



ENCATC news

A monthly e-newsletter for the latest in cultural management and policy
ISSUE N° 125

SPECIAL ISSUE: 2019 ENCATC CONGRESS ON CULTURAL MANAGEMENT AND POLICY

Diversity and sustainability at work

Policies and practices from culture and education

2-5 October 2019 in Dijon, France

27th

edition organised
since 1992



Keynote

David Throsby,
Distinguished
Professor of
Economics at
Macquarie University



30+

world-renowned
education experts
leading discussions
and panels



150+

connect with
Congress
delegates



35+

countries being
represented from
Europe and beyond



70

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educators and
researchers from
around the globe



3

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recognise
excellence and
commitment in
our field



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The Congress

The ENCATC Congress on Cultural Management and Policy 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 Congress format is built on 8 main activities:

- The Members' Forum
- The Education and Research Session
- The ENCATC Research Award Ceremony
- The Conference
- The ENCATC Fellowship Award Ceremony
- The Posters Exhibition
- The ENCATC Research Boot Camp
- Guided cultural excursions

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GREETINGS

HI

WELCOME

HELLO

NOTE FROM THE EDITOR

Dear members, dear colleagues,

Welcome to this special ENCATC News dedicated to our 2019 Congress **"Diversity and sustainability at work. Policies and practices from culture and education"**!

Since 1992, the ENCATC annual gathering has witnessed the confluence of academics, researchers, decision makers, influential experts, and practitioners linked to the cultural policy and management education sector from across the world. The ENCATC Congress aims to explore ground-breaking innovations in cultural management and policy education and encourage steps to ensure significant improvements in this industry.

This year, we bring all of you to discover **Dijon, the capital city of the historical Burgundy region!** It is a **world-renowned** tourist destination with its city centre and its important vineyards both on the **UNESCO World Heritage List**, traditional **mustard**, delicious **gastronomy**, and building styles ranging from Gothic to art deco. Its unique culture is situated in a region in full environmental, economic and social development making it the perfect setting for our topic of diversity and sustainability with many pertinent, innovative, and inspiring stories to nourish our Congress.

Over the course of four days, from 2 to 5 October we will gather **to discuss the** diversity in the cultural and creative sectors, multiple practical meanings, the contribution of cultural diversity to the sustainability discourse and practice, as well as about rethinking cultural management and policy in the context of the debate on diversity and sustainable development.

To bring the perspective of the most influential international expert on this specific topic, we have invited **Professor David Throsby** who will be challenged at the end of his lecture by three eminent experts from different fields and backgrounds.

As in the past, the ENCATC annual Congress will be the occasion for participants to discover the local rich cultural field, to analyse and reflect about the diversity of cultures represented at the Congress, as well as to learn and expand our horizons.

The programme of the Congress will also include several occasions to learn, contribute, enjoy festive moments such as: the annual **Members' Forum**; the **Conference**; the **Opening Perspectives Session**; the **ENCATC Research Award**; the **Education and Research Session**; the **Poster**

Exhibition; and guided **cultural excursions**. This year, to bring to our members and followers new exciting formats and opportunities, I'm proud that we will be holding the first -ever **ENCATC Fellowship Award Ceremony** and launching the **ENCATC Research Boot Camp**!

To start introducing you to the 2019 edition of our Congress, this special issue begins with an **overview of the Congress' theme**, more about our **Keynote, David Throsby**, Distinguished Professor of Economics at Macquarie University in Sydney, and the **key building blocks** mentioned above. We also have **interviews** with the **Frédéric Ménard**, President of La Coursive Boutaric and **Franck Gautherot**, Director of The Consortium Museum, two of the three key cultural institutions to discover in the Opening Perspectives Session.

There are also opportunities for you to be more involved in the Congress! **ENCATC members** are invited to make **nominations until 30 June** for the **ENCATC Fellowship Award** (page 13) to give public recognition and reward significant contributions to the field of cultural management and cultural policy.

Finally, in these pages meet the institutions and partners who are making this global event possible!

At the Congress you'll **get the latest expertise on our 2019 theme**; learn about **innovative research, projects and teaching methodologies**; exchange practices; **celebrate excellence** in our field; **network** with peers; expand and strengthen your **professional relationships**; grow your institution's **international profile**; and immerse yourself in the **local culture**.

I'm truly excited to witness first-hand the new synergies we will foster together, and it will be my great pleasure to see you this October in Dijon!

Yours sincerely,



GiannaLia Cogliandro Beyens
ENCATC Secretary General



CONGRESS THEME

“Diversity and sustainability at work. Policies and practices from culture and education”

2019 ENCATC CONGRESS CONCEPT NOTE

Under the main theme “*Diversity and sustainability at work. Policies and practices from culture and education*”, the 2019 ENCATC Congress on Cultural Management and Policy (2-5 October, 2019 – Dijon, France) aims to thoroughly explore the practical meanings of diversity in the cultural and creative sector, and investigate how its different connotations are contributing to the sustainability discourse in the field.

In recent years, the academic and political debate on sustainability has been particularly intense. Key stakeholders in the field of cultural management and policy have also engaged in this global debate, discussing both on what it means for a cultural organisation to be sustainable and how can sustainability be ensured, and also on how does culture contribute to sustainable development, as a fourth pillar that adds to the economic, social, and environmental dimensions.

Furthermore, in the particular context of cultural and creative sectors, it may be observed that sustainability shifted in the last years from institutional continuation to prolonging impact and dissemination. Thus, the future challenge may be to answer the question: What is the concept of sustainability in a VUCA (volatility, uncertainty, complexity, and ambiguity) world? How to rethink sustainability in this context?

Diversity in the cultural and creative sectors: multiple practical meanings

The meanings of the concept of diversity can be various and relate to several sub-themes that are peculiar to the cultural dimension as well as to the other pillars of sustainable development. This multiplicity of meanings is particularly interesting for actors in the cultural sector, who can interpret it in relation to their organisations, sub-sectors and other sectors of impact

More specifically, diversity in the cultural and creative sector can be addressed from different perspectives and has different connotations. It may refer to diversity of cultural and artistic production; diversity of artists/inclusion of different categories of artists; diversity of business models; diversity of audiences; diversity in creative spaces such as co-working and incubators places, or diversity of governance and management models, among others.

