



# ENCATC

The European network on cultural management and policy

2019 CONGRESS E-READER

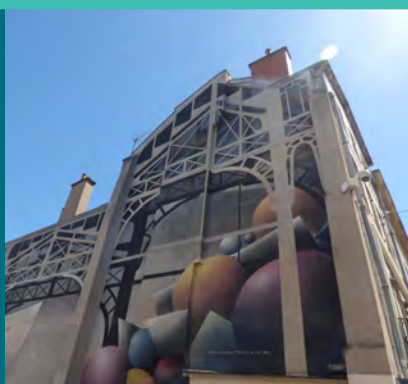
## Diversity and sustainability at work

*Policies and practices from culture and education*

2-5 October 2019 in Dijon, France

27<sup>th</sup>

edition organised  
since 1992



## Keynote

David Throsby,  
Distinguished  
Professor of  
Economics at  
Macquarie University



40+

world-renowned  
education experts  
leading discussions  
and panels



150+

connect with  
Congress  
delegates



36

countries being  
represented from  
Europe and beyond



50+

papers and posters  
from educators and  
researchers from  
around the globe

Under the patronage of the  
Minister of Culture



An initiative of



ENCATC Fellowship Award  
Ceremony hosted by



In partnership with



Local contributions from



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Cultural excursions in  
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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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# Begin a new journey

Thank you for joining the only global congress  
dedicated to the advancement of theory,  
education, research and practice on cultural  
management and policy.







GREETINGS

WELCOME

HELLO

HI

## FOREWORD & WORDS OF WELCOME

### Welcome from the ENCATC President and Secretary General

Dear members,

Dear colleagues,

It is with great pleasure that we welcome you to Dijon for the 2019 **ENCATC Congress on Cultural Management and Policy "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 are deeply honoured to have the Congress **under the patronage of the French Minister of Culture**, and delighted bringing 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 the three-day main programme, 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**.

Organised in partnership with our member, the **Burgundy School of Business**, we are proud to present you a rich programme that will start on **2 October** with the **4th edition of the Members' Forum**. In the morning, members of ENCATC and our Memorandum of Understanding partners,

the Association of Arts Administration Educators (AAAE) and the Taiwan Association of Cultural Policy Studies (TACPS) will choose from **6 round tables** in order to present the work of ENCATC and exchange how to improve or do differently on the topics of: **Business models and finances; Governance and digital culture; Education; Research; Internationalization**; and Youth Generation.

In the afternoon of this same day, at the Members' Forum participants will attend the **ENCATC-AAAE International Panel "Sustaining the field of cultural management education: how international engagement contributes (or not) to sustaining cultural management education"**. Here we will continue the discussions from the ENCATC-AAAE Panel held in June at the AAAE Conference in Madison, WI, USA. Scholars from different countries will share insight into how international cultural management functions in their respective countries.

On the evening of the Congress' first day, all participants will come together for the **official opening** held at the beautiful **Salle de Flore** where we have the honour to be hosted by the **Ville de Dijon**. The opening will be followed by the first **ENCATC Fellowship Award Ceremony** where we will honour the **2019 Laureate, Milena Dragičević Šešić**, Head of UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia, for her innovative yet consistent approach and commitment to positive change and remarkable and visionary leadership, creativity, and results in education, research, policy, and advocacy in the cultural management and policy fields. The Award presentation will be given by **Anne Matheron**, Regional Director of Cultural Affairs, French Ministry of Culture.

The 2<sup>nd</sup> of October is also the launch of the first edition of the **ENCATC Research Boot Camp**. This new project is the new format of the ENCATC Young and Emerging Researchers' Forum and responds to the demand to offer emerging researchers more time to work together and learn from senior peers. The aim of the Boot Camp is twofold: to give to **young PhD researchers** the opportunity to learn by doing for how to design a learning programme for students and **to the students** the possibility to improve

their capacities to write a project and communicate it to an international audience. Having this in mind, a small pilot class of students will work under the supervision of 6 PhD students to deliver 3 projects that will be presented to the Congress audience on 4 October. The working themes selected for the projects to be developed by the students are the same that were elaborated for the ENCATC Academy on Culture External Relations to be held in November in Taiwan. The winning project, selected by the young researchers, will win a mobility grant to attend the ENCATC Academy on External Cultural Relations in Taiwan.

On the **morning of 3 October**, participants will start a discovery journey to observe the local cultural field with visits to the institutions of **La Coursive Boutaric**, **La Peniche Cancale**, and **The Consortium Museum**.

The afternoon will begin with the **Panel "Diversity and sustainability at work in culture and arts: what perspectives at territories levels"**. This session is held under the high patronage of the French Minister of Culture, Mr. Franck Riester.

Next, participants will have the opportunity to share their perceptions, analyse and reflect on their common experience during the morning visits. This exchange will be followed by the Congress Keynote speaker, **David Throsby**, Distinguished Professor of Economics at Macquarie University in Sydney, Australia, speaking on **"Diversity and sustainability in the cultural sector: What can economics tell us?"**. After, there will be an exciting exchange with three eminent experts from different fields, and backgrounds and then a debate with the public animated by **Christine Sinapi**, Professor, Burgundy School of Business, France.

The day continues with the **2019 ENCATC Research Award Ceremony**. Once more ENCATC will celebrate the young and emerging generation of researchers. This year four women are in the running for the prize! We cannot wait to raise a glass to the winner at the cocktail reception to follow, but we'll all have to wait impatiently to read her research to be published in our **Book Series on Cultural Management and Cultural Policy Education**!

For the evening's programme, participants will be whisked away to the **Cave Patriarche** located in the centre of Beaune for **wine tasting** and the **Congress gala dinner**.

The last day of the main programme is **4 October**. The morning will be devoted to **Annual Educational and Research Session**, now in its 10th edition. These presentations will enlighten us with the most updated information about new learning methodologies, practice and research trends from different world regions. For the first time, the Congress is introducing the **ENCATC Best Research Paper Award on Cultural Policy and Management**. This is a new initiative and the first recognition will be awarded at the end of the Congress. A selected number of papers presented during the Research session will also be published in the **European Journal of Cultural Management and Policy**, while a selected number

of presentations of the Education session will be included in an issue of the **/encatcSCHOLAR**.

Now in its second edition, the **Posters' Exhibition** will be a once more great opportunity for members and non-members to enhance the visibility of their own European projects and promote best practices among the participants.

In Dijon, our popular **International Book Exchange** project will offer participants the occasion to promote their new publications and share them with their colleagues from all over the world. In this 4<sup>th</sup> edition we have also offered this opportunity to non-participants who has recently published results of their European / international projects and were looking for international gathering to promote them. ENCATC is proud to launch the publications of the ENCATC Research Award winners from 2017 and 2019.

The Congress will conclude with the **Fellowship Award Keynote by the 2019 Laureate**.

This year's Congress is once again an opportunity for ENCATC to demonstrate its strong commitment both to the **sustainability of the planet** and the **careers of young or soon to be cultural managers**. Guided by our green policy, we continue with our practice of reducing as much as possible the printed material. And this year all printed material is on Ecolabel EU and FSC certified paper from a local Dijon printer that has the Imprim'Vert certification. We are also testing doing a plastic-free badge that is accompanied by the lanyards and bags from a European supplier that only works with eco-friendly materials. For our meals we tasked our local partner to work with local caterers who prioritised local produce and products. Being an engaged actor in society also means creating professional networking opportunities, especially for those at the beginning of their careers. We are very grateful for the presence and time of our fantastic team of local volunteers! Not only is their presence and time greatly appreciated by ENCATC to help with the Congress, we are also happy to offer this opportunity for them to learn about international event management, gain new knowledge during the different sessions, and open the door for them to network with participants.

We have so many people to thank this year, foremost we want to thank all **ENCATC members**. Your continued and loyal membership, financial support, intellectual contributions, and dedication to our field, makes it possible for ENCATC to be the leading network on cultural management and policy.

As the Congress is taking place in France this year, we could not have asked for a greater honour than to have it held under the **patronage of the French Minister of Culture**, to have his presence as well as more representatives from the Ministry.

This Congress would not have been possible but for the generous support and co-funding of the **Creative Europe Programme of the European Union**. ENCATC is very proud to have this strong partnership and recognition that



European Union values ENCATC's work and especially its Congress on Cultural Management and Policy.

