenging to deliver the main actions of the project in presence with participants to our pilot training initiatives. That probably would have made me go straight for a pure online training format.

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

PM: From my experience there is no better "school" than learning by doing. Maybe starting within a coordination team but then taking the lead of a project helps you understand how to do it. There are good courses for project management but they will never be enough without practice.

GLC: What have you enjoyed the most during the last year?

PM: 2020 has been a challenging year for everyone, no need to say. But what I really liked was the fact that all our projects did not stop and that we managed to find new solutions for actions that normally would have been much more complex to be organized or having an impact on the environment (ex. Travelling to meetings).

GLC: What are 3 advises you wish to give to future project coordinators?

PM: First one is something related to the phase before project management: try to make sure that the ownership of the project is shared

and that all partners feel the project belongs to them as much as to you as coordinator.

Second one is: try to anticipate difficulties, maximizing the resources available (time first of all), to obtain the best from all partners.

Third one is: be open to change your mind and redirect decisions and actions according to something which you did not think about but other let you think of.

GLC: What are the project management tools that you are using for the implementation of this project?

PM: From project to project there are many different tools we use. In general it will be good to have a communication tool, a task management tool and a good place where to store all the many different documents a project will create.

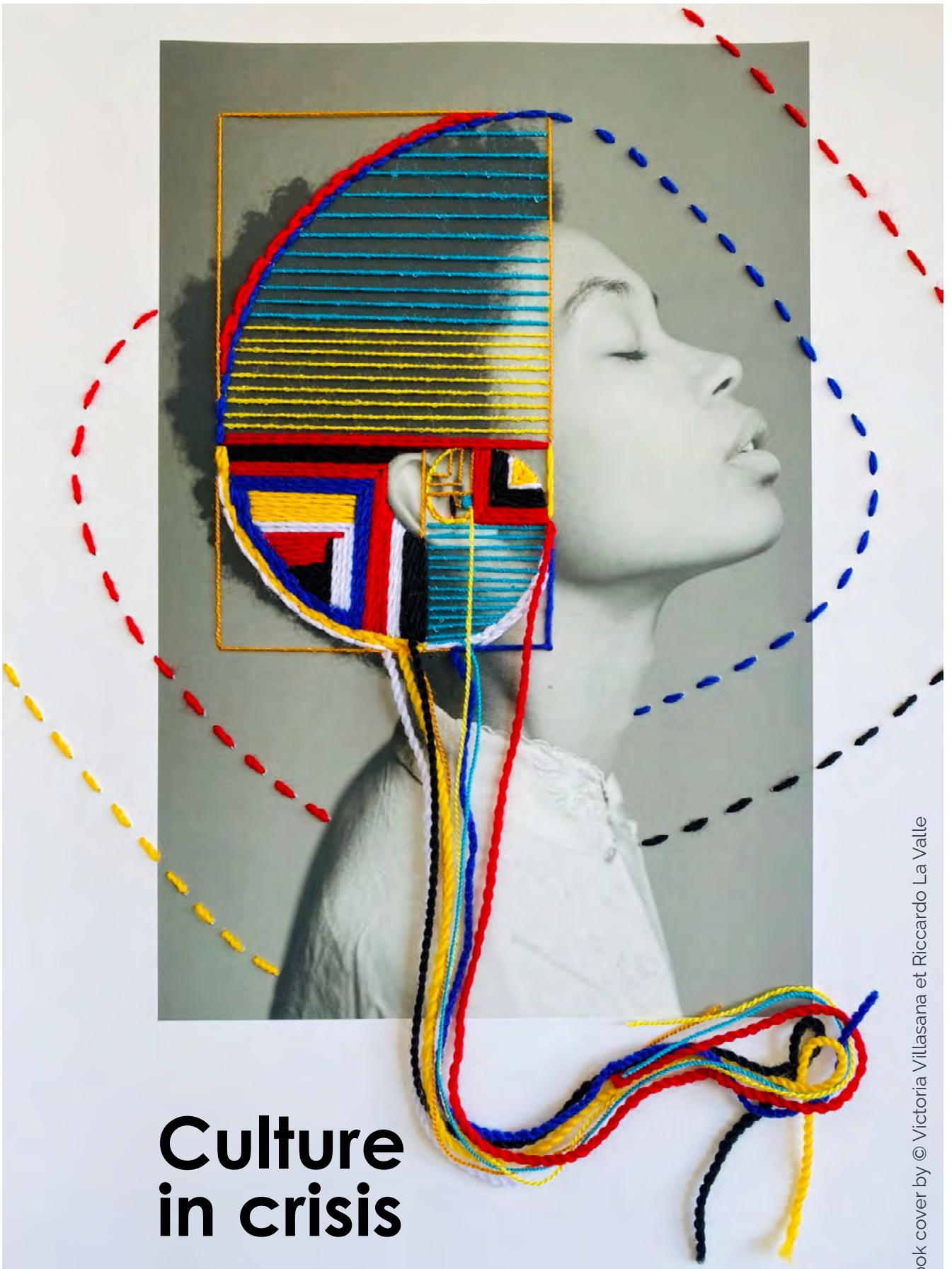
GLC: How has the lockdown impacted your management? Did you have to learn new skills? Did you have to start using new digital tools? If yes, which ones?

PM: Definitely, with the lockdown we had to manage an incredible number of online meetings and we had to find new ways and tools to exploit the digital environment to keep people active and engaged during the meeting. So making effective presentations, using the right tools for co-creation and co-design, being able to manage time have all become super needed skills.

Paolo Montemurro

Paolo Montemurro is Director of Materahub and Project Manager of several EU funded projects. Since 2010, he has worked on capacity building actions for the creative and cultural sector and supported young entrepreneurs and start-ups in the cultural and social sector. Since 2014, he has worked on cross-fertilization between arts and other sector of economy, society and culture. Since 2016, he is the person in charge of representing Materahub in European networks, among which the European Creative Business Network, Creative Business Cup Network, European Creative Hubs Network. In 2018, he has started a new project focused on supporting faculties of arts & humanities on developing new spaces for innovation, entrepreneurship education for students and academic staff, cross -fertilization with companies. From 2020 is working as technical expert of creative industries in the EU4Business program of EC to connect Europe and Eastern Partnership Countries





Culture in crisis

By Ernesto Ottone Ramírez
Assistant Director-General for
Culture of UNESCO

Book cover by © Victoria Villasana et Riccardo La Valle

The COVID-19 pandemic has had a devastating effect on the cultural and creative industries. Around the world, the livelihoods of artists and cultural professionals have been profoundly affected by lockdown and physical distancing measures. The precarious nature of their work has made them particularly vulnerable to the economic shocks caused by the crisis, which have, in turn, exacerbated the creative sector's pre-existing volatility and inequalities. Artists and cultural professionals have lost their jobs in record numbers and around the world, the sector is fighting to survive.