By way of example of some of the different expressions of these distinct connotations, diversity is a key theme in the political debate on the need for a balanced cultural offer both in cities and peripheral and rural regions, which is at the centre of the current debates in France. The inclusion of diverse sources of funding and a multiplicity of actors is also central to

the development of new governance and management models, having it been the leading principle for the creation of local cultural ecosystems for sustainable cultural-led/driven local development paths throughout Europe. From a different perspective, diversity of cultures must be thought even more than before as related rather to the subject (the “user” of cultural offerings) than to the artwork or the genre. Inside culture and arts, new forms of encounter and new meanings that culture and art have in people’s lives are emerging. Sustainability will only be achieved, if cultural management and policies are able to deal with these things.

Acknowledging the multiple ways in which diversity expresses itself in the cultural and creative sector, one of the main objectives of the 2019 ENCATC Congress is to put this concept in action, analysing practical examples at the professional, institutional and policy level to elaborate new approaches to this theme. The analyses will range from applied projects and case studies of diversity in cultural and creative organizations, to elaborations of new theoretical models and practical guidelines that could be used at the academic and policy making level.

Contribution of cultural diversity to the sustainability discourse and practice

Diversity has been central to the understanding of culture as a dimension of sustainable development from the very beginning of this connection. It is no coincidence that the 2001 *UNESCO Declaration on Cultural Diversity* is considered as one of the key documents in the process leading to the inclusion of culture as the fourth dimension of sustainable development. In this reference document, cultural diversity is described as "necessary for humankind as biodiversity is for nature". This 2001 Declaration was based on the recognition of intangible and tangible cultural heritage as an expression of the plurality of world's identities, considering societies as

How can the focus on diversity lead us to rethink the contribution of the cultural sector to the political and scientific debate on sustainability?



plural and a complex intertwining of cultural assets.

Including cultural diversity in the sustainability discourse would mean setting the basis for preservation but also for an adaptive process, in which the diverse capacities for expression, creation and innovation are fundamental for the development of cultural capital and values for society. In this interpretation the cultural dimension and its diversity component become the basis for social, environmental and economic sustainable development, ensuring the preservation of its values and principles.

This interpretation of the role of cultural diversity and sustainability could however be considered just as a first step towards a broader reflection on culture and cultural diversity in the sustainability debate. In other words, the most obvious link between the two is the diversity of artistic expressions and cultural values as a component of sustainable development, but the contribution of cultural diversity to sustainability is certainly not limited to this dimension.

Further reflecting on the link between diversity and sustainability in the cultural and creative field can lead us to reflect, for instance, on how diversity can make cultural organisations more economically, socially and environmentally sustainable. It would stimulate reflection on other potential connections such as the role of diversity in business models of cultural enterprises or diversity as a key component of innovation for incubators and co-working places in the cultural sector and beyond.

When talking about diversity and sustainability, it may be argued that there is an ongoing discourse, which is taking place at a fairly high level, and which is far ahead of practical

implementation. In practical terms, there is still a lack of a sufficient number of convincing examples of good practices that are in dialogue with the discourse.

Practical examples of how diversity can contribute to sustainability in cultural organizations can be found all over the world, at the local, regional, national and international scale. The 2019 ENCATC Congress will provide a space for these examples and experiences to be showcased, fostering exchange and dialogue around them.

Rethinking cultural management and policy in the context of the debate on diversity and sustainable development

The 2019 ENCATC Congress aims to reflect on these issues in order to be able to propose innovative actions and theoretical contributions on how the focus on diversity can lead us to rethink the contribution of the cultural sector to the political and scientific debate on sustainability.

Rethinking the meaning of diversity in the cultural sector for sustainable development also means questioning how education and training programmes can be rethought on the basis of practical examples and case studies showing the different connotations of cultural diversity and its impact on sustainability. With regard to this, education could embark on leadership in rethinking sustainability and creating cultural methods to manage uncertainty.

Editor's Note:

This text is the result of contributions by Elena Borin from the Burgundy School of Business, a member of the 2019 ENCATC Congress Scientific Committee, and members of the 2019 Annual Congress Steering Committee.

#ENCATC2019

Read, discover and stay tuned!

We are thrilled and we hope you are too!

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#encatc2019



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PROGRAMME OVERVIEW

2 OCT	09:00-09:30	Annual Members' Forum - Registration (For ENCATC, AAAE, and TACPS members only)
	09:30-10:00	Annual Members' Forum - Welcome Coffee
	10:00-12:30	Annual Members' Forum Part I. "Consultation with members"
	13:00-14:30	Annual Members' Forum - Networking Lunch
	14:30-16:00	Annual Members' Forum Part II. "ENCATC-AAAE International Panel"
	16:00-16:30	Annual Members' Forum - Coffee Break
	17:00-18:30	27th ENCATC General Assembly (For ENCATC members only)
	19:00-19:30	Official opening and welcome of the Congress for all participants
	19:30-21:00	ENCATC Fellowship Award Ceremony and Networking Cocktail
3 OCT	09:00-09:30	Registration & departure for study tours
	09:30-13:00	Opening Perspectives Session, Part I. "Sharing Perceptions Experience: time out in the field" to La Courseive Boutaric > La Peniche Cancale > The Consortium Museum
	13:30-14:30	Networking Lunch
	14:30-15:30	Panel Session
	15:30-17:30	Opening Perspectives Session, Part II. "Sharing Perceptions Experience: time to analyse and reflect"
	17:30-19:00	Opening Perspectives Session, Part III. Keynote by David Throsby , Distinguished Professor of Economics at Macquarie University in Sydney, Australia
	19:00-20:00	ENCATC Research Award Ceremony
4 OCT	20:00-22:00	Networking Dinner
	09:00-10:00	Registration
	10:00-12:00	Education and Research Session Part I.
	12:00-12:30	Posters Exhibition
	12:30-14:00	Networking Lunch
	14:00-15:30	Education and Research Session Part II.
	15:30-16:00	Coffee Break
	16:00-17:00	International Book Exchange Presentations by Rebecca Amsellem , 2017 ENCATC Research Award winner, FR; Cécile Doustaly , Senior Lecturer, University of Cergy Pontoise, FR; and Alba Victoria Zamarbide Urdaniz , 2018 ENCATC Research Award winner, ES
	17:00-17:30	ENCATC Research Boot Camp Presentations
	17:30-18:30	Keynote by ENCATC Fellowship Award winner
5 OCT	19:00-22:00	Farewell Networking Cocktail
	10:00-13:00	Cultural excursions (OPTIONAL) <i>This optional day of cultural excursions is being organised with specially negotiated prices by our partner, the Burgundy School of Business. More information coming soon from our local partner!</i>

IN PARALLEL: ENCATC RESEARCH BOOT CAMP

KEYNOTE SPEAKER



David Throsby is internationally known for his research and his many publications on the economics of art and culture. A distinguished professor in the Department of Economics, at Macquarie University, Sydney, Throsby holds Bachelor and Master of Science degrees from the University of Sydney and a PhD in Economics from the London School of Economics.