This event has been made possible thanks to the support of our member, Congress partner, and host, the **Burgundy School of Business**. First, ENCATC would like to sincerely thank Professor **Christine Sinapi**, Associate Dean in charge of Academic Affairs who led the local team. She also contributed her expertise as a serving member of the Congress' Steering Committee. Second, we want to thank her entire team and especially to **Elena Borin**, **Simeng Chang**, **Samantha Aylett**, and **Franziska Gourdin**.

We thank the **Ville de Dijon** for hosting the ENCATC Fellowship Award and the immense prestige to have this celebration in its Salle de Flore.

Our gratitude goes also to the cultural institutions, **La Coursive Boutaric**, **La Peniche Cancale**, and **The Consortium Museum** for welcoming our participants during the Sharing Perceptions Experience, and graciously sharing their insider knowledge with us.

This event in Dijon has also been made possible thanks to the commitment of our 2019 Congress Committees. It was a pleasure for us to serve on the **Steering Committee** with **Tsveta Andreeva**, **Bernd Fesel**, **Oriol Freixa Matalonga**, **Stefan Gies**, **Christine Sinapi**, and **David Throsby**. We

sincerely thank the valuable contributions of the **Scientific Committee members** **Serhan Ada**, **Elena Borin**, **Frédérique Chabaud**, **Hsiao-Ling Chung**, **Nancy Duxbury**, **Ignasi Guardans**, **Kiwon Hong**, **Sacha Kagan**, **Sari Karttunen**, **Alice Loy**, **Massimiliano Mazzanti**, **Marco Mossinkoff**, **Christian Ost**, **Carole Rosenstein**, **Iphigenia Taxopoulou**, and **Ana Žuvela**. Last but not least, we deeply thank the fellow ENCATC board members serving with us on the **Operational Committee**: **Ana Gaio**, **Gabrielle Kuiper**, **Dea Vidović**, **Richard Maloney**, **Tanja Johansson**, and **Michal Lázňovský**. Their involvement and additional support have been incredibly valuable.

The Congress' Scientific Committee members were also part of the **2019 Education and Research Session Scientific Committee**. This committee's important task is to select and invite academics, researchers and practitioners offering the most compelling, trending, and innovative research being conducted right now. We are deeply thankful to **Tanja Johansson** and **Isabel Verdet** who have been working hard during the whole summer to organise the Education and Research session. The production of this year's Congress Proceedings **"Diversity and sustainability at work. Policies and practices from culture and education"** which is compilation of papers presented in during the sessions has been done thanks to the efforts and time dedicated by Tanja Johansson. A special thanks also



goes to the **chairs of each session** who have kindly accepted to moderate this important part of the programme.

We are delighted that **Professor David Throsby** will keynote the Congress. Renowned on the international stage, he is one of the most influential experts on the topics of this year's Congress and the role of culture in sustainable development, and the relationships between economic and cultural policy.

We are also grateful to **all our speakers** who have travelled near and far to share their expertise and perspectives to nourish our discussions with their years of experience, knowledge, and key insights.

Our sincere gratitude goes also to the **international panel** of the **ENCATC Fellowship Award** composed by **Francesca Imperiale, Kevin Maifeld, Christine Sinapi, Alba Victoria Zamarbide Urdaniz, Annick Schramme, Bernd Fesel, Caterina Vaz Pinto, and Luciano Gloor**. We thank them for the time and pro bono support to this new activity.

We extend our gratitude for their work also to the **international jury members** of **ENCATC's Research Award on Cultural Policy and Cultural Management: Elodie Bordat-Chauvin, Francesca Imperiale, Anita Kangas, Jerry C Y Liu, Richard Maloney, and Jaime Alberto Ruiz Gutierrez**. and **Alan Salzenstein**. They have had the significant responsibility of reviewing applications, selecting the Award finalists, and here in Dijon choosing the 2019 winner. We extend our gratitude for their work and dedication to the Award and what it means for the international research community and the careers of researchers having recently obtained a PhD.

ENCATC is also grateful to our strategic partners with whom we have signed Memorandums of Understanding in 2016 and 2017 respectively: The **Association of Arts Administration Educators** and the **Taiwan Association of Cultural Policy Studies**. It is our pleasure to have them and their members here with us for the 2019 ENCATC Congress. Once again, we are convinced that bringing together members of ENCATC, AAAE and TACPS in this setting will ignite exciting collaborations, partnerships, and exchanges that will render positive outcomes and benefits for our networks.

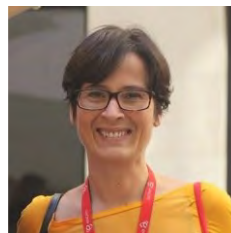
We also would like to thank everyone who is participating in our **International Book Exchange project** and shares our values of transferring knowledge across countries and culture.

Last but not least, the **ENCATC Secretariat** has been dedicated, professional, and hardworking! We are so incredibly grateful to have this dream team with us! We thank **Katarzyna Nowicka**, who just started her new position in ENCATC as Project Officer and jumped right in with her positive attitude and energies in the final stage of the Congress preparations! From the Communication Department, we deeply thank **Elizabeth Darley** for implementing the communication campaign, taking care of the 2019 Congress branding and for preparing the materials

for the participants and keeping all of us regularly updated with the congress developments. We also thank **Julie Maricq** for joining us in Dijon to cover the Congress via the ENCATC social media and **Isabel Verdet** for the elaboration of the concept note of the Congress, the efficient and professional coordination of the Education and Research Session and the Posters' Exhibition. Isabel will be also responsible in Dijon of the **ENCATC Members' Corner**, a new space, where members will be invited to share with us their wish for the future of ENCATC as well as all they think needs to be improved in the future.

Our profound hope for this 27<sup>th</sup> edition of our annual Congress is that the programme will help **each participant** to gain the **latest expertise on our 2019 theme**, learn about **innovative research, projects and teaching methodologies**, exchange practices, **network** with peers, expand and strengthen **professional relationships**, grow their institution's **international profile**, and immerse themselves in the **local culture**.

Yours sincerely,



Francesca Imperiale  
ENCATC President



GiannaLia Cogliandro  
ENCATC Secretary  
General



## Welcome from our member and local partner

Dear ENCATC members and participants,

Welcome to Dijon! Welcome to BSB!

We, Burgundy School of Business and Center of Arts and Cultural Management, are thrilled to co-host the 2019 ENCATC Congress on Cultural Management and Policy.

Over the years, BSB has developed significant expertise in the field of Arts and Culture Management, with the aim of enriching students' educational and professional experience as well as contributing to local and international cultural ecosystem.

BSB has created a Center for Arts and Cultural Management which includes one of the first master programs in cultural management in France (the specialized master MECIC - Management des Entreprises Culturelles et Industries Créative-is recognized by some rankings like Eduniversal as the best master in France in the field Cultural Management), an international Msc in Arts and Cultural Management, a specialized track in cultural management for MGE students, and a research group that is active both in local initiatives and an international level.

With the aim of training its students to be the managers of the future in different fields of today's world, BSB has the ambition to create an innovative model of school of business dialoguing with different sectors. That's why it's crucial to us to contribute to reflections on the contemporary society and the most important topics of the current international debates.

Under the theme "Diversity and sustainability at work. Policies and practices from culture and education", we aim to discuss diversity and sustainability through the lenses of cultural and creative organizations and explore in depth the practical meanings of diversity and sustainability in its different connotations in the field.

Benefiting from the diverse backgrounds of ENCATC participants, the Congress is a great place gathering academics, trainers and researchers, professionals, policy makers and artists all over the world to share, debate and inspire interdisciplinary visions and practices. We hope you will have fruitful working panels, rich exchanges of ideas

and practices about diversity and sustainability in the related topics. Hopefully this Congress will lead us to rethink the contribution of arts and cultural sector to the diversity and sustainability issues under the current socio-ecological transition. Concluding, we wish you a delightful and stimulating Congress.



Stephan Bourcieu  
Dean of Burgundy School of Business





# 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

## Listen, react, share!

We'll be tweeting up a storm and we hope you will too!

Join the discussions online and be a leading powerful voice to you audience and ours!