Since UNESCO launched the ResiliArt movement, a series of open-format virtual debates, on 15 April 2020, over 1,000 artists and cultural professionals from around the world have shared their stories and offered recommendations on how the cultural and creative sectors can emerge from the COVID-19 crisis stronger and more united. UNESCO has heard their voices.


Through this guide, UNESCO provides practical guidance to policymakers as they fight for the inclusion of the cultural and creative industries in social and economic recovery plans. In order to comply with health and safety measures, and to adapt to new business models, both financial and technical support has been and will continue to be necessary. However, it is important to recognize the support mobilized thus far has been multifaceted. This guide is an attempt to provide a comprehensive overview of the range of emergency measures adopted by States in support of cultural workers, institutions and industries and a tool for strengthening the resilience of the sector.

At a time when all countries are working towards crafting responses to this unprecedented crisis, UNESCO will advocate for the cultural and creative industries not to be left behind. Not only are they economic drivers and a source of employment for many, especially women and young people, but through the diversity of content they generate, they are also conveyers of meanings and identities, which have proven to be vital throughout the crisis.

The COVID-19 crisis has also revealed a persistent need for improved mechanisms to protect the social, economic and working conditions of artists and cultural professionals. Now, more than ever, the status of the artist must be upheld, strengthened and reinforced. The UNESCO Recommendation concerning the Status of the Artist (1980) has long called for the protection of the social and economic rights of artists and for an integrated approach to legislation on the status of the artist. Measures outlined in this guide should not be seen as temporary solutions but as catalysts for long-term systemic changes that will ensure that artists can continue to inspire and represent us for years to come.

On the 15th anniversary of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), the pandemic reminds us that the adoption of measures and policies to rescue the culture sector should not be at the expense of the diversity of cultural expressions. Yet, the staggering increase in the digitization and online consumption of cultural content, which has only been accelerated by lockdown measures, is generating unprecedented challenges for the protection and promotion of the diversity of both content and creators.

Next year, as the United Nations marks the International Year of Creative Economy for Sustainable Development, it is my hope that the sector's key players, artists but also cultural professionals and entrepreneurs, will play a leading role. It is only by focusing our attention on their working and employment conditions that we can truly place the creative economy at the service of sustainable development and combine economic prosperity with an ever-increasing diversity of ways to express and enjoy creativity. During this challenging time, artists and cultural professionals have allowed us to stay connected, despite the distance between us. Just as their creativity brought us together, it is now our turn to come together and speak up for them.



Culture in crisis: policy guide for a resilient creative sector

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See the book

Ernesto Ottone Ramírez

Ernesto Ottone Ramírez is the Assistant Director-General for Culture of UNESCO. Prior to this position, Ottone Ramírez served as Chile's first Minister of Culture, Arts and Heritage from 2015 to 2018. As Minister of Culture, he created a Department of First Peoples, a Migrants Unit and strengthened copyright laws and heritage protections. During this time, he also chaired the Regional Centre for the Promotion of Books in Latin America and the Caribbean (2016 – 2017).

From 2011 to 2015, Ottone Ramírez served as Director-General of the Artistic and Cultural Extension Center of the University of Chile, which manages the National Symphony Orchestra of Chile, the Chilean National Ballet (BANACH), the Chile Symphony Choir and the Vocal Camerata. From 2001 to 2010, he held the position of Executive Director at the Matucana 100 Cultural Center in Santiago.

Ottone Ramírez holds a Master's degree in Management of Cultural Institutions and Policies from the University of Paris IX Dauphine (1998) and a Bachelor of Arts in theatre from the University of Chile (1995).





HERITAGE AT RISK

EU research and innovation for a more resilient cultural heritage

Neglect, pollution, natural hazards and climate change are all playing their part in the damage to cultural heritage. This non-renewable resource, in all its diverse physical forms, needs safeguarding for future generations. EU-funded research projects, including those showcased in this new **CORDIS Results Pack**, have been carefully investigating the preservation and the sustainable management of these valuable assets to increase their overall resilience. Innovative solutions and techniques, assessment systems, mitigation strategies, risk management models, disaster prevention, quick damage assessment, ICT tools and guidelines have been some of the major results successfully delivered by both FP7 and H2020 projects in the field of cultural heritage.

Cultural heritage has a universal value for us as individuals, communities and societies. Rather than being static, heritage evolves through our engagement with it and our heritage has a significant role to play in building the future of Europe. All these factors feed into the European Union's decision to make 2018 the [European Year of Cultural Heritage](#).

Cultural heritage in the European Union is a rich and diverse mosaic of cultural and creative expressions: our inheritance from previous

generations of Europeans and our legacy for those to come. It includes natural, built and archaeological sites, landscapes, museums, monuments, artworks, historic cities, literary, musical and audiovisual works, and the knowledge, practices and traditions of European citizens.

This richness is not just something we have to preserve, it also gives back in the form of economic growth, employment and social cohesion. Cultural activities and artefacts offer us the potential to revitalise urban and rural areas and promote sustainable tourism.

Our heritage: our children's inheritance

While how to go about preserving artefacts and sites is primarily the responsibility of Member States, the EU focusses on safeguarding and enhancing Europe's cultural heritage through a number of policies and programmes, such as support for research and innovation.

Some of the projects presented in this brochure achieved results that include advanced social and technical solutions. Others have developed guidelines and recommendations for experts and policy-makers. All these results will contribute to increase the resilience of heritage sites facing disasters, climate change, mutating environments and conditions etc.

Three transnational projects come under the banner of **HERITAGE PLUS**, which brings together researchers in the domain. Three projects have successfully applied space technology to identify vulnerable sites and have practical manuals on threats for policy-makers, global organisations and NGOs.

This brochure also sets out the valuable work done by **STORM** and **HERACLES** – key projects in the work to boost climate change adaptation and the resilience of cultural heritage sites. These EU-funded initiatives underline the value of bringing together expertise and resources from across Europe to protect our shared European heritage and to enhance cooperation with non-EU countries in a sustainable manner.