He has been a consultant to a number of national and international organisations including Sydney's Museum of Contemporary Art, the Australian Museum, the Copyright Agency Limited, and VISCOPY. At an international level, he has been a consultant at the Food and Agriculture Organization of the United Nations (FAO), The United Nations Conference on Trade and Development (UNCTAD), UNESCO, The Organisation for Economic Co-operation and Development (OECD), and the World Bank.

He is a member of several Editorial Boards, including the *Journal of Cultural Economics*, the *International Journal of Cultural Policy*, *Poetics*, the *Asia Pacific Journal of Arts and Cultural Management*, and the *Journal of Cultural Property*. He is the former president of the New South Wales branches of the Australian Agricultural Economics Society and the Economic Society of Australia, the Association for Cultural Economics International (ACEI), and was Foundation Chair of the National Association for the Visual Arts (NAVA).

Amongst his research interests, we find the role of culture in economic development, the economic situation of individual artists, the economics of the performing arts, the creative industries, heritage economics, and the relationship between cultural and economic policy.



Read David Throsby's profile [/encatcSCHOLAR](#) for lifelong learning on policies and cultural management, issue #03.



Watch David Throsby share his views about future challenges for culture on our [YouTube channel](#).

Check out our resources section on pages 27-28 for a selection of works by David Throsby.

HIGHLIGHTS & CALLS

Annual Members' Forum

2

OCTOBER

ENCATC members can get even more out of their Congress experience with free* registration to the Annual Members' Forum.

On 2 October, the Annual Members' Forum will welcome members of ENCATC and from our partners the Association of Arts Administration Educators (AAAE) and the Taiwan Association of Cultural Policy Studies (TACPS).

This year there will be a **special consultation**. This is the opportunity to gather a diversity of voices to work together on the future developments of the network and how it can continue to be a leader in the field of culture and education.

Part two of the programme is the **ENCATC-AAAE International Panel** which will continue the discussions held on 1 June in Madison, WI, USA during the AAAE Conference. Scholars from different countries will share insight into how international cultural management functions in their respective countries. This will be followed by a moderated conversation with the panellists and the audience.

The Forum also grants access this exclusive gathering for **sharing ideas** and **finding trustworthy partners** for your projects and programmes; constructing **valuable professional contacts** within the network that will lead to new collaborations and exchanges in the future; and exchanging **practices on education** with members from the networks **AAAE** and **TACPS**.

This gathering of members from three networks in Europe, Asia and North America is **one of the many benefits enjoyed by ENCATC members** and its partners. It is a wonderful opportunity for networking and exchange before the official opening on the evening of 2 October and the arrival of all Congress participants.

**The Annual ENCATC Members is free to register for ENCATC members, new members who join before the Congress, and members of the networks AAAE and TACPS.*



www.encatc.org/en/members/

Why wait to join our network?



New
ENCATC
members
SAVE 40%*

*offer applies to registered Congress participants who apply for membership





2-4

OCTOBER

WHAT'S
NEW
IN 2019?

ENCATC Research Boot Camp

In 2019 ENCATC is debuting its **Research Boot Camp!** Taking place from 2-4 October it will **run in parallel** to the 2019 ENCATC Congress.

This newly designed event comes in response to feedback and lessons learned from the previously held one-day Young and Emerging Researchers' Forum. To build on and improve on this foundation, the **Research Boot Camp** will expand to be a **participants' driven formatted** event for emerging researchers and masters' students joining the Congress in Dijon.

Over the course of three days, the activity's participatory methodology will allow the participants to **share and learn in an open environment**. It will also offer to them to get directly involved in the shaping of the programme of the activity itself as well as to **build new relationships** with peers coming from several **world regions**. The format includes discussions, demos and interactions from attendees.

For new PhD researchers and PhD students, this is an opportunity to: learn how to design an educational activity, test teaching competence, and try out their capacity to teach students how to realise a project with fixed objectives.

For students studying cultural management and policy, it is for them the chance to: learn from peers in a participative environment; understand how to design and deliver a meaningful project with a coherent structure; and gain self-

confidence by presenting in plenary the results of their work to an international professional audience who have gathered from across the globe for the Congress.

In the short term, the aim is to **provide the participants with practical skills and knowledge** they can use and transfer immediately in their work and studies.

The Boot Camp also has greater aspirations— to **inspire the next generation of talented researchers and educators** eager to jump start their careers so they can contribute to making the cultural sector stronger and more sustainable. To make this possible, there will be **mentoring with established educators and researchers** who will **share their stories** and **shed light** on their daily work and realities of what it is like to be a cultural policy/cultural management educator and/or researcher. What do they wish they had done differently on their career path? What have been the unexpected benefits of this career choice? How has being part of a European network like ENCATC helped in their career? Participants will be invited to share and **brainstorm on their career plans** while gaining insightful feedback from professionals and their peers.

[Programme coming soon!](#)

The 3 B's - tips for a great Boot Camp experience!

1

BE ACTIVE. Participants that they are precisely that - participants - not observers, let alone passive observers. The Research Boot Camp is only as valuable as the input shared. Don't be shy about sharing your ideas in this open environment.

2

BE OPEN. This is your opportunity to learn about different ideas and perspectives from across the world! Take advantage of a diverse group of researchers and academics.

3

BE CURIOUS. Although participants will be at different career stages, regardless of where you stand, we can all learn from one another so don't hesitate to ask questions!

ENCATC

Fellowship Award

CALL FOR NOMINATIONS!

Deadline: 30 June 2019

On 16 May 2019, ENCATC launched its first-ever [call for nominations for its Fellowship Award!](#)

The ENCATC Fellowship is a **special gratitude biannual award** and is being proposed in **response to network's twenty-fifth anniversary**. ENCATC established the Fellowship Award in order to **give public recognition and reward an individual, group of people, or an institution** that has **demonstrated a significant (and consistent) contribution** to the field of **cultural management** and/or **cultural policy** over a longer period of time. It is also an instrument for **ENCATC to continue playing its role as one of the most engaged actors in our society**.