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#encatc2019





# MAIN PROGRAMME OVERVIEW

	2 OCTOBER 2019	3 OCTOBER 2019	4 OCTOBER 2019
08:30		08:30 Registration & Bus Departures	
09:00	09:00 Registration for Members' Forum 09:30 Members' Forum Welcome Coffee		08:30 - 09:30 Registration Opens
10:00	10:00 - 12:30 ANNUAL MEMBERS' FORUM, PART 1 CONSULTATION WITH MEMBERS	09:00 - 12:30 OPENING PERSPECTIVES SESSION – PART 1	09:30 - 12:30 EDUCATION & RESEARCH SESSION
11:00			
12:00			12:30 - 13:00 POSTERS' EXHIBITION
13:00	13:00 - 14:30 Members' Forum Networking Lunch	13:00 - 14:00 Networking Lunch	13:00 - 14:00 Networking Lunch
14:00	14:30 - 16:00 ANNUAL MEMBERS' FORUM, PART 2	14:00 - 14:45 PANEL SESSION 14:45 - 16:15 OPENING PERSPECTIVES SESSION, PART 2	14:00 - 15:30 PARALLEL PANEL SESSIONS
15:00			15:30 - 16:00 Coffee Break
16:00	16:00 - 16:30 Members' Forum Coffee	16:15 - 17:45 OPENING PERSPECTIVES SESSION, PART 3 KEYNOTE BY DAVID THROSBY & DEBATE	16:00 - 17:00 INTERNATIONAL BOOK EXCHANGE
17:00	17:00 - 18:30 ANNUAL GENERAL ASSEMBLY <i>ENCATC Members Only</i>	17:45 - 19:00 ENCATC RESEARCH AWARD CEREMONY	17:00 - 17:30 BOOT CAMP PRESENTS 17:30 - 18:30 KEYNOTE BY ENCATC FELLOWSHIP AWARD LAUREATE
18:00		19:00 Bus Departures for the Gala Dinner	
19:00	19:00 - 19:45 OFFICIAL OPENING		
20:00	19:45 - 22:00 ENCATC FELLOWSHIP AWARD CEREMONY & COCKTAIL RECEPTION	20:30 - 23:00 WINE TASTING & GALA DINNER AT CAVE PATRIARCHE	19:00 - 22:00 FAREWELL NETWORKING COCKTAIL
21:00 - 00:00			

2-4 OCTOBER IN PARALLEL TO THE CONGRESS: ENCATC RESEARCH BOOT CAMP #1

5 OCTOBER: OPTIONAL CULTURAL EXCURSIONS





# WEDNESDAY, 2 OCTOBER

**Venue:** Burgundy School of Business, 29 Rue Sambin, 21000 Dijon, France

9:00		Registration Opens
9:30	10:00	Members' Forum Welcome Coffee in the BSB Lounge
10:00	12:30	<p><b>ANNUAL MEMBERS' FORUM</b></p> <p><i>Open only to members of ENCATC, AAAE, and TACPS.</i></p> <p><b>PART I. Consultations with members</b></p> <p><i>Members gather in the Amphi Louis before the round tables begin.</i></p> <p>Round Table 1: <b>Business models and finances</b>, chaired by <b>Dea Vidović</b>, ENCATC Board Member and Director, Kultura Nova Foundation, Croatia / <b>Room: Amphi Louis</b></p> <p>Round Table 2: <b>Governance and digital culture</b>, chaired by <b>Michal Lázňovský</b>, ENCATC Board Member, Head of Dpt. of Arts Management of Theatre Faculty, Academy of Performing Arts in Prague, Czech Republic / <b>Room: C122</b></p> <p>Round Table 3: <b>Education</b>, chaired by <b>GiannaLia Cogliandro Beyens</b>, ENCATC Secretary General / <b>Room: C123</b></p> <p>Round Table 4: <b>Research</b>, chaired by <b>Francesca Imperiale</b>, ENCATC President and Assistant Professor, University of Salento, Italy / <b>Room: C116</b></p> <p>Round Table 5: <b>Internationalization</b>, chaired by <b>Richard Maloney</b>, ENCATC Board Member and Director of the Performing Arts Administration graduate program, New York University, USA / <b>Room: C117</b></p> <p>Round Table 6: <b>Youth Generation</b>, chaired by <b>Milena Dragičević Šešić</b>, Head of the UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia / <b>Room: C114</b></p>
13:00	14:30	<p>Members' Forum Networking Lunch in BSB Lounge</p> <p><i>Open only to members of ENCATC, AAAE, and TACPS.</i></p>
14:30	16:00	<p><b>ANNUAL MEMBERS' FORUM (Room: Amphi Louis)</b></p> <p><i>Open only to members of ENCATC, AAAE, and TACPS.</i></p> <p><b>PART II. ENCATC – AAAE Panel "Sustaining the field of cultural management education: how international engagement contributes (or not) to sustaining cultural management education"</b></p> <p>Moderator, <b>Alan Salzenstein</b>, Professor, DePaul University, United States</p> <p>Panellists:</p> <p><b>Ana Gaio</b>, Director, MA Global Creative Industries, City, University of London, United Kingdom</p> <p><b>Jerry C Y Liu</b>, President of the Taiwan Association of Cultural Policy Studies (TACPS)</p> <p><b>Richard Maloney</b>, Director of the Performing Arts Administration graduate program, New York University, USA</p> <p><b>Jaime Ruiz-Gutiérrez</b>, Associate Professor, Universidad de Los Andes, Colombia</p> <p><b>Annick Schramme</b>, Professor, University of Antwerp/Antwerp Management School, Belgium</p>

16:00	16:30	Coffee break in the BSB Kitchen
17:00	18:30	<b>ENCATC GENERAL ASSEMBLY (Room: Amphi Louis)</b> <i>ENCATC members only.</i>
19:00	19:45	<b>OFFICIAL OPENING AND WELCOME OF THE CONGRESS FOR ALL PARTICIPANTS</b>  <b>VENUE:</b> Salle de Flore, Palais des ducs et des Etats de Bourgogne, 1 Place de la Libération, 21000 Dijon, France <b>Francesca Imperiale</b> , ENCATC President <b>Christine Martina</b> , Adjointe au Maire déléguée à la culture, à l'animation et aux festivals, City of Dijon, France <b>Stéphan Bourcieu</b> , Director, Burgundy School of Business, France <b>Christine Sinapi</b> , Directrice académique et du développement pédagogique/ Associate Dean in charge of Academic Affairs, Burgundy School of Business, France <b>Elena Borin</b> , Associate Professor - Director MSc in Arts and Cultural Management, Coordinator Research Team in Arts and Cultural Management, Burgundy School of Business, France
19:45	20:45	<b>ENCATC FELLOWSHIP AWARD CEREMONY</b>  <b>VENUE:</b> Salle de Flore, Palais des ducs et des Etats de Bourgogne, 1 Place de la Libération, 21000 Dijon, France
20:45	22:00	Cocktail
<h2 style="text-align: center;">THURSDAY, 3 OCTOBER</h2> <p style="text-align: center;"><b>Venue:</b> Burgundy School of Business, 29 Rue Sambin, 21000 Dijon, France</p>		
8:30	9:00	  Registration & departure for study visits
9:00	12:30	<b>OPENING PERSPECTIVES SESSION PART I</b> Sharing Perceptions Experience: time out in the field with to discover 3 key cultural institutions and immerse ourselves in the Congress theme: <b>La Coursive Boutaric</b> , a cultural and social rehabilitation project in Dijon <b>Frederic Ménard</b> , President and founder of La Coursive Boutaric <b>La Peniche Cancale</b> , a cultural project moored at the Port du Canal in Dijon <b>Benjamin Magnen</b> , President of La Peniche Cancale <b>The Consortium Museum</b> , a contemporary art centre recently hailed by The New York Times as "the under-the-radar French museum that quietly predicts art's next big thing." <b>Franck Gautherot</b> , Co-director and Founder of the Consortium (Dijon) <b>Noëllie Roussel</b> , Chargée de Mission / Project Manager
13:00	14:00	Networking Lunch