For a better understanding of how the great structures of the past were designed and built, the brochure presents the results of projects such as **REGOTHICVAULTDESIGN**, which provides insights into how the great Gothic vaults were constructed. Beyond Europe, the **TRANS-SAHARA** project has discovered a type of tomb with painted funerary chapels used for ancestor worship in the region.

Meanwhile the complex and hidden history of Malta emerged more clearly thanks to the work done by the **FragSus** project, which used evidence from ancient cereal pollen samples, erosion and tree felling to build a picture of the country's earliest history. The project has revealed humans arrived in Malta at least 700 years earlier than previously thought.

To make the research process as efficient as possible, the EU-funded **IPERIONCH** project worked to establish a European research infrastructure dedicated to the conservation, interpretation and management of our unique cultural heritage.



Selling green futures: Why the road to hell is paved with good intentions

By Chiara Badiali

Knowledge and Sector Intelligence Lead, Julie's Bicycle

I can feel the precision-engineered advertising algorithms humming with excitement. *HELLO YOU THERE, IN THE CENTER OF THE MUSIC-AND-CLIMATE-CHANGE VENN DIAGRAM, I HAVE SOMETHING FOR YOU.* And there's Peggy Gou, driving a hydrogen-powered Hyundai SUV through my timeline over and over and over again, promising me a '*brighter and greener future*'.

It's uncanny how close to the mark it is, and yet how completely it misses the point.

This is not to unduly criticise Peggy Gou. In the world of figuring out ways that the music

industry can use its power for good in the fight against catastrophic climate change, celebrity brand tie-ups with those building the tech we need for a zero-carbon world has long been part of a possible playbook, and to date examples of it have been woefully few.

But this one also highlights some of the many pitfalls, and shows how the music industry needs to get savvier, and FAST, to navigate the coming influx of advertising money from brands increasingly keen to paint themselves on the right side of history.

This isn't easy.

Contested technological pathways

With this partnership, Peggy Gou has been unfairly pulled into the middle of a lobbying struggle. Hydrogen power is among the more contested future technological pathways towards net zero carbon emissions, promising both opportunities (especially on energy storage and hard-to-decarbonise areas like shipping and HGV transport), but also plenty of reasons for caution against claiming that a green future is “*a Hydrogen Society ... centered around – and powered by – hydrogen*” as the [Hyundai H2U programme](#) this advert is a part of triumphantly claims.

At present, hydrogen is still mostly produced using fossil fuel gas – called ‘grey’ hydrogen. Longer-term plans involve capturing and storing most of the carbon emissions that result from this process to create ‘blue’ hydrogen (but the carbon capture technology can’t capture them all). Finally, so-called ‘green hydrogen’ is produced using renewable energy, but it’s less efficient to use renewable energy to create hydrogen than it would be to use that energy to charge batteries directly: that means where and when we use hydrogen really matters.

Questioning the advertising messaging

So, despite what the advert claims, the Hyundai NEXO is only a ‘zero-emissions’ car if you only look at tailpipe emissions, or ensure you only refuel it with hydrogen from renewable sources. And rather than being the “*go to sustainable solution*,” hydrogen is one technology that will need to play a part in our future energy systems, but not the only one, and generally *not for travelling short distances in cities in passenger cars*. Pretending otherwise (as Hyundai’s H2U programme seems to do) is disingenuous, as has also been highlighted in the [UK’s headlines this month](#), where scientists are warning the government not to fall for the hydrogen ‘hype’ at the expense of everything else.

Hydrogen is one technology that will need to play a part in our future energy systems, but not the only one

The other part that makes this advert sit uneasily is that it is for an SUV in the urban context of Berlin. The upwards creep in car size around the world has *been an environmental disaster*. Bigger cars need more raw materials; use more energy to move because they’re heavier (and we urgently need to use less energy where we can, to make it easier to shift to clean energy); take up more space on the roads,

The music industry needs to get savvier, and FAST, to navigate the coming influx of advertising money from brands increasingly keen to paint themselves on the right side of history

which leads to more congestion and crowds out cyclists and public transport; and need bigger parking spaces which means even less room for cyclists, pedestrians, public green space. SUVs are also more likely to kill pedestrians in accidents. We don't need a 2-tonne metal box with the power of 150 horses to move some records short distances around a city, hydrogen-powered or not.

I don't want to over-labour these points, and this really isn't a criticism of Peggy Gou specifically. The way people start piling on as soon as any artist comes out on environmental issues has done huge damage by making too many artists afraid to speak out just when we need their voices the most. We actually do need more of this. But I also hate to see artists and their teams potentially getting hoodwinked by false promises, and pulled into enabling some of the very problems they want to fight against. The blowback will be on the artist, and not the brand.

Exploring complexities surrounding brand partnerships

This Peggy Gou x Hyundai tie-up feels uncomfortably like Gorillaz' 2017 solar power battery studio stunt with E.ON (whose electricity fuel mix still contains more fossil fuels than the UK average), or the cringe-worthy 2017 Shell advert featuring stars including Pixie Lott celebrating some start-up clean energy projects (while Shell continues to grow its budget for oil and gas development, and is missing its own already inadequate targets for green energy investment).

In all these cases, artists are being roped in to celebrate brands they might not otherwise agree to partner with, all under the guise of shaping a better, greener, future. Shades of greenwashing, in short. The road to hell is paved with good intentions.

Building climate aware partnerships

So: is this really any worse than the countless brand ambassador tie-ups that still live in the weird parallel world where the climate crisis doesn't exist? Shouldn't we at least appreciate those artists *trying* to find climate-aware partners (especially in the middle of a pandemic where a sponsorship payment might make the difference between whether they and their teams get paid at all or not)?

The answer to both can be yes. It's high time for the music industry to more proactively throw its power behind the companies and technologies building a zero-carbon future. But to avoid artists becoming the faces of greenwash does mean that those working in brand tie ups – from management to branding agencies – have to get smart on environmental issues. Artists might need help making good decisions and pushing back on framing or messaging that feels *off*. All of these ads might have sat better if they were shaped with a bit more realism, more "hey! We're figuring out what happens next, here's something cool!", less "THIS IS THE GREEN FUTURE AND IT IS HERE, REJOICE." The purpose of adverts is to sell, but that doesn't mean artists have to sell unquestioningly.