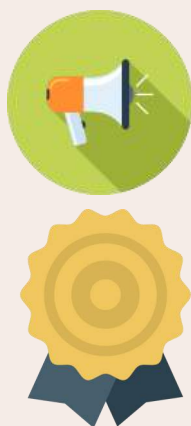
The **Fellowship Award** is in line with ENCATC's mission, its **multidisciplinary approach**, **values** (sustainability, resilience, engagement, tolerance and dialogue, interaction and participation, and lifelong learning) and **principles** (inclusion, promotion of values and ethics in education and research, European and international networking and cooperation, and cross pollination).

The **goal of the ENCATC Fellowship Award** is to stimulate and recognise outstanding achievement in developing and maintaining an innovative yet consistent approach and commitment to positive change and to value remarkable and visionary leadership, creativity, and results in education, research, policy, and advocacy in the cultural management and/or cultural policy fields.

The Fellowship Award has a **European scope**, and the Award ceremony is held on a biannual basis.

The 2019 ENCATC Fellowship Award laureate will be announced on **2 September**. The Award will be presented at a formal **ceremony to be held on 2 October** during the Congress. Then **on 4 October**, the 2019 ENCATC Fellowship Award laureate will give a **keynote** from 16:00-17:00

HOW TO MAKE A NOMINATION:



From now until the deadline 30 June 2019 at 23:00 GMT, [ENCATC members](#) are invited to **nominate** for the Award individuals, groups of people, or institutions as candidates for Fellowship Award, who can also be NON-ENCATC members.

ENCATC presents this Fellowship Award to honour those who are committed to reconfiguration and development of democracy in the public domain, policies and institutions through cultural management and/or cultural policy. The **Award recognizes achievements of individuals, groups of people and organisations** that:

- demonstrate transformational leadership in cultural management and/or cultural policy education;
- demonstrate innovative and creative contribution to research in cultural management and/or cultural policy field;
- invest advocacy efforts that affect cultural management and/or cultural policy landscape;
- create a meaningful contribution to the reconfiguration and development of cultural policy that is recognisable on European level.

Download the brochure, get more information, conditions and how to make a nomination:
<https://www.encatc.org/en/encatc-fellowship-award/about-the-encatc-fellowship-award/>

Sharing Perspectives Session

A journey to open up our perspectives

Under the main theme, "Diversity and sustainability at work. Policies and practices from culture and education", the 2019 ENCATC Congress on Cultural Management and Policy invites participants to take an active part in the **"Opening Perspectives Session"**. Taking place on 3 October, this Congress activity is **made of up 3 parts**:

- 1** **Sharing Perceptions Experience: time out in the field** to discover 3 key cultural institutions and immerse ourselves in the Congress theme at La Coursive Boutaric > La Peniche Cancale > The Consortium Museum;
- 2** **Sharing Perceptions Experience: time to analyse and reflect on our perceptions** with breakout discussion groups enriched by the diversity of cultures represented at the Congress;
- 3** **Opening Perspectives: time to learn and expand our horizons** with the **Keynote by David Throsby**, Distinguished Professor of Economics at Macquarie University in Sydney, Australia who will share his critical reflection on the role of culture in sustainable development.

The "Opening Perspectives Session" brings together academics, trainers and researchers from the cultural management and policy educational fields with cross-disciplinary interests to exchange with professionals, policy makers, and artists to result in bridging the knowledge gap around the 2019 Congress theme, discussing new methodologies in pedagogy, as well as promoting research esteem.



ABOUT LA COURSIVE BOUTARIC

[La Coursive Boutaric](#), is a cultural and social rehabilitation project in Dijon. This cultural institution is located in the oldest large complex in the district of Les Grésilles which is classified as a sensitive urban area (SUA) with more than 4,000 social housing units.

The project's mission is to accelerate the economic development of cluster members through cooperation and the pooling of resources and skills; structure the cultural and creative sector in the region through the creation of tools to help the emergence and professionalization of cultural and creative entrepreneurs; and contribute to the attractiveness of the district of Les Grésilles in Dijon, in full urban requalification by the development of economic activities.

Currently, La Coursive Boutaric gathers around 20 cultural and creative companies. In 2014, it won the interministerial call for projects for the development of PTCE- a territorial hub of economic cooperation constituted by companies, networks of social economy, local authorities, research centres and training organisations in service for innovative economic development.





Frédéric Ménard



The most emblematic of its participative projects is the "re-enchantment" of the esplanade Boutaric. The 5,000 m², which used to be a vacant lot over the years, has been redeveloped into a multi-functioning space accommodating for social housing, networking for cultural companies, and socializing for inhabitants. La Coursive Boutaric also promotes artistic activities and performances to foster social inclusion, integration, and education on environmental issues.

INTERVIEW WITH FRÉDÉRIC MÉNARD, THE PRESIDENT OF LA COURSIVE BOUTARIC

What's your successful experience in working with artists to integrate the neighborhood and connect with locals?

Frédéric Ménard: *The real success, whether of Zutique, or La Coursive Boutaric in the neighborhood of Les Grésilles, is the favorable reception of these projects by the people living in the district. Established for nearly 15 years in the neighborhood, Zutique has developed many cultural projects, many shared artistic approaches. It has been work done in close proximity for several years. Moreover, this in-depth work has led to a successful installation for La Coursive Boutaric and for all the cultural enterprises that followed.*

What does diversity mean in implementing these social inclusion projects?

Frédéric Ménard: *The neighborhood in which we are located is a space of great cultural diversity. This cultural diversity nourishes the work developed by the artists, as well as the cultural enterprises established in the district. All of them try out artistic proposals rooted in the territory, with cultural rights as a principle of action.*

How does the cluster of cultural entrepreneurs work for the cultural, social, and economic sustainability at the local and regional level?

Frédéric Ménard: *The cooperation pole of cultural enterprises helps to make the development of companies in the cultural and creative sector more sustainable by setting up an activity plan for the sector (training, consulting appointments, professional meetings, incubator...), but also by the development of cooperation. In this context, pooling processes allows for the development of new activities, but also the transfer of skills and know-how.*

POINTS OF INTEREST FOR CONGRESS PARTICIPANTS AT LA COURSIVE BOUTARIC:

- How does a cultural and artistic project contribute to the debate on how culture can support and integrate the traditional social, economic dimensions of sustainability thus contributing to more balanced models of development?
- How do the activities implemented by La Coursive Boutaric address the role of artistic production in dealing with social challenges, diversity, integration, and vitalization of underdeveloped areas?