14:00	14:45	<p><b>PANEL SESSION “DIVERSITY AND SUSTAINABILITY AT WORK IN CULTURE AND ARTS: WHAT PERSPECTIVES AT TERRITORIES LEVELS” (Room: Amphi Louis)</b></p> <p><i>This session is held under the high patronage of the French Minister of Culture</i></p> <p>Moderator: <b>Thibault Lieurade</b>, Journalist at The Conversation France, Editor of the Economy &amp; Enterprise Sections</p> <p>Panellists:</p> <p><b>Franck Riester</b>, Minister of Culture of the French Republic</p> <p><b>Laurent Deveze</b>, Director, Institut supérieur des Beaux-Arts de Besançon, France</p> <p><b>Anne Matheron</b>, Regional Director of Cultural Affairs, French Ministry of Culture, France</p> <p><b>François Ribac</b>, Composer and maître de conférences at the University of Bourgogne, CIMEOS, France</p> <p><b>Christine Sinapi</b>, Professor, Burgundy School of Business, France</p>
14:45	16:15	<p><b>OPENING PERSPECTIVES SESSION PART II</b></p> <p>Sharing Perceptions Experience: time to analyse and reflect on our perception</p> <p>Chaired by:</p> <p><b>Lluís Bonet</b>, Professor, University of Barcelona, Spain / <b>Room A304</b></p> <p><b>Claire Giraud Labalte</b>, Professor Emeritus, Présidente du pôle des acteurs du patrimoine (Pays de la Loire), France / <b>Room A305</b></p> <p><b>Christian Ost</b>, Professor, ICHEC Brussels Management School, Belgium / <b>Room B312</b></p> <p><b>Cristina Ortega</b>, Professor, University Oberta of Catalunya and Director, 3walks, Cultural Research, Training and Knowledge Transfer, Spain / <b>Room C313</b></p> <p><b>Anna Scuttari</b>, Senior Researcher, Eurac Research, Italy / <b>Room C314</b></p> <p><b>Raquel Peula</b>, Outreach and Admissions Director, Universitat Internacional de Catalunya, Spain / <b>Room C319</b></p>
16:15	17:45	<p><b>OPENING PERSPECTIVES SESSION PART III (Room: Amphi Louis)</b></p> <p>Opening Perspectives: time to learn and expand our horizons</p> <p>Introduction to the keynote by <b>Christine Sinapi</b>, Professor, Burgundy School of Business, France</p> <p><b>KEYNOTE: “Diversity and sustainability in the cultural sector: What can economics tell us?”</b></p> <p><b>David Throsby</b>, Distinguished Professor of Economics at Macquarie University in Sydney, Australia</p> <p><b>PANELLISTS:</b></p> <p><b>Christine Sinapi</b>, Professor, Burgundy School of Business, France</p> <p><b>Louise Haxthausen</b>, Director of the UNESCO Liaison Office in Brussels, UNESCO Representative to the European Institutions, Belgium</p> <p><b>Lluís Bonet</b>, Professor, University of Barcelona, Spain</p> <p>Debate with the public animated by <b>Christine Sinapi</b>, Professor, Burgundy School of Business, France</p>
17:45	19:00	<b>RESEARCH AWARD CEREMONY (Room: Amphi Louis)</b>
19:00		  Departure for the Gala Dinner
20:30	23:00	Wine Tasting and Gala Dinner at CAVE PATRIARCHE

# FRIDAY, 4 OCTOBER

**Venue:** Burgundy School of Business, 29 Rue Sambin, 21000 Dijon, France

8:30	9:30	Registration Opens
9:30	12:30	<b>EDUCATION AND RESEARCH SESSION</b>
12:30	13:00	<b>POSTERS' EXHIBITIONS</b>
13:00	14:00	Networking Lunch
14:00	15:30	<p><b>PARALLEL PANEL SESSIONS</b></p> <p><b><u>PANEL 1: Diversity and sustainability in cultural policies (Room C313)</u></b></p> <p>Moderator: <b>Claire Giraud Labalte</b>, Professor Emeritus, Présidente du pôle des acteurs du patrimoine (Pays de la Loire), France</p> <p>Panellists:</p> <p><b>Ignasi Guardans</b>, CEO, CUMEDIAE, Culture and Media Agency Europe aisbl, Belgium</p> <p><b>Christian Ost</b>, Professor, ICHEC Brussels Management School, Belgium</p> <p><b>Alan Salzenstein</b>, Professor, De Paul University, United States</p> <p><b><u>PANEL 2: CCIs and sustainable development: role, constraints and support actions (Room C314)</u></b></p> <p>Moderator: <b>Francesca Imperiale</b>, ENCATC President</p> <p>Panellists:</p> <p><b>Davide De Nicolò</b>, Chief Project Officer, Tecnopolis Science and Technology Park (TRACES Project Partner), Italy</p> <p><b>Nicole McNeilly</b>, Consultant, international cultural and creative industries research and evaluation, The Netherlands</p> <p><b>Alice Loy</b>, Co-founder, Creative Startups, United States</p> <p><b>Hsiao-Ling Chung</b>, Associate Professor, Institute of Creative Industries Design, National Cheng Kung University, Taiwan</p> <p><b><u>PANEL 3: Higher Music and Arts Education contribution to make arts and culture more diverse and sustainable (Room C319)</u></b></p> <p>Moderator: <b>Stefan Gies</b>, Chief Executive, Association Européenne des Conservatoires</p> <p>Panellists:</p> <p><b>Henrik Sveidahl</b>, Principal, Rhythmic Music Conservatoire Copenhagen, Denmark</p> <p><b>Milena Dragičević Šešić</b>, Head of UNESCO Chair in Interculturalism, Art Management and Mediation, Professor, University of Arts Belgrade, Serbia</p> <p><b>Luke O'Shaughnessy</b>, Project Manager, Opera Europa, Belgium</p>



15:30	16:00	Coffee break in the BSB Kitchen
16:00	17:00	<b>INTERNATIONAL BOOK EXCHANGE &amp; BOOK SERIES PRESENTATIONS (Room: Amphi Louis)</b> <b>Rebecca Amsellem</b> , 2017 ENCATC Research Award winner, Founder, Les Glorieuses, France <b>Cécile Doustaly</b> , Senior Lecturer, University of Cergy Pontoise, France <b>Alba Victoria Zamarbide Urdaniz</b> , 2018 ENCATC Research Award winner, Visiting Researcher, Waseda University, Japan
17:00	17:30	<b>RESEARCH BOOT CAMP PRESENTATIONS (Room: Amphi Louis)</b>
17:30	18:30	<b>FELLOWSHIP AWARD KEYNOTE BY THE 2019 LAUREATE (Room: Amphi Louis)</b> <b>Milena Dragičević Šešić</b> , Head of the UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia
19:00	22:00	Farewell Networking Cocktail (Room: Learning Center)
<b>SATURDAY 5 OCTOBER (OPTIONAL)</b>		
08:00	13:00	<b>Cultural excursion 1: From Dijon to Beaune, the "Burgundian Champs-Elysees" !</b>
13:30	18:30	<b>Cultural excursion 2: Gallo-roman Alesia site and beautiful villages of Burgundy!</b>

# SPEAKERS



## 2019 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.

## Congress Speakers and Chairs



**Annatina Aerne**

University of  
St.Gallen,  
Switzerland



**Hsiao-Ling Chung**

National Cheng Kung  
University, Taiwan



**Cécile Doustaly**

University of Cergy-  
Pontoise, France



**Rebecca Amsellem**

Les Glorieuses,  
France



**GiannaLia Cogliandro  
Beyens**

ENCATC



**Milena Dragičević  
Šešić**

UNESCO Chair in  
Interculturalism, Art  
Management and  
Mediation, Serbia



**Lluís Bonet**

University of  
Barcelona, Spain



**Davide De Nicolò**

Tecnopolis Science  
and Technology Park,  
Italy



**Elena Borin**

Burgundy School of  
Business, France



**Laurent Deveze**

Institut supérieur des  
Beaux-Arts de  
Besançon, France



**Mariachiara  
Esposito**

Tuscany Region EU  
Liaison Office,  
Belgium



**Stéphan Bourcieu**

Burgundy School of  
Business, France





**Ana Gaio**  
City, University of  
London, United  
Kingdom



**Franck Gautherot**  
The Consortium  
Museum, France



**Stefan Gies**  
Association  
Européenne des  
Conservatoires



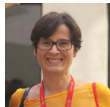
**Claire Giraud  
Labalte**  
Pôle des acteurs du  
patrimoine (Pays de  
la Loire), France



**Ignasi Guardans**  
UMEDIAE, Culture  
and Media Agency  
Europe aisbl,  
Belgium



**Louise Haxthausen**  
UNESCO Liaison  
Office in Brussels  
and UNESCO  
Representation to  
the European Union,  
Belgium



**Francesca  
Imperiale**  
Univesity of  
Salento, Italy



**Michal Lážňovský**  
Academy of  
Performing Arts in  
Prague, Czech  
Republic



**Jerry C Y Liu**  
Taiwan Association  
of Cultural Policy  
Studies (TACPS) and  
the National Taiwan  
University of Arts,  
Taiwan