**It's high time
for the music
industry to more
proactively
throw its power
behind the
companies and
technologies
building a zero-
carbon future**

The more the music industry *itself* is involved in figuring out how to decarbonise its *own* operations and supply chain, the more it will have its own expertise on which solutions and technologies work, for what, and which ones are nicely dressed wishful thinking or simply more of the sell. When brands come asking for artists to promote their solutions to the public, and businesses across the world rush to celebrate their "carbon positive" commitments and "green" credentials, knowing how to ask those critical questions is just part of the job description now.

Chiara Badiali

Chiara Badiali joined Julie's Bicycle in 2012. She is a curator, speaker, researcher, and facilitator working across Julie's Bicycle's programmes and events, with a focus on getting the music industry up to speed when it comes to embedding environmental sustainability and best practice in their activities.

For the Intelligent Energy Europe-funded EE MUSIC Project (2013-2016), Chiara helped train over 100 music events industry professionals in energy efficiency through workshops in Denmark, Portugal, UK, Ireland, France, Austria, and Norway.

Chiara has contributed to JB publications including the Powerful Thinking 'The Show Must Go On' report on UK music festival environmental impacts; IFACCA D'Art Report 34b: The Arts and Environmental Sustainability: An International Overview of cultural policy on environmental sustainability; the Julie's Bicycle COP21 Creative Manifesto briefing; and Julie's Bicycle Practical Guides on a wide range of topics.

Chiara holds a degree in Natural Sciences/History and Philosophy of Science from the University of Cambridge and has previously worked in cultural PR, live music promotions, and for music and arts festivals.



ENCATC life



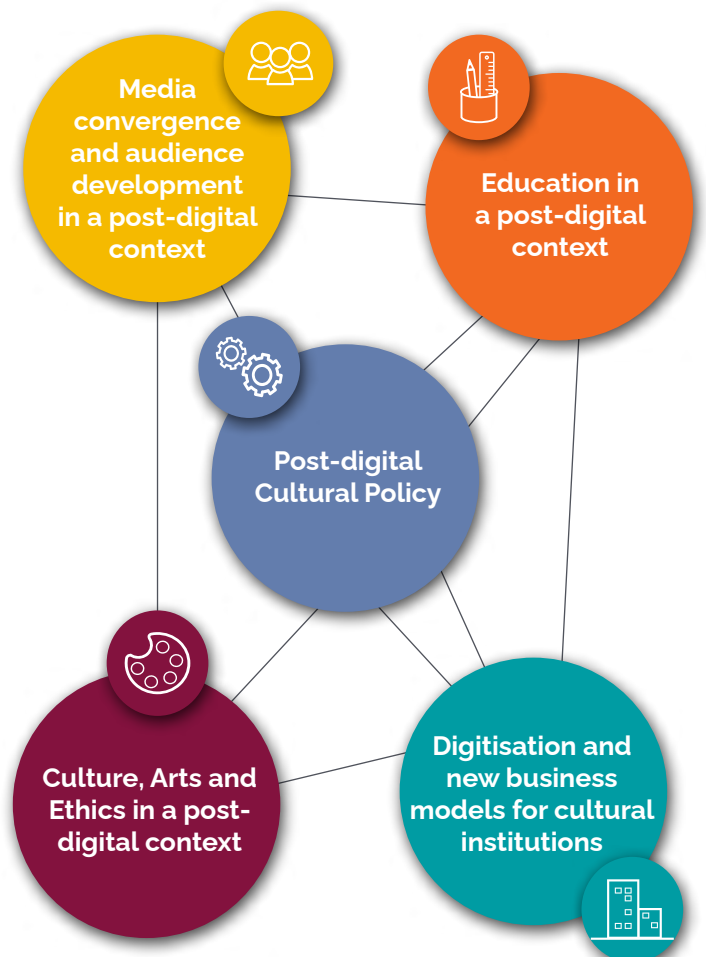
ENCATC 2020 Digital Congress Special Edition

In the course of the pandemic the ENCATC Annual Congress adapted to the circumstances for its 28th edition. This happened not only in terms of content, but also in terms of format, so this time the 2020 ENCATC Congress, on the topic of '**Cultural management and policy in a post-digital world – navigating uncertainty**', happened entirely digital and took place from the 3rd to the 11th of November 2020.

The cultural field being marked by constant evolution and self-questioning, the current times, under the threat of the coronavirus outbreak, find the different cultural agents – in a conscious or rather unconscious process for – (re)positioning themselves in a postdigital context. What do we mean by 'post-digital'? The definition by Florian Cramer, who gave the keynote lecture, is endorsed here according to which 'post-digital' does not refer to a situation where digital has been left behind, but rather to a context where digitisation is embedded in all spheres of life and profoundly marks cultural shifts and ongoing mutations – in a way that is remarkably different from how it did when it first broke into our societies. Furthermore, scholar and novelist Dominique Kalifa suggests that 'post-' is inherently linked to uncertainty, which made the exploration of the post-digital world possibly more timely than even before.



The thematic focuses on **media convergence and audience development in a post-digital context**; **education in a post-digital context**, **post-digital cultural policy**; **culture, arts and ethics in a post-digital context and digitisation and new business models for cultural institutions** could find answers to questions like: What new, unforeseen challenges emerge for the cultural sector in a post-digital context and, in particular, after the coronavirus outbreak? How could cultural management and policy education prepare itself to adapt to a new scenario? What new political strategies and specific policies will be needed in this post-digital, uncertain times? How do audiences evolve in a post-digital environment? How can the arts and culture bring new perspectives that go beyond purely technological approaches into different spheres of life? What ethical issues arise in this context?



ABOUT THE ENCATC ANUAL CONGRESS

The ENCATC Congress on Cultural Management and Policy is organized since 1992 and is a global gathering designed for academics, trainers and researchers from the cultural management and policy educational fields with cross-disciplinary interests to mingle with professionals, policy makers, and artists and thus to bridge the knowledge gap, promote research esteem and the evolution of pedagogy. The ENCATC Congress aims to provide a space for encounter, to learn from leading experts, get to common questions and look for common answers that may help all actors in the cultural management and policy sphere navigate uncharted waters.