ABOUT LA PENICHE CANCALE

[La Péniche Cancale](#) is a cultural project moored at the Port du Canal in Dijon. It is successfully revitalizing the local neighbourhood through cultural promotion, eco-production, social inclusion, and sustainable practices.

Working in conjunction with its territory, La Péniche Cancale collaborates with numerous artists, local cultural actors, and national networks to offer quality programming that is both accessible and inclusive. In its promotion of the local art scene, more than 50% of regional artists are honoured each year. Partnerships are established with local cultural structures in 25% of the programming. La Péniche Cancale also has a professional integration approach: welcoming young adults in precarious situations via a partnership with the Herriot Hosting and Social Reintegration Centre.

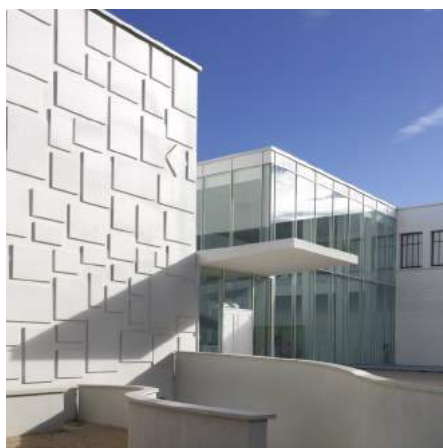
With more than 180 events organised on average each year, the programme is full of concerts and DJ sets. 25,000 people embark each year on board to discover new and rediscover original styles. Its programming also regularly includes shows, street theatre, poetry readings, and lectures. The visual arts are presented through exhibitions by graphic artists, illustrators, and visual artists. Many musical, fun, and gourmet events are included as well. Disc auctions, quizzes, DIY workshops, radio and live interview shows, a regional beer garden, local wine tastings, and outdoor games round out the exiting calendar.

This rich offer is made possible thanks to collaborations with regional companies, cultural venue partners, cultural associations, neighbourhood traders, and local producers contributing to Dijon's internationally renowned gastronomy supporting local producers and regional winemakers (wines of small producers, artisan fruit juices, regional beers, food products from The Halles de Dijon...).

La Péniche Cancale is also a member of La Courisve Boutaric, the first study visit ENCATC announced for the Opening Perspectives Session.

POINTS OF INTEREST FOR CONGRESS PARTICIPANTS AT LA PENICHE CANCALE:

- How does a cultural organisation's model integrate with cultural, social, ecological and solidarity approaches?
- How does it conserve the cultural, social and biological diversity of the local community?
- How in return does this contribute to the cultural organisation's sustainability?



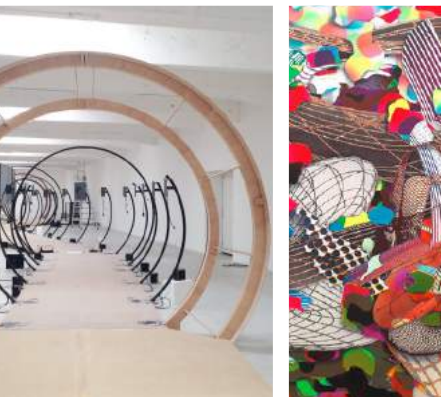
ABOUT THE CONSORTIUM MUSEUM

[The Consortium Museum](#) is a contemporary art centre based in Dijon founded by Xavier Douroux and Franck Gautherot in 1982 by the non-profit Le Coin du Miroir, founded in 1977.

Since 2011, the museum is housed in the 4,000 square-meter building by architects Shigeru Ban and Jean de Gastines. Its collection, now permanently exhibited on the top floor of the building, includes more than 350 works. Essentially comprised of gifts from the artists who have exhibited there, it forms a true memory of these exhibitions. Works are by On Kawara, Cady Noland, Dan Graham, Louise Lawler, Allan McCollum, Rirkrit Tiravanija, Oscar Tuazon, Fredrik Værsløv, Michael Williams, as well as important bodies of work by Bertrand



Franck Gautherot



Lavier, John Armleder, Steven Parrino and Olivier Mosset, among other artists.

Beyond exhibitions, artists have made a dialogue partner out of the Consortium Museum, and sometimes a producer. In the 1990s they inspired the conception of a publishing house for their catalogues (Les presses du Réel) and a film production company (Anna Sanders Films) with the aim of inventing a "cinema for exhibitions."

In addition, this institution has an impressive resume. Among its many other accomplishments and contributions to the cultural sector include:

- The Consortium Museum was the curator of the French Pavilion that earned Pierre Huyghe a Golden Lion at the 2001 Venice Biennale;
- It was the curator of C'est arrivé demain at the 7th Lyon Biennale of Contemporary Art in 2003;
- It has participated in the "rediscovery" of Yayoi Kusama's work with the presentation of a large retrospective in 2000, which later traveled to the Maison du Japon in Paris before going to Denmark, Australia, and Korea;
- It has organised exhibitions in Anyang, Seoul, Aspen, and at the Centre Georges Pompidou with a presentation of its collection;
- It is the facilitator for the Nouveaux Commanditaires / New Patrons programme initiated by the Fondation de France, which allows individuals to band together around a specific issue or cause and commission an artist to make a piece centered on their concern.

INTERVIEW WITH FRANCK GAUTHEROT, THE DIRECTOR OF THE CONSORTIUM MUSEUM

How has the idea of implemented a practice of diversification and multi-focal points of activities come into being when the institution was established?

Franck Gautherot: *Empiricism is the key word. No predicted strategy but a clear and daily vision of the situation has led to invent and build tools and tactics to respond. The multi-focal is a necessity according to the range of actions that accompany the basics: curating exhibition and producing new art works for it. Means publishing books, means producing films when the art goes to Hollywood (in terms of fame, social status and income!!!), and many others...*

How do you perceive "diversity for sustainability" in the museum sector?

Franck Gautherot: *Museums are cemeteries of corpses at the time of cremation and ashes. How diversity can be the new strategy? Museums could respond to digital, museums could still act like game players in today's art world? No choice but a painful difficulty to create and get free of the bureaucratic models. The collaboration between the market and the academic issues is the only way to survive for public institutions. But are they able to? Not by now, I guess, that's why the consortium museum as an independent institution could be a role model – modesty but arrogance– in the today figure. Diversity means global collaboration and centripetal and centrifugal forces in action.*

What are the development strategy and action model in practicing the diversity for the sustainable development of your institution?