**Alice Loy**  
Creative Startups,  
United States



**Benjamin Magnen**  
La Peniche Cancale,  
France



**Richard Maloney**  
New York University,  
United States



**Christine Martina**  
City of Dijon, France



**Anne Matheron**  
French Ministry of  
Culture, France



**Nicole McNeilly**  
Consultant,  
international cultural  
and creative  
industries research  
and evaluation, The  
Netherlands



**Frederic Ménard**  
La Cursive Boutaric,  
France



**Karla Nunes Penna**  
Murdoch University,  
Australia



**Cristina Ortega**  
University Oberta of  
Catalunya and 3walks,  
Spain



**Luke O'Shaughnessy**  
Opera Europa



**Christian Ost**  
ICHEC Brussels  
Management School,  
Belgium



**Raquel Peula**  
Universitat  
Internacional de  
Catalunya, Spain



**Marcin Poprawski**  
AMU University in  
Poznan, Poland



**François Ribac**  
University of  
Bourgogne, CIMEOs,  
France



**Carole Rosenstein**  
George Mason  
University, United  
States



**Franck Riester**  
Ministry of Culture,  
France



**Noëllie Roussel**  
The Consortium  
Museum, France



**Jaime Ruiz-  
Gutiérrez**  
Universidad de los  
Andes at Bogota,  
Colombia



**Minna Ruusuvirta**  
CUPORE, Finland



**Alan Salzenstein**  
DePaul University,  
United States



**Annick Schramme**  
University of  
Antwerp/Antwerp  
Management School,  
Belgium



**Anna Scuttari**  
Eurac Research, Italy



**Christine Sinapi**  
Burgundy School of  
Business, France



**Henrik Sveidahl**  
Rhythmic Music  
Conservatoire  
Copenhagen,  
Denmark



**Biljana Tanurovska  
Kjulavkovski**  
Lokomotiva- Centre  
for New Initiatives in  
Arts and Culture,  
North Macedonia



**Dea Vidović**  
Kultura Nova  
Foundation, Croatia



**Alba Victoria  
Zamarbide Urdaniz**  
Waseda University,  
Japan



# HIGHLIGHTS

## Annual Members' Forum

2

OCTOBER

### 10:00 - 12:30 PART I. Consultations with Members

Members will meet in the Amphi Louis before breaking out into round tables:

- 1. Business models and finances**, chaired by **Dea Vidović**, ENCATC Board Member and Director, Kultura Nova Foundation, Croatia (Room: Amphi Louis)
- 2. Governance and digital culture**, chaired by **Michal Lázněvský**, ENCATC Board Member, Head of Dpt. of Arts Management of Theatre Faculty, Academy of Performing Arts in Prague, Czech Republic (Room: C122)
- 3. Education**, chaired by **GiannaLia Cogliandro Beyens**, ENCATC Secretary General (Room: C123)
- 4. Research**, chaired by **Francesca Imperiale**, ENCATC President and Assistant Professor, University of Salento, Italy (Room: C116)
- 5. Internationalization**, chaired by **Richard Maloney**, ENCATC Board Member and Director of the Performing Arts Administration graduate program, New York University, USA (Room: C117)
- 6. Youth Generation**, chaired by **Milena Dragičević Šešić**, Head of the UNESCO Chair in Interculturalism, Art Management and Mediation, Serbia (Room: C114)

### 14:30 - 16:00 PART I. Consultations with Members

#### PART II. ENCATC – AAAE Panel “Sustaining the field of cultural management education: how international engagement contributes (or not) to sustaining cultural management education”

Moderator, **Alan Salzenstein**, Professor, DePaul University, United States

Panellists:

**Ana Gaio**, Director, MA Global Creative Industries, City, University of London, United Kingdom

**Jerry C Y Liu**, President of the Taiwan Association of Cultural Policy Studies (TACPS)

**Richard Maloney**, Director of the Performing Arts Administration graduate program, New York University, USA

**Jaime Ruiz-Gutiérrez**, Associate Professor, Universidad de Los Andes, Colombia

**Annick Schramme**, Professor, University of Antwerp/Antwerp Management School, Belgium





# Why wait to join our network?



New  
ENCATC  
members  
**SAVE 40%\***

\*offer applies to registered Congress participants who apply for 2019 membership



# ENCATC

## Fellowship Award

### 2019 ENCATC Fellowship Award Ceremony

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 2017 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 goal of the 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 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).

With its 2019 Fellowship Award, ENCATC recognises **Milena Dragičević Šešić**, whose teaching and research have deeply influenced the field of cultural management and policy, encouraging her peers and students to carry on her dedication and passion. Former Rector of the University of Arts, Belgrade, now Head of the UNESCO Chair on Interculturalism, Art Management and Mediation, Milena Dragičević Šešić is a professor of cultural policy, cultural management, cultural studies, and media studies. A trainer and consultant in capacity building programmes for strategic cultural management and entrepreneurship, she has developed more than 50 projects in cultural policy and management with extensive experience in policy interventions in Southeast Europe (cultural policy reform in Montenegro, policies for culture in Romania, Serbia, Croatia, Bulgaria and former Yugoslav Republic of Macedonia), the Caucasus, Central Asia, Arab States, India and Cambodia. She has published 17 books and more than 150 essays with translations in 17 languages.

The 2019 Ceremony is hosted by the Ville de Dijon in the beautiful **Salle de Flore**, located at the Palais des ducs et des Etats de Bourgogne, 1 Place de la Libération, 21000 Dijon, France.

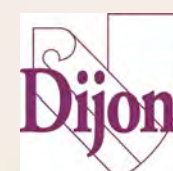


2019 Fellowship Award Ceremony Programme, 2 October from 19:45 - 20:45	
19:45 - 19:55	<b>Welcome and Introduction to the ENCATC Fellowship Award</b> by <b>Dea Vidović</b> , ENCATC Board Member, Director, Kultura Nova Foundation, Croatia
19:55 - 20:00	<b>Announcement of the Laureate</b> by <b>Francesca Imperiale</b> , ENCATC President
20:00 - 20:05	<b>Video Presentation of the 2019 ENCATC Fellowship Laureate, Milena Dragičević Šešić</b> , Head of the UNESCO Chair on Interculturalism, Art Management and Mediation, Serbia
20:05 - 20:15	<b>Award Presentation</b> by <b>Anne Matheron</b> , Regional Director of Cultural Affairs French Ministry of Culture, France
20:15 - 20:20	<b>Closing Remarks</b> by <b>GiannaLia Cogliandro Beyens</b> , ENCATC Secretary General
20:20 - 20:45	<b>Music performance</b>

The Congress is under the patronage of the Minister of Culture



The Fellowship Award Ceremony is hosted





## 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 the 3 institutions and points of interest

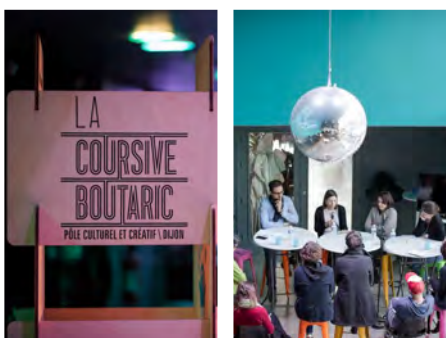


#### ABOUT LA COURSIVE BOUTARIC

[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 m<sup>2</sup>, 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 COUSIVE 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?

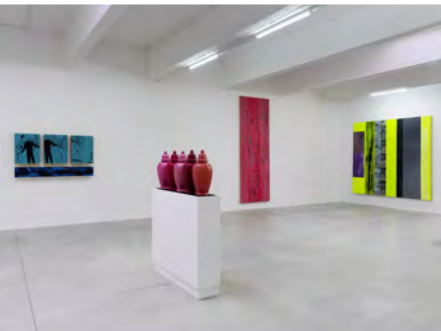


## ABOUT THE CONSORTIUM MUSEUM

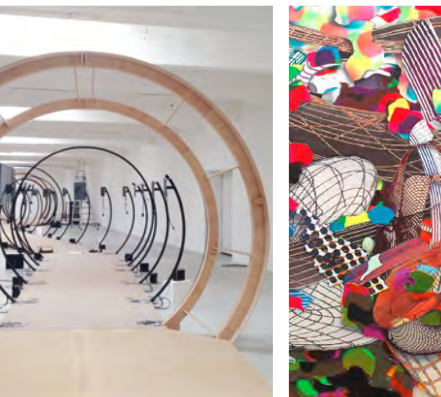
[The Consortium Museum](#) is a contemporary art centre based in Dijon founded by Xavier Douroux and Franck Gautherot in 1982 by the non-profit Le Coin du Miroir, founded in 1977.