KEY FACTS

An immersive and exciting digital experience

6 days of programme

180 participants ranging from academics, trainers, researchers, cultural professionals, policy makers, artists and student

7 flagship events

The only global event on Cultural Management and Cultural Policy

45 countries

The Congress 2020 was built on 7 main events



The Education and Research Session is an annual gathering of the international research community. It provides a unique interdisciplinary environment to get the latest world-class research conducted in the field of cultural management and policy and the most innovative practices in teaching and training. After the Congress, authors and presenters of this Research Session will also be invited to submit their work in ENCATC's scientific publication, the European Journal of Cultural Management and Policy. Presenters in the Education Session will be invited to submit their papers to the /encatcSCHOLAR, a unique tool for education and lifelong learning on arts and cultural management and policy.

The Conference

+45 speakers

The Education and Research Session

12 sessions with:

- 33 research works and teaching demonstrations presented by 53 researchers and educators from around the world
- 3 presentations in the Special Session in Spanish Language organised by Latin American members
- 3 ENCATC Research Boot Camp sessions for PhD Students

The 2020 ENCATC Research Award Ceremony

4 finalists from 4 different countries

The Global Conversations

'Global conversations around decolonising cultural management education'

Digital Heritage perspective panel

Tangible and Intangible heritage and digitisation: policy and practices in the 'new normal' as part of the UNESCO ResiliArt Movement

The HERITAGE-PRO project Multiplier Event

The challenges of the interdisciplinarity in today cultural management: the case of cultural heritage as an example

The Digital Exhibition Area

8 posters



'GLOBAL CONVERSATIONS AROUND DECOLONISING CULTURAL MANAGEMENT EDUCATION'

by Ana Gaio



The Global Conversations is a platform connecting educators from Europe, Asia, the United States and beyond to debate about trends and developments in the broad field of cultural management and policy education.

The crisis created by the Covid-19 pandemic and the inequalities that it exposed has not only reenergised social agendas such as Black Lives Matter but has also provided fresh momentum to similar debates in Higher Education (HE) institutions across the world. Not least, the decolonising movement rising from all corners of global academia has challenged the (cultural and moral) authority of curricula, pedagogical and research practices that are still dominated by Eurocentric discourses, worldviews, knowledge canons and ways of knowing, 'seeing' and 'hearing'; at the expense of 'othered', otherwise representative intellectual, cultural and historical frameworks, contributions and traditions.

The field of Arts and Cultural Management (ACM) education is no exception: what are the long-term, if unintended, consequences – aesthetic, cultural, social – of the consumption of mainstream Western cultural management and policy discourses, models and values in our MAs, North, South, East and West? What of the socialisation of students with practices modelled on predominantly Western ways and mental images? Conversely, and as the pandemic drives ACM teaching and learning online, one might argue that (the same Eurocentric) digital and computation cultures further weigh in on and reinforce such biases.

Therefore, are we as educators globally contributing to a world of homogenising (and inadequate?) cultural policy, management, and (ultimately) culture? At a time when the agendas of racial justice, globalisation, digital and the internationalisation of education intersect HE globally, it is imperative that we interrogate our own ACM educational practice in the light of these emerging debates and realities.



ENCATC/AAAE GLOBAL CONVERSATION "FUTURE OF LEARNING AND TEACHING PRACTICE, OFF AND ONLINE"

On 27 May, the first Global Conversation of 2020 was organised by ENCATC and AAAE on "Future of learning and teaching practice, off and online". In a true network spirit and demonstrating the global nature of the challenges being faced, 41 academics and researchers joined in from Belgium, China, France, Japan, the Philippines, Spain, Ukraine, the United Kingdom, and the United States. There were 5 hot topics that stood out as common challenges experienced by the education community no matter where in the world.



The "New Normal"

How to prepare students to work in culture post COVID-19? Equip students with skills to react to crisis quickly, creatively, responsibly and safely. Provide them with skills to work remotely, time management, and communication that can help them adapt to demands of different working environments.



Digital Traineeships

Which institutions were ahead of the curve to offer digital traineeships before COVID-19? Launched long before the pandemic what could we learn from the EU's Digital Opportunity Traineeship initiative? Can lessons learned be applied to the cultural sector?



Technology dependent

Are we becoming overly reliant on the Internet, personal computers, and smart phones for remote education? Are arts administration and cultural management and cultural policy educators and trainers prepared if online services are interrupted? How do you teach remotely offline?



The inequality gap

Inequality for remote education must not be ignored and not just when it comes to access and technology. There are students without access to the internet, data, laptops but who also have to deal with noisier study environments. Educators too can also lack proper equipment, training, and quiet environments to teach online. How do you teach remotely offline?



Hunger for international collaboration

Since the outbreak, interest has greatly increased for international collaboration. That can be for teaching, exchanging practice, methodologies, tools, and more. Educators around the globe are waking up to untapped potential to bring new knowledge and innovation into the virtual learning experience.

NEEDING STRONGER GLOBAL TIES MORE THAN EVER

Interview with Alan Salzenstein,
professor at DePaul University in the United States and
ENCATC International Correspondent Advisor.

How did the Global Conversations come about?

This Global Conversation today is merely a moment in a much larger ongoing conversation that began informally seven or eight years ago between our two sister organisations, AAAE and ENCATC. As leaders in our field committed to the advancement of arts and cultural management education, our two networks signed a Memorandum of Understanding, formalizing this ongoing cooperation, focusing on knowledge sharing, cross-membership benefits, and reciprocal advisory governance. Although we have a long history of presenting international sessions at each other's annual conferences, we formally established this ongoing Global Conversation in 2017 during the AAAE Conference in Scotland.

How do you reconcile the diversity of interests of two big networks coming together?

At that first meeting, the first of its kind, over 30 individuals, representing over 15 countries and numerous networks joined together for a half-day workshop for two primary goals. The first one was to establish an ongoing conversation with thought leaders and leading networks in cultural and arts management education and related fields. The second was to develop an ongoing agenda of common interests and themes across countries that networks could sustain and develop through future conversations.

Has this initiative been a success in your eyes?

I think I can say now in retrospect that that was a true success as we have continued the conversations, building off of previous ones, building on our network collaborations, and creating a space for global views and sharing of experiences and perspectives. This led to the continuation of global conversations in Brussels, Houston, Bucharest, Madison, and Dijon. And then late last year, the baton was passed to the China Art Administration Education Association headed by Professor Yu Ding. During that time, they hosted a convening as preparation for a year-long series of conversations.