Franck Gautherot: *Strategy is invention. Flexibility is another word for that. We need to build new tools to improve. It means new structures –commercial ones, or cooperatives, or hedge funds, start ups; any kind of new structures to accompany and create development. R&D do not exist in museums, but it is a need to incorporate such in our future actions. Cultural development is part of some institutions plan but strategic R&D not yet. We do look for building such tools and teams.*

Institutions are sustainable when the bureaucracy has recognized them as institutions. We didn't apply for recognition by choice, to keep our independency and autonomy. But today the international and globalized world doesn't allow such



carefulness and requires new position embracing partnerships and business deals. Speed and quietness. Experience as a business tool. Cool as an attitude. Knowledge but judgement. Datas but analysis. Between black and white, there are all, not only the shades of grey, the colors and tones that need to be measured and balanced.

POINTS OF INTEREST FOR CONGRESS PARTICIPANTS:

- How has this institution since its beginning implemented a practice of diversification and multi-focal points of activities?
- How is the Consortium Museum a place where art is generated through exhibitions and production of art works?
- Learn about the institution's action model through the exhibition Pattern, Crime & Decoration and its other related activities: publishing company; film production company; and public art commissions
- What is its development strategy and how does it use concrete cases and source models of development?
- What are the various ways that art related activities are appearing? (Prediction of the future taste and desires for new/re-enactment of past examples...)

Find these photos and more from the Facebook pages of [La Coursive Boutaric](#), [La Péniche Cancale](#), and [The Consortium Museum](#).

2019 ENCATC Research Award Ceremony

On the evening of 3 October, the winner of the 2019 ENCATC Research Award on Cultural Policy and Cultural Management will be announced to an international audience of researchers, academics, cultural professionals, policy makers, and media. In attendance will also be members of the Award's international jury, as well as past Research Award winners.

Join this celebration of excellence in cultural management and cultural policy research making the most important contributions to inform policy making and benefit practitioners in the broad field of culture.

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 Award consists of the publication of the winner's doctoral thesis in the [Cultural Management and Cultural Policy Education Book Series](#). This is a new series of publications launched in 2015 specialising in topics related to cultural management and cultural policy headed by ENCATC. The international dissemination of the ENCATC Book Series is ensured by Peter Lang, an international publishing group based in Switzerland and operating throughout the world.

Learn more about the ENCATC Research Award here:
<https://www.encatc.org/en/about-the-award/>



Who will win in 2019?





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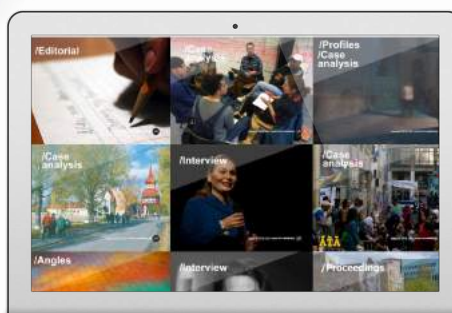
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Europe and beyond



Annual Education and Research Session

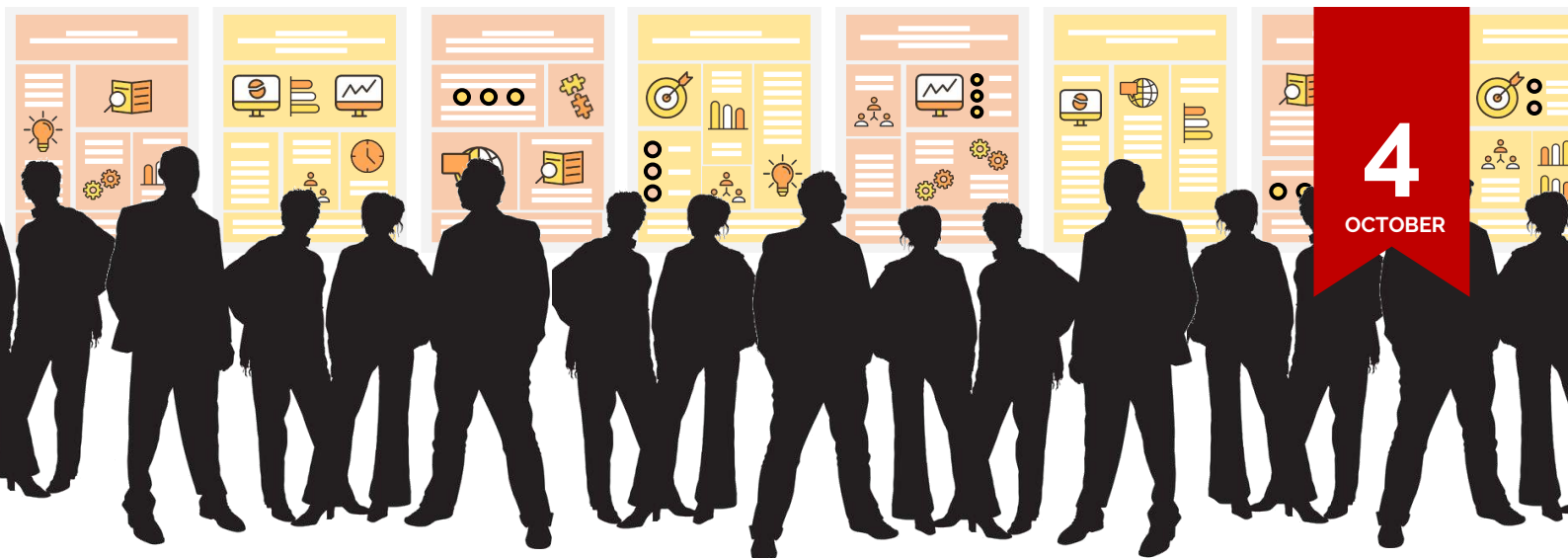
The **Education and Research Session** is an annual gathering of the international research community. It provides a unique interdisciplinary environment to get the latest world-class research conducted in the field of cultural management and policy and the most innovative practices in teaching and training.

The 2019 ENCATEC Education and Research Session builds on the success of previous edition organised in Brussels (2010), Helsinki (2011), London (2012), Antwerp (2013), Brno (2014), Lecce (2015), Valencia (2016), Brussels (2017), and Bucharest (2018). At date more than 350 researchers and educators from around the world have presented their work.

After the Congress, authors and presenters of this Research Session will also be invited to submit their work in ENCATEC's scientific publication, the **European Journal of**

Cultural Management and Policy. Launched in October 2011, the Journal's objective is to stimulate the debate on topics of cultural management and cultural policy among scholars, educators, policy makers and cultural managers. The Journal is based on a multidisciplinary perspective and aims at connecting theory and practice in the realm of the cultural sector.