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?**

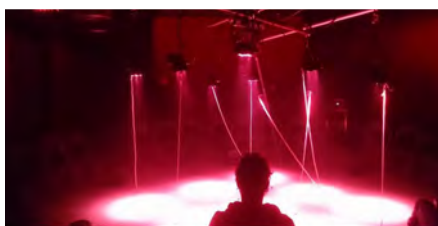
Franck Gautherot: *Museums are cemeteries of corpses at the time of cremation and ashes. How diversity can be the new strategy? Museums could respond to digital, museums could still act like game players in today's art world? No choice but a painful difficulty to create and get free of the bureaucratic 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:

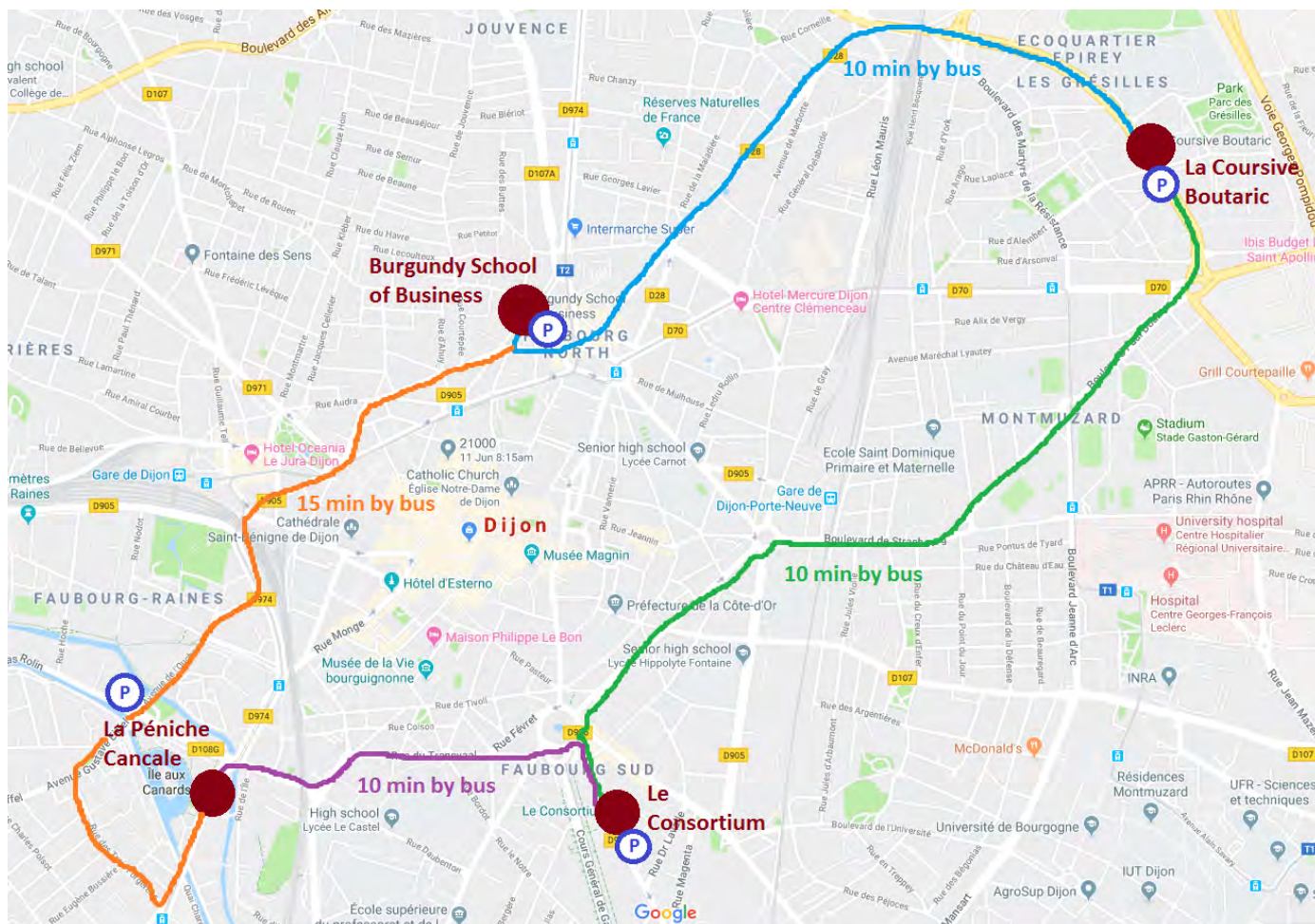
- How has this institution since its beginning implemented a practice of diversification and multi-focal points of activities?
- How is the Consortium Museum a place where art is generated through exhibitions and production of art works?
- Learn about the institution's action model through the exhibition 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](#).

### Itinerary on 3 October in Dijon

**8:30 MEETING POINT AT Burgundy School of Business, 29 Rue Sambin, 21000 Dijon**

**9:00 BUS DEPARTURES**



## 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.

### Who are the four finalists in the running?



**Dr. Annatina Aerne**

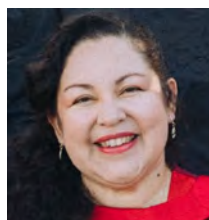
Doctoral Thesis: *"The Creation of a Public Sphere through a Network of Art Publics in Bogotá"* obtained from the University of St.Gallen in Switzerland.

Annatina Aerne has earned a PhD in Organization and Culture from the University of St.Gallen (Switzerland) early in 2019. Her dissertation analyzes the effect of cultural policies on the cooperation of art organizations in Bogotá, Colombia and was awarded the prize for the best Swiss

Dissertation on the Latin American region. Previously, she earned dual degrees in economics and political science from the University of St.Gallen and the Fletcher School of Law and Diplomacy (Tufts University, Boston, US).

Her dissertation investigates how cultural policies stimulate cooperation among museums, galleries, independent art spaces and foundations in Bogotá, between 2011 and 2015. The thesis relies on 36 expert interviews and survey data from 93 art organizations, allowing to specify the factors promoting cooperation.

Annatina Aerne continues as a post-doctoral researcher at the University of St.Gallen and serves as a member of the University's art committee.



**Dr. Karla Nunes Penna**

Doctoral Thesis: *"A critical autoethnographic study of context-related influences on cultural heritage preservation education of World Heritage sites in Northeastern Brazil"* obtained from Murdoch University in Australia.

Karla Nunes Penna is an architect, cultural heritage manager and educator with a Ph.D. in Education cross over with Cultural Studies at Murdoch University in Australia. Her investigation focused on assessing curriculum design and teaching performance of cultural heritage preservation training centers in Brazil. The main goal of this study was enabling effective and innovative curriculum design, critical and creative pedagogic methodologies, constructive learning environments and contextualized delivery practices, in order to improve the performance of training courses for cultural and education professionals.

Although she lives in Australia, she is a professor at the Centre for Advanced Studies in Integrated Conservation – CECI in Brazil, teaching classes in partially online mode. Her work invokes learning innovation, embedded in humanizing pedagogical approaches such as critical pedagogy, education for sustainability and transformative education. In parallel, Karla has collaborated with sites listed as UNESCO World Heritage in Latin America, supporting local teams



and universities in designing and implementing cultural heritage and education. She also delivers seminars and workshops to local managers, leaders and community representatives through capacity building programs.



**Dr. Minna Ruusuvirta**

Doctoral Thesis: *"Does sector matter? Plural characteristics and logics in third sector festival organisations"* obtained from the University of Jyväskylä in Finland.

Minna Ruusuvirta works as a senior researcher at the Centre for Cultural Policy Research CUPORE (Helsinki, Finland). Her research interests include various cultural policy issues such as local cultural policy, third sector organisations, and art and cultural institutions. She has served as a member of expert working groups on Reform of the Municipal Cultural Activities Act, and on Cultural TEA, a collaborative project led by Ministry of Education and Culture in Finland focusing on data gathering on cultural activities promoting the well-being and health in municipalities.

She holds a PhD in Social Sciences (Cultural Policy) at the University of Jyväskylä. Her PhD thesis *Does sector matter? Plural characteristics and logics in third sector festival organisations* examined Finnish art and cultural festivals as part of the third sector and its transformations, especially focusing on the phenomenon of marketization.