What is planned for the Global Conversations?

There is this one with AAAE, the upcoming ENCATC Digital Congress, and then continuing on in Xi'an and then ending in Beijing in 2011. So there has been a great deal of many conversations all combined under this umbrella.

How do you feel about the current global situation and what's your outlook for the future?

Our collective worlds, our collective realities become closer and more interconnected every day. We cannot deny it and often embrace it. And while we focus day to day on what is needed directly before us and within the next few minutes, we also know that international forces impact what we do and that what we do impacts others on the international stage. We do not live in our own bubbles removed from happenings in the city or even the next country. It's a small, small world indeed... In fact, I spoke those words as part of the introduction of our very first global session in Edinburgh in 2017. I think they seem even more true, more appropriate, and more urgent now than ever before. So hopefully with this discussion we can continue to look forward.



UNESCO'S RESILIART MOVEMENT AND DIGITAL HERITAGE PANEL.

Tangible and Intangible heritage and digitisation: policy and practices in the 'new normal'



ResiliArt is a global movement launched by UNESCO that aims to give voice to artists and cultural professionals and strengthen the resilience of the cultural sector in the face of the enormous challenges posed by the current health crisis.

Our diverse panel shed light into how the COVID-19 pandemic has changed the daily practice of cultural heritage organisations across the continent and has accelerated the digitalisation of tangible and intangible cultural heritage. In the meantime, new forms of cooperation between the private and public sectors have emerged leading to innovative practices and business models.



CELEBRATING YOUNG RESEARCH TALENT 2020 ENCATC Research Award Winner: Dr. Rocío Nogales Muriel



Launched in 2014, the ENCATC Award exists to stimulate academic research in the field of cultural policy and management, to explore contemporary issues at stake and possibly anticipate new cultural policy orientations through comparative and crosscultural research. This prestigious recognition aims to stimulate academic research in the field of cultural policy and cultural management with an emphasis on its applied implications. The ENCATC Award also has the ambition to contribute to the process of creating a network of scholars who are competent in doing comparative research projects in cultural policy and cultural management.

The winner of the 2020 ENCATC Research Award was Dr. Rocío Nogales Muriel. Her doctoral thesis "Social transformation and social innovation in the field of culture: The case of the SMart model and its adaptation across Europe" obtained from the Center for the Study of Culture, Politics and Society (CECUPS) at the University of Barcelona in Spain will be published in the ENCATC Book Series on Cultural Management and Cultural Policy Education, by P.I.E. Peter Lang.



ROUND TABLE: DIGITAL TRANSFORMATION IN THE CULTURAL AND CREATIVE INDUSTRIES

Production, Consumption and Entrepreneurship in the Digital and Sharing Economy

The Round Table explored topics around the new challenges for the Cultural and Creative Industries and a possibly new emerging eco-system. In this course, the new needs for skills and corresponding training were also discussed. Last but not least, the impact of the digital shift on the sustainability of the sector was also of great importance.



THE HERITAGE-PRO PROJECT MULTIPLIER EVENT

The challenges of the interdisciplinarity in today cultural management: the case of cultural heritage as an example



HERITAGE-PRO is an initiative of six European partners from five countries who strive to answer to the continuing call for interdisciplinary training for professionals of different disciplines towards sustainable management and preservation of cultural heritage.

The event presented best practices & case studies on participation in the Cultural Heritage sector, stressed how volunteers are considered a significant source of knowledge and responsibility in the field of cultural heritage, examined the challenge of effective communication in an interdisciplinary environment and underlined that to lead successful cultural heritage valorisation projects professionals need skills to moderate interdisciplinary teams, resolve conflicts as well as get updated knowledge on different values & how they're interrelated.



PROCEEDINGS

To get a deeper understanding also see the Congress Proceedings, which contains 14 articles on over 240 pages: https://www.encatc.org/media/5620-ebook-of-proceedings_encatc-annual-congress-2020_final.pdf

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Nurturing communities of practice in times of social distancing

By Matina Magkou

Consultant and researcher in cultural and social impact projects

After the declaration of a pandemic by the World Health Organization in the middle of March 2020, life in Europe- and all over the world- took an unprecedented turn that affected the wider population. While many operations had to cease, other had to be re-invented. How did ENCATC deal with this?

ENCATC as a network has always functioned within a certain geographical distance. Its membership is spread all over Europe and beyond, while technical tools and platforms have always been in place to allow a permanent contact with the membership between meetings, congresses, events. But it is true that most often, this communication has been primarily uni-directional; from the Secretariat to the members through newsletters, announcements, invitations to events or projects. When all operations moved to the digital sphere, when going to the office was a memory of the past for anyone, ENCATC invested time to get in touch with its membership in a more engaging way.

The process started in March 2020 -in the same time as the lockdown in most European countries- and lasted throughout July 2020. During this time, more than 3/4 of the membership has participated in a focus group in the form of a virtual reflection sessions that aimed to encourage and stimulate discussions among the network on its successes and impacts, on its failures and on its future directions. And to provide a safe heaven and a space for sharing, for showing solidarity and for ideating new projects.

The aim of the exercise was threefold:

- To look back into what ENCATC has achieved in the fields of cultural policy and management, how it has been beneficial to its members and to track different connections among the network's membership that have resulted in joint projects, publications, teaching, etc.
- To allow members to think and express their thoughts on what kind of network they want for the future, in which direction do they see ENCATC involving and what could they also bring into it.
- To give an opportunity for members to connect, to share their anxieties and good practices, to exchange learnings and to imagine new common projects for the future.

This reflection exercise came at a timely moment for ENCATC since it is in 2020 that the Strategic Plan of the organisation for the following years is being developed. It also coincided with the external evaluation process of the network, which will culminate into a report on the impact of ENCATC that will be addressed to funders and other stakeholders. Being able to stop everyday activity and to integrate such reflection moments in an organisation's work cycle engaging the whole network is not evident. Did the pandemic teach us that we need to pause? That accelerating is good, but sometimes it can prove exhausting? That the need to connect is always there, even if one cannot travel and meet in person? Did it help us to think in different, more creative ways?