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. Composed of articles, exclusive interviews, case studies, conference reports and more, /encatcSCHOLAR was born to satisfy the growing demand for the latest teaching material from academics, researchers, cultural operators and students in over 40 countries around the world.



Posters Exhibition

The annual Posters Exhibition invites you to learn about transnational, European, and current policy projects from Europe and beyond.

In a dedicated space, the posters are on prominent display during the entire ENCATEC Congress with a devoted presentation time on 4 October from 12:00-12:30.

Posters are intended for presenting a research, practical or pedagogical project within cultural management and policy

and with a connection to the main theme of the Congress.

In this dedicated exhibition space you'll have not only to learn about these different projects, but also engage with the researchers, educators, trainers, and practitioners who have been working on them.



International Book Exchange

In our commitment to **transferring knowledge across countries and among institutions**, we are continuing the tradition to have an **international book exchange at the 2019 ENCATC Congress!**

Building on the **international book exchange** session that was launched in 2017, ENCATC has further developed this concept at the **request of members** to have more time to present to their peers their most **recent publications** and **works on methodology** and **best practice**.

On 4 October, there is dedicated time in the programme with presentations already foreseen by **Rebecca Amsellem**, 2017 ENCATC Research Award winner, France; **Cécile Doustaly**, Senior Lecturer, University of Cergy Pontoise, France; and **Alba Victoria Zamarbide Urdaniz**, 2018 ENCATC Research Award winner, Spain. This will be a great opportunity to learn more about the [ENCATC Book Series on Cultural Management and Cultural Policy Education](#). The international dissemination of the ENCATC Book Series is ensured by Peter Lang, an international publishing group based in Switzerland and operating throughout the world.

Participants will also have time to share the books they have brought. In order to have an enriching exchange, learn more below how you can participate!

This initiative will result in cultural management and policy publications finding new homes in libraries of institutions, universities, cultural organisations, and research centres across the globe.

It's a way to have books reach new audiences and bring valuable perspectives and insight to an institution in another country. And in turn, Congress participants will benefit from the book they receive!

This is also the moment for ENCATC to collect the latest publications from our members and followers that can **grow the ENCATC Bibliography Database**, one of the most comprehensive bibliographies on cultural management and policy.

With more than 2,000 titles organised in 25 sub categories, this is an indispensable resource for academics, researchers, trainers and practitioners! ENCATC members can access the bibliography database at any time in the Members' Only section of the ENCATC website.

How to participate?



To make this exchange possible, **Congress participants are invited and strongly encouraged to bring a book!**

It can be a book from a participant's institution, of their own academic or research work, from a project, a journal, etc. and **on any topic - but especially those related to the Congress - that could be inspiring and add value to a cultural management and policy library or personal development.**

Registered Congress participants will receive an address where they can send their books in Dijon before the Congress should they not wish to travel with them.

Don't miss out on...

Gaining knowledge about the diversity and sustainability in cultural management and policy—in ways you've never considered before.

Advancing the debate, developing new ideas and proposals on education, research, training and practice in cultural management responding to global trends and phenomena, cultural transformations

Networking with academics, researchers, professionals and representatives from various EU institutions, governments and European and international networks

Contributing raising the level of knowledge on cultural management and policy for a sustainable cultural sector and the inclusion of culture and the arts in the long-term strategic goals of the European project

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DISCOVER DIJON

The ENCATC Congress is an opportunity to learn about another culture! From wine tasting, to rich cultural heritage, local legends, renowned gastronomy, and more learn about Dijon and the unforgettable experience that awaits you!

An important historical city

Dijon is in the Cote d'Or department of the Burgundy region. The ancient capital of Burgundy was once called Divio. Today, the city of Dijon offers very interesting historical visits, cultural activities and fine restaurants.

The city is the most important between Paris and Lyon, with major road communications and the high speed train called the TGV, which also connects to Lille for the Eurostar to London, getting to and from Dijon is easy.

The city has the largest amount of buildings which are more than 300 years old and still standing. In France this makes the old centre very agreeable to walk around, for example the Rue de la Chouette and Verrerie are very charming, with half-timbered houses and narrow cobbled streets.

Places to visit in the city would be the cathedral Notre Dame, Saint Michel, the palace of the Dukes of Burgundy, the old shopping streets with the indoor market, and also the main Burgundy vineyards begin just to the south of the city.

The Romanesque Cluny Abbey near Dijon was once the largest church in the world in the 4th century. However, it was overtaken mid-century when construction began on the famous St. Peter's Basilica in Vatican City.

The Eiffel Tower in Paris is one of the world's most famous landmarks and tourist attractions, but its namesake wasn't born in the City of Light. Gustave Eiffel was born in Dijon in 1832, and in 1879 founded the company that would design his namesake tower (Eiffel also contributed to the design of the Statue of Liberty).

World Heritage status by Unesco

The climates are precisely delimited vineyard parcels on the slopes of the Côte de Nuits and the Côte de Beaune south of the city of Dijon. They differ from one another due to specific natural conditions (geology and exposure) as well as vine types and have been shaped by human cultivation. Over time they came to be recognized by the

wine they produce. This cultural landscape consists of two parts. Firstly, the vineyards and associated production units including villages and the town of Beaune, which together represent the commercial dimension of the production system. The second part includes the historic centre of Dijon, which embodies the political regulatory impetus that gave birth to the climate's system. The site is an outstanding example of grape cultivation and wine production developed since the High Middle Ages.

Gastronomy

Dijon mustard (Moutarde de Dijon) is a traditional mustard of France, named after the town of Dijon in Burgundy, France, which was the epicentre of mustard making in the late Middle Ages and was granted exclusive rights in France in the 17th century. First used in 1336 for the table of King Philip VI, it became popular in 1856, when Jean Naigeon of Dijon replaced the usual ingredient of vinegar in the recipe with verjuice, the acidic juice of unripe grapes.

The main ingredients of this condiment are brown mustard seeds (*Brassica juncea*), and white wine, or a mix of wine vinegar, water and salt designed to imitate the original verjuice. It can be used as an accompaniment to all meats in its usual form as a paste, or it can be mixed with other ingredients to make a sauce.

The famous Kir cocktail also originates from the city, created by the Cannon Kir, the drink is made of blackberries and is added to white wine or Champagne.