**Dr. Biljana Tanurovska Kjulavkovski**

Doctoral Thesis: *"Theory of institutions and cultural policies for contemporary performative practices"* obtained from the University of Arts in Belgrade, Faculty of Dramatic Arts in Serbia.

Biljana Tanurovska Kjulavkovski is a cultural manager, curator and researcher, an active part of the independent art and culture scene in North Macedonia. She is a co-founder and executive director of Lokomotiva – Centre for New Initiatives in Arts and Culture, co-founder of Nomad Dance Academy (NDA) and Kino Kultura (KK) – project space for contemporary performing arts and culture. With Lokomotiva she also co-founded Jadro – Association of the Independent Cultural Scene. Tanurovska Kjulavkovski is committed to initiating, curating and managing diverse projects and programs. Some of her latest projects include "Dissonant (co)spaces"; "Cultural Spaces for Active Citizens", the "Art, Politics, Institution, Body" curatorial program and ongoing research on issues of cultural workers' rights, public spaces and institutions in culture. She has worked as a consultant of the European Cultural Foundation and European Commission. Tanurovska Kjulavkovski is the author of various texts, (co)editor of numerous publications, journals and books. She has been a guest lecturer at different programs, as well as universities. Since 2011, she has been working as an independent lecturer at the Faculty of Music Arts in Skopje. She is a graduate of art history and archeology and holds MSc on Interculturalism, Cultural Management and Cultural Policy at the University of Arts in Belgrade. She has completed her PhD on "Theory of institutions and cultural policies for contemporary performative practices" at the University of Drama Arts in Belgrade, under the mentorship of Prof. PhD Milena Dragičević Šešić.

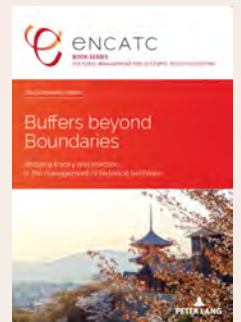
### 2019 Award Ceremony Programme, 3 October from 17:45 - 19:00

<b>17:45 - 17:50</b>	<b>Welcome</b> by <b>Francesca Imperiale</b> , ENCATC President and ENCATC Research Award Jury President
<b>17:50 - 18:00</b>	<b>Opening</b> by <b>Jaime Ruiz-Gutierrez</b> , ENCATC Research Award Jury Member, Associate Professor, Universidad de Los Andes, Colombia
<b>18:00 - 18:45</b>	<p><b>Presentations and Exchanges with the 2019 Award Finalists</b></p> <p><b>Annatina Aerne</b>, PhD <i>"The Creation of a Public Sphere through a Network of Art Publics in Bogotá"</i> obtained from the University of St.Gallen in Switzerland</p> <p><b>Karla Nunes Penna</b>, PhD <i>"A critical autoethnographic study of context-related influences on cultural heritage preservation education of World Heritage sites in Northeastern Brazil"</i> obtained from Murdoch University in Australia</p> <p><b>Minna Ruusuvirta</b>, PhD <i>"Does sector matter? Plural characteristics and logics in third sector festival organisations"</i> obtained from the University of Jyväskylä in Finland</p> <p><b>Biljana Tanurovska Kjulavkovski</b>, PhD <i>"Theory of institutions and cultural policies for contemporary performative practices"</i> obtained from the University of Arts in Belgrade, Faculty of Dramatic Arts in Serbia</p>
<b>18:45 - 18:55</b>	<b>Announcing the winner</b> by <b>Louise Haxthausen</b> , Director of the UNESCO Liaison Office in Brussels and UNESCO Representative to the European Union
<b>18:55 - 19:00</b>	<b>Closing Remarks</b> by <b>GiannaLia Cogliandro Beyens</b> , ENCATC Secretary General



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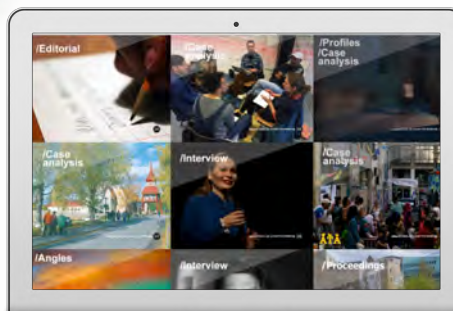
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## Annual Education and Research Session

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.

For the first time, the Congress is introducing the **ENCATEC Best Research Paper Award on Cultural Policy and Management**. This is a new initiative and the first recognition will be awarded at the end of the Congress.

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.



### ENCATEC CONGRESS PROCEEDINGS

#### ***Diversity and sustainability at work. Policies and practices from culture and educations***

Once again, ENCATEC has invested in publishing the **Congress Proceedings "Diversity and sustainability at work. Policies and practices from culture and education."** compilation of papers presented in during the sessions. The book (ISBN 978-92-990088-1-2 ) is **available for download** as of 2 October:

<https://www.encatc.org/en/resources/books/>

# Programme of parallel sessions, 4 October, 09:30-12:30

## SESSION 1 / ROOM: A304 / Diversity and sustainability in the cultural field

CHAIR: **Marcin Poprawski**, Deputy Dean, Faculty of Social Sciences – AMU University in Poznan, Poland

### ***Cultural diversity in Finland: Opening the field for non-native artists and cultural workers***

Emmi Lahtinen, Center for Cultural Policy Research  
CUPORE, Finland

### ***Diversity and sustainability in the tourism sector: The International Network of Sustainable Tourism Observatories (INSTO) and the place-specific monitoring of tourist destinations***

Anna Scuttari, Giulia Isetti, Daria Habicher, Harald Pechlaner, Eurac Research, Center for Advanced Studies, Italy

### ***Diversity in Cultural Organizations: Insights from the Careers of Executive Opera Managers of Color in the US***

Antonio C. Cuyler, Florida State University (FSU), United States

### ***Human capital and cultural participation: An investigation on student's performance***

E. Macri; F. Lo Prete; M. Trimarchi; F. Rania. Department of Law, Economics and Sociology, University of Catanzaro "Magna Graecia", Italy

### ***Music materiality & the Anthropocene: The violin making ecosystem and the naturality question***

Christine Sinapi, Burgundy School of Business / BSB Center for Arts & Cultural Management, France

### ***Alternative Accounts and Stories of Debt***

Alvise Favotto – Adam Smith Business School, University of Glasgow, United Kingdom

## SESSION 2 / ROOM: A305 / Diversity for sustainable development in cities and regions

CHAIR: **Elena Borin**, Associate Professor – Director MSc in Arts and Cultural Management, Coordinator Research Team in Arts and Cultural Management, Burgundy School of Business, France

### ***New concepts for sustainable tourism development: diversity as key component of cultural tourism development in Venice and the Venetian region***

Elena Borin, Burgundy School of Business, France

### ***Evaluating the impact of More Museums public notice in creating new museums in small Brazilian municipalities: a difference in differences analysis***

Flora Brochado Maravalhas, Brazilian Institute of Museums and Luiz Honorato da Silva Júnior, University of Brasília, Brazil

### ***Promoting Culture Diversity and Sustainability Through Art Centers: a Case Study of Weiwuying National Kaosiung Center for the Arts***

Chia-Chun Lu, National Taiwan University of Arts, Taiwan

### ***Examining a Year-long Citywide Arts Celebration: Balancing Cultural, Civic, Philanthropic and Business Agendas***

Alan Salzenstein, DePaul University; Diane Claussen, DePaul University; Kay Kron, Chicago Children's Theatre, United States

### ***Giving a value to community mission and artistic brand: a new museum tale from the hill of Esquilino***

Letizia Casuccio, Coopculture; Marco Causi, Department of Economics University of Roma Tre, Professor; Lara Gennari, Coopculture, Italy

### ***Umbrellas, Incubators, Mothers and Killers: Four typologies of relationship between cultural mega-events and small and micro events in European cities***

Zachary M. Jones, Politecnico di Milano and Davide Ponzini, Politecnico di Milano, Italy

## SESSION 3 / ROOM: B312 / Diversity for sustainable development in cities and regions

CHAIR: **Alice Loy**, Co-founder, CEO, Creative Startups, United States

### ***Young Entrepreneurs And cultural Heritage (YEAH)***

Ruba Saleh, ICHEC Brussels Management School and Vinciane Hanquet, Des Racines pour Grandir, Belgium