A network should not be considered as a community of practice by definition. According to Wenger (1998), communities of practice develop around what matters to people and are self-organising systems. A community of practice exists because it produces a shared practice, as members engage in a collective process of learning. A network gives the structure for different communities of practice to flourish. A community of practice was however created through these conversations with the members, where the need for more regular moments of exchange in the

A community of practice was however created through these conversations with the members, where the need for more regular moments of exchange in the digital sphere were identified as a need

digital sphere were identified as a need. And they would allow the participation of those that don't participate, that are the "sleeping" members of the network, that either due to financial restrictions, change in leadership within the organisation or simply because loss of interest, are not following anymore the work of the organisation they formally belong to.

Members talks were also born as part of this exercise. During the focus groups, it was clear that there was a need for collective knowledge to be shared, for spaces for exchange and for putting forward different ideas. That's how the Member Talks were born. As they started already during the lock down, Member Talks that have taken place so far have focused on topics inspired by the challenges that the sector is facing, both in terms of teaching cultural management and policy and also performing them. The topics confirm this trend. *Teaching online methodologies for everyone, Innovative methodologies and tools for teaching in the performing arts, Future of learning and teaching practice*, off and

online were the topics of the first Member Talks which brought to the surface the agonies and the solutions that educators in the field have faced during this time and what solutions did they bring forward. Other talks included *COVID-19 impact on Education and culture: EU tenders opportunities*, *New/Changed practices of Higher Education engagement with local communities and arts and cultural organisations during COVID-19*, *Cultural Cooperation in post COVID-19 times: Perspectives from Ukraine and beyond*, *The impact of COVID-19 on the Art World and the Art Market*. The topics were introduced and proposed by the members, and those interested could join the conversations and exchange.

Cultural networks have been evolving into decisive actors in international cultural cooperation. Being an "infrastructure that has supported the cultural sector in international cultural cooperation in the last three decades" (Laaksonen, 2016: 5), cultural networks offer the possibility for long-term cooperation, share a number of common goals and also provide opportunities for physical interaction and contact among their members, contributing to the creation of international communities of practice. Especially in the European arena, cultural networks, with their "non-hierarchical, dynamic, unpredictable, somehow anarchic and democratic nature", have contributed to an exceptional space of bottom-up cultural cooperation (De Vlieg, 2016). Through enforced dynamics of international cultural cooperation, especially within European grounds, cultural networks have been realising and assuming their role, understanding its unique value and their strong advocacy potential. A statement signed by a number of European cultural networks in March 2016, including ENCATC, under the title *The value of international cultural networks* (Culture Action Europe, 2016) emphasises the importance, relevance and strength of cultural networks to empower people:

As networks we build trust and nurture relationships across national borders that support people to overcome local as well as global difficulties and to exchange their ideas, knowledge and expertise. Our 'raison d'être' is to inspire, to be inclusive, to test new ideas and to pilot new projects, to help the culture sector to take risks and meet new challenges.

Although diverse in nature, they share some common features, such as strong interpersonal ties, non-hierarchical relationships, openness towards development and change, innovation of structures and activities (Pehn, 1999). Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly. ENCATC talks revealed that this community is stronger than ever -or at least the need of it. And there is plenty of room -even in social and geographic distancing times- to find ways to make it thrive. You just need a determination to connect and to find relevant questions and content to share.

Being able to stop everyday activity and to integrate such reflection moments in an organisation's work cycle engaging the whole network

Cultural networks offer the possibility for long-term cooperation, share a number of common goals and also provide opportunities for physical interaction and contact among their members, contributing to the creation of international communities of practice

is not evident. Did the pandemic teach us that we need to pause? That accelerating is good, but sometimes it can prove exhausting? That the need to connect is always there, even if one cannot travel and meet in person? Did it help us to think in different, more creative ways? ENCATC has always operated in a sense of distance -a geographical one. Social distance has added to the geographical distance. But the community is there. And the practice is there. As long as they remain relevant, pertinent and engaged, they will always contribute to a real community of practice.

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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 Alba Zamarbide Urdaniz, winner of the 2018 ENCATC Research Award on Cultural Policy and Cultural Management, and author of *Buffers beyond Boundaries. Bridging theory and practice in the management of historical territories* published in the ENCATC Book Series on Cultural Management and Cultural Policy Education.



Doctor of Architecture by Waseda University (Japan), she currently works as a project officer for the World Heritage Cities Programme and the implementation of the 2011 Recommendation on the Historic Urban Landscape (HUL) at the UNESCO World Heritage Centre.

Interview by Elizabeth Darley
ENCATC Communications Manager

Elizabeth Darley (ED): How did you get interested in this research topic about “buffers” being used in the management of historical territories?

Alba Zamarbide Urdaniz (AZU): Coming from a European architecture and urban planning context, conducting research on *machizukuri* community engagement in Japan between 2012-2018 was undoubtedly a mind-changing experience. At the time when I moved to Tokyo, conversations on the need for integrated dynamic approaches, beyond cultural biases, were being especially triggered by the launch in 2011 of the UNESCO Recommendation on the Historic Urban Landscape.

From what is widely recognised as a “Western” perspective, there is a consolidated tradition to utilise 2D clearly delimited boundaries linked to urban planning and regulatory tools; these also have a strong presence in heritage protection. These clear physical and functional limits are not easy to define when confronted with nature-culture relations, blurred boundaries, and community values in many historical areas. These are however very evident in Asian regional and urban contexts. To name some, we could think of *feng-shui* design principles applied to cities and territories, or at a smaller scale, communal alleys, such as Japanese *roji*. These aspects have come to be recognised as intrinsic to the Outstanding Universal Value of World Heritage properties in some cases, or at least, important complementary attributes. At the same time, these overlaying dimensions are yet not unique to Asia, and need to be re-discovered in other cultural contexts as well.

Now, thinking of how to manage heritage, all attributes comprised, a logical first step is to approach standards and recommendations applied to World Heritage. While very clear on the importance of having a protection zone for properties, these seem to leave a door open to discussion when referring to “buffers”. That is the point where the attributes mentioned above find their way into the heritage management debate. How different cultural regions interpret and use global tools intrigued me, and the idea of identifying both points of conflict global-local and unique adapted solutions fascinated me.

Next year, 2021, will be the 10th anniversary of the 2011 UNESCO Recommendation on the Historic Urban Landscape and the conversations on adaptive context-specific heritage management models is more than ever relevant.

ED: Why do you propose “buffers” be an intermediate heritage management model that could help integrate both, protection and development, territorial and community scales?