Dijon is also host to an annual food fair called "La Foire Gastronomique", which is held every year at the end of October and attracts thousands of visitors.

Culture and viticulture in Burgundy

At the Congress, participants will be offered a commented discovery tasting of Burgundy wines!

Ever since Georgians made the first wines 8,000 years ago, wine has been considered a drink of civilization. With the advent of Christianity, wine came to symbolize the blood of

Christ and was offered to honor guests. In Burgundy, bishops and monks gave a great impetus to viticulture. The Cistercians acquired Clos de Vougeot in 1125 and developed pinot noir and chardonnay, the two iconic cultivars of the region.

Wine has been celebrated by the most famous artists: poets (Homer, Ronsard, Baudelaire, Apollinaire,) philosophers (Plato, Aristotle, Montaigne) playwrights (Aeschylus, Shakespeare, Molière) famous authors (Rabelais, Voltaire, Goethe,) musicians (Purcell, Rameau, Wagner, Gounod,) painters (Caravaggio, Velasquez) and scientists (Hippocrates, Pasteur, Fleming...)

The Côte de Nuits, whose vineyards lured Thomas Jefferson in 1787, produce some of the most expensive wines in the world, including Romanée-Conti, a single bottle of which was sold at auction for \$10,953 in 2010.

Burgundy's viticulture is characterized by the growers' high respect for the soil ("terroir."). It is a region where each plot is distinct from its neighbor and bears a name. Its landscape has been shaped by human cultivation and its small estates average 5 hectares. In 2015, 1247 parcels of the region were added to UNESCO's World Heritage list.

The Magic Owl of Dijon

For over 300 years this little carving has been the city's good luck charm. There is a small stone owl carved into a corner of the oldest church in Dijon. His face has seen better days and he's less than a foot tall, but for over three centuries he's had a big job: granting wishes to all who reach up and stroke his little face.

This is the Owl of Notre Dame de Dijon, the city's symbol and unofficial talisman. The carving sits about six feet off the ground on an otherwise unremarkable corner of the church, and as the tradition goes, if you touch him with your left hand and make a wish, your wish will come true.

The original Gothic structure of Notre Dame dates to the 13th century, but the owl isn't nearly so old. He was added—no one knows why or by whom—during construction of a more modern chapel (and by European church standards, "modern" means early 16th century) on the north wall. Here the narrow pedestrian street is called Rue de la Chouette, "Owl Street."



Burgundy: Profoundly French by Rick Steves



French Gastronomy in Dijon and Burgundy



A travel video about Dijon, the capital of the Bourgogne region in Eastern France



Dijon4Me #2 - Dijon du haut de la Tour Philippe le Bon !

Sources: <https://www.france-pub.com/city/dijon.php>; https://en.wikipedia.org/wiki/Dijon_mustard; <https://www.gadventures.com/blog/5-things-you-might-not-know-about-burgundy/>; <https://whc.unesco.org/en/news/1315/>; <https://www.atlasobscura.com/places/the-magic-owl-of-dijon-dijon-france>; https://www.huffpost.com/entry/dijon-france-more-than-mu_n_867541

Banner photos previous page: <https://www.destinationdijon.com/>; "France-003107 - Famous Owl" by Archer10 via Flickr, CC BY-SA 2.0



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USEFUL INFO

DATES

2-5 October 2019

TARGET AUDIENCE

Researchers, academics, policy makers, cultural managers and operators, experts, representatives from International and European institutions, artists, general public.

CONGRESS VENUE

Burgundy School of Business
29 Rue Sambin
21000 Dijon
France

Founded in 1899, the Burgundy School of Business belongs to the top 1% of business schools in the world to have received double AACSB and EQUIS accreditation.

It offers top-level Management training programmes and particular expertise in areas relating to French excellence, namely wine management via its internationally-reputed School of Wine & Spirits Business, and also arts and cultural management.

CONGRESS FEES & DISCOUNTS

310EUR - 390EUR. Early booking fees are available until 10 August.

ENCATC members and members or AAAE and TACPS are granted free access to the Annual Members' Forum.

Fees do not cover travel and accommodation. Subsistence costs are also not covered with the exception of meals and coffee breaks stated in the programme.

REGISTRATION

<https://www.encatc.org/en/events/detail/2019-encatc-congress/practical/>



WORKING LANGUAGE

The Congress' working language is English. Simultaneous translation will not be provided.

HOTEL SUGGESTIONS

Suggestions for where to stay and favourable prices for Congress participants will be available on our website: <https://www.encatc.org/en/events/detail/2019-encatc-congress/practical/>

HOW TO GET TO DIJON

The city is the most important between Paris and Lyon, with major road communications and the high speed train called the TGV, which also connects to Lille for the Eurostar

to London, getting to and from Dijon is easy.

For more useful information to plan your travel to Dijon, visit our website: <https://www.encatc.org/en/events/detail/2019-encatc-congress/practical/>

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ENCATC interview series

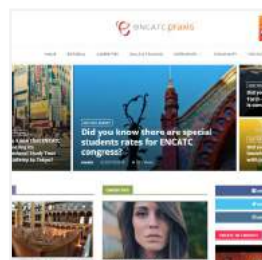
Our interview series brings you discussions with people at the very top of our field, inspiring cultural entrepreneurs, and innovators. These insightful conversations are useful in the classroom, to share with colleagues, or if you are just in need of some inspiration!

WEEKLY



ENCATC Flash

An essential weekly must-read for the latest news and happenings in cultural management and policy. Always benefit from a free publication, a rich offer of training and networking events, and a cultural discovery to satisfy your cultural curiosity!



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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.

MONTHLY



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Feeling too much is happening too fast? Ease your mind as we work to find and compile key EU policy developments, calls, publications, events, conferences and more. You'll get what you and your institution need to stay on top of progress and opportunities in our field.

TWICE-YEARLY



/encatcSCHOLAR

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

YEARLY



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ENCATC News is a trusted source for what is happening in the wide field of cultural management and policy. Since its creation, ENCATC has dedicated itself to keeping its members abreast of the latest developments in the field, as well as highlighting a plethora of opportunities for them to deepen their knowledge and advance the visibility of their institutions as well as their careers. Furthermore, in each issue our readers can learn from peers in the ENCATC in Contact interview series, see what other members and cultural organisations are contributing to the field, and consult recently published books, studies, and reports.

ENCATC News is an electronic newsletter produced for ENCATC members by the ENCATC Secretariat in Brussels. A shorter *Digest* version is made available to non members.

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

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

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

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