AZU: As mentioned above, two main zoning tools, the area of the World heritage property and the “buffer”, are still strongly looked up to by many

World Heritage sites. While one sets very necessary protection and regulatory measures, the other offers complementary protection. The word “buffer” in itself suggests a context-specific, flexible, and soft approach. This idea is the central message of the book, the idea of adaptive tools dedicated to different purposes, addressing different heritage values and dimensions that compose the heritage whole.

In this context, the “buffer” *per-se* is not so important, but rather the way it serves as a vehicle to channel discussion and to give readers a clear starting point on which to debate about the nuances, possible interpretations and materialization into practical tools of the systems dedicated to protect and manage the many intertwining heritage dimensions.

ED: What makes this book unique in its contribution to cultural management and policy? How do you hope this book will impact research, practice and policy?

AZU: Through different methodological studies and international case studies, the book presents a collection of and practical interpretations of what a holistic heritage management system should be. I believe that the structure of the book gives a clear picture of what I wanted to look for throughout this research.

From a research point of view, I wanted to tackle diverse disciplines, from heritage and urban space theory to social sciences, passing through urban and territorial management. This was certainly an ambitious idea, but I considered it essential to understand and present heritage in all its rich complexity, as part of a living and evolving whole.

From the point of view of practice and policy, this volume contributes to build on collections of tools and cases that could be replicable or on the contrary, to be avoided.

This can certainly serve to encourage analysis, critical thinking and the search for integrated local ways of “doing”.

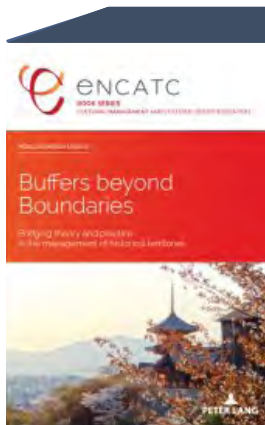
ED: What are the biggest lessons you learned while doing this publication?

AZU: Making a 5 year-long technical research accessible to a wide public felt like quite a challenge. Yet, to me setting this goal highlighted the importance of the academics being able to communicate, to engage with practice and to reach out to practitioners working on the ground.

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

AZU: As a result of this research my interest in the different types of tools to protect intangible layers of tangible heritage started growing. This refers to all kinds of social-cultural practices, stories, legends, productive activities or uses of space in urban and natural contexts. On the one hand,

how these layers contribute to quality life and, on the other, how new policies, projects and interventions affect them is worth being studied and integrated in urban plans and strategies, beyond zoning of course!



What is a buffer? Is it a control zone? Or is it rather a transition space, a blurred boundary? Since “buffer zones” were introduced in the late 1970s as a complementary protection layer to World Heritage sites, the dimensions of heritage have changed significantly; from physical to intangible, from defined to diffused. Now, buffers can present all these different characters, even at the same time.

Using buffers as the main connection thread, this book is a collection of complementary studies that explore the contemporary challenges in heritage definition and management. With a focus on European and Asian historical territories, this book tracks umbrella terms, from their genesis inside international discussions and cultural exchanges, to their specific interpretation in top-down on-site strategies. Then, it originally complements and verifies these official management models with the study of local realities and parallel bottom-up actions that have emerged to fill major gaps in this system. With this, the book underlines the negative impacts of isolated biased strategies, and addresses the call of local intermediate groups and communities for integrated efforts.

Finally, buffers are presented as an intermediate heritage management model that could help integrate both, protection and development, territorial and community scales.

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

OUR FAVOURITE THINGS

ENCATC President Francesca Imperiale from University of Salento, Italy, shares some of her favourite things from ENCATC!



My favourite book in the ENCATC Series is Elena Borin's edited volume 'Public-Private Partnership in the Cultural Sector. A Comparative Analysis of European Models'. The book contributes to the debate on the emerging governance systems and management models of the cultural sector. It focuses on the development of public-private collaborations over the last five decades and investigates the emergence of multi-stakeholder partnerships in the cultural and creative field by means of a comparative analysis of significant case studies.

My favourite article is from ENCATC's Journal of Cultural Management and Policy, Volume 8, Issue 1, Vesna Čopić and Milena Dragičević Šešić's 'Challenges of public-civic partnership in Cambodia's cultural policy development'. The article explores the question of how to create a Cambodia-specific model for democratic policy-making and its implementation in a post-genocide society. It addresses possibilities and challenges for public-civic partnership, collaboration between public authorities and NGOs in Cambodia (as strategy of cultural development) and the establishment of complex cultural organizational context which would balance public responsibility, private entrepreneurialism and civil society visions and needs.

My favourite ENCATC event was the ENCATC Round Table in 2019 on the theme of 'Accounting for heritage assets. Ethical, cultural policy, and management implications' held in Brussels, which was organized in partnership with my university, the University of Salento, Italy, among others. It encouraged a lively conversation and exchange on the theme of accounting for heritage assets in the public and non-profit sectors.

My favourite contribution in the ENCATC Scholar section is Olga Kolokytha's case analysis 'Networks and synergies in the cultural sector. A case study in opera', which is part of the 9th ENCATC Scholar issue focusing on 'Further learning about the sustainability of cultural networks'. The case study discusses the European Opera Centre, examining the development of the organisation and the transformations it has gone through during the past 21 years, in relation to the changing cultural landscape, the challenges it has faced, and the role and importance of networks and synergies throughout its course.

My favourite memory from ENCATC has to be the 23rd ENCATC Annual Conference 'The Ecology of Culture: Community Engagement, Co-creation, Cross Fertilization' of 2015 in Lecce, Italy. I was honored to welcome my colleagues and 185 participants from 30 countries in my beautiful city to this exciting event.

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TWICE-YEARLY

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ENCATC Creative #StayHome Flash

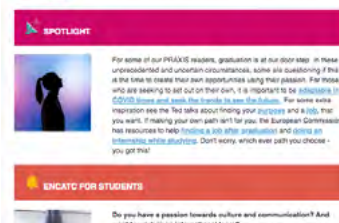
The ENCATC Creative #StayHome Flash is a new weekly production designed to inform about ENCATC activities in times of COVID-19 and to share positive phenomena and innovative ideas from the Culture and Education communities in response to the pandemic.

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.

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

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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
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9. Receive weekly ENCATC Flash update in the field of cultural policy and management
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ENCATC thanks our author contributors from these institutions and projects to this issue of our magazine!



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.

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