### ***The Land of Ewes and Milk: An Exploratory Study of Heritage Food of Egyptian Bedouins***

Mostafa Abdulmawla, Fayoum University – Egypt, and Visiting PhD Researcher to University of Salento – Italy; Francesca Imperiale, University of Salento – Italy; Hesham E. Saad, Fayoum University – Egypt; Omar Qoura, Fayoum University – Egypt

### ***Todmorden: A Case for Permaculture and Urban Farming as Means for Effecting Community Building and the Reformulation of Social Sectors***

Michelle Brener M., Anáhuac University Mexico

### ***Sustainable development of traditional performing arts: A balance between tradition and innovation, public and private support***

Seiko Shimura, Soai University, Faculty of Music, Japan

### ***CRIS forever! Culture Resilience In Small .... Towns***

Angela Besana, Annamaria Esposito, Chiara Fisichella, Maria Cristina Vannini, IULM University, Italy

## **SESSION 4 / ROOM:C313 / Meanings and interpretation of diversity in the cultural and creative field**

CHAIR: **Carole Rosenstein**, Associate Professor of Arts Management, George Mason University, United States

***Learning from the youth. The challenges of interdisciplinary, inter-institutional collaboration***

Jasmina Maric

***Diversity of governance models in the CCI: proposition for classification***

Mario D'Angelo, Burgundy School of Business (BSB), MECIC -Paris, and Idée Europe

***Antiquities and Blockchain***

Amy Whitaker, New York University, United States

***Research on the positioning of the local cultural policy to the regional revitalization comprehensive strategy in Japan***

Kiyoshi Takeuchi, Tottori University, Japan

***Agile Facilitators and Radical Mentors in the Canadian Urban Youth Arts Sector***

Heather Fitzsimmons Frey, MacEwan University, Canada

***More than just lost in translation – the dangerous ethnocentrism of our frames of reference***

Raphaella Henze, Heilbronn University, Germany

***Appealing to prohibited topics in contemporary Ukrainian art: sacred, ethno phobic, non-figurative art***

Tatyana Mironova, Kyiv City Art Gallery "Lavra", Ukraine

## **SESSION 5 / ROOM: C314 / Teaching diversity and sustainability**

CHAIR: **Jerry C Y Liu**, Professor, National Taiwan University of Arts, Taiwan

***Critical thinking and cultural heritage preservation education: a matter of meaning-making and social identity***

Karla Penna and Elisabeth Taylor, School of Education, Murdoch University, Australia

***Education on intangible cultural heritage for a sustainable future***

Cristina Ortega Nuere, University Oberta of Catalunya and Isabel Verdet Peris, University Oberta of Catalunya, Spain

***Culturally Responsive Teaching: an Effective Pedagogical Framework for Increasingly Diverse Classrooms in European Countries***

Dawn Kremslehner-Haas, St.Pölten University of Applied Sciences, Austria

***A cultural approach to promote diversity and sustainability***

Monica Amari, Armes Progeti-Università Cattolica Milano, Italy

***'The Other' and Ourselves: Artists and communities welcoming migrants in Serbia***

Milena Dragicevic Sestic, University of Arts Belgrade, Serbia and Maja Korac, University of East London, United Kingdom

***A humanizing pedagogy for the music and arts administration curriculum***

Devandre Boonzaaier, University of Fort Hare, South Africa

***Appui à la mobilité des équipes artistiques – Réflexion et mise en pratique***

Stephan Hernandez and Benoît Delepelaire, le lab, France

## **SESSION 6 / ROOM: C319 / Understanding diversity and sustainability as a phenomenon in the cultural and creative sector**

CHAIR: **Hsiao-Ling Chung**, Associate Professor, National Cheng Kung University, Taiwan

***Portraits of the Loire in the Renaissance***

Imola Gebauer, Mission Val de Loire, France

***Les enjeux de la durabilité dans le cadre d'une production industrialisée d'instruments de musique : des intentions aux perceptions***

Fabrice Pirolli, Le Mans université – CREN, France

***Il est trop tard pour le développement durable: les arts du spectacle et la musique face aux nouveaux défis écologiques/It is too late for a sustainable development: how performing arts and music can face the new ecological challenges***

François Ribac, University of Burgundy (France)

***Values for the future: pursuing cognitive sustainability in cultural heritage management***

Francesca Sabatini, "Mediterranean" University – Reggio Calabria, and Michele Trimarchi, "Magna Graecia" University – Catanzaro, Italy

***Brokering Diversity of the Cultural Creative Sector in the Asian Pacific Region? A Policy Discourse Analysis on Talent Development in Taiwan***

Hsiao-Ling, Chung, Graduate Institute of Creative Industries Design, National Cheng Kung University, Taiwan

***Creative city and sustainable development: systematic literature review***

Milica Matovic, Deusto Cities Lab (University of Deusto); Roberto San Salvador del Valle, Deusto Cities Lab (University of Deusto), Spain

***Culturally Sustainable Entrepreneurship in the Cultural Industries Debate***

Constance DeVereaux, University of Connecticut, United States














## Annual 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 ENCATC Congress with a devoted presentation time on 4 October from 12:00-12:30.

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.

- 
**CultureBonus – How to make museums more accessible for underprivileged students in the two poorest regions of the European Union?**  
 Piroska Hadnagy-Portik, Hungarian Open Air Museum – Museum Education and Methodology Centre, Hungary
- 
**Migratory musics**  
 Hervé Castelli, Le LABA Cooperation and Sophie Guénebaut, Le LABA, France
- 
**Be SpectACTIVE! Active participation in the Performing Arts**  
 Lluís Bonet and Giada Calvano, University of Barcelona, Spain
- 
**EULAC Focus: Boosting cultural relations between the EU and Latin America – Caribbean**  
 Lluís Bonet and Giada Calvano, University of Barcelona, Spain
- 
**Culture Agora**  
 CUMEDIAE – Culture & Media Agency Europe
- 
**Transnational Accelerator for a Cultural and Creative Ecosystem**  
 Francesca Imperiale, Davide de Nicolo, Cinzia Lagoia, Yannis Kalyvas, and Kostas Giotopoulos, TRACES project
- 
**The HOMEE Research Project**  
 Zachary Jones, Politecnico di Milano, Italy
- 
**International and Interdisciplinary Network Brokering Intercultural Exchange**  
 Raphaela Henze
- 
**CONNECT Knowledge Alliance for Audience Development**  
 Connect project consortium / Julie Maricq
- 
**ENCATC, the European network on cultural management and policy**  
 ENCATC
- 
**Discover which of ENCATC's current projects cover your areas of interest**  
 ENCATC



## 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.**

# Don't miss out on...

Gaining knowledge about the diversity all the latest 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://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](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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137	Mouelhi	Alia	Burgundy School of Business	/	France
138	Nash	Maureen	Burgundy School of Business	/	France
139	Nguyen	Thi Kim Cuong	Burgundy School of Business	/	France
140	Niemensivu	Outi	Sibelius Academy	PhD Student	Finland
141	Nieto Paredes	Paola Elean	Sibelius Academy, Uniarts	Arts Management master student	Finland
142	Nowicka	Katarzyna	ENCATC	Project Officer	Belgium
143	O'Shaughnessy	Luke	Opera Europa	Project Manager	Belgium
144	Ortega Nuere	Cristina	University Oberta of Catalunya	Professor	Spain

	LAST NAME	FIRST NAME	INSTITUTION	JOB TITLE	COUNTRY OF INSITUION
145	Ost	Christian	ICHEC Brussels Management School	Professor	Belgium
146	Palmi	Pamela	University of Salento	Associate Professor of Economics	Italy
147	Penna	Karla	Murdoch University	Researcher	Australia
148	Petit	Marjorie	Burgundy School of Business	/	France
149	Petratos	Ioannis	Chamber of Achaia	Vice-President	Greece
150	Petrosino	Silvia	Zètema Progetto Cultura	Responsible for the European project design	Italy
151	Petrová	Pavla	Arts and Theatre Institute	Director	Czech Republic
152	Peula	Raquel	Universitat Internacional de Catalunya	Directora de Promoción y Admisiones	Spain
153	Pirolli	Fabrice	Université du Mans	Maître de conférences	France
154	Poprawski	Marcin	Faculty of Social Sciences - AMU University in Poznan	Deputy Dean	Poland
155	Ribac	François	Composer and maître de conférences	University of Bourgogne, CIMEOS	France
156	Riester	Franck	Ministry of Culture	Minister of Culture	France
157	Rosenstein	Carole	George Mason University	Associate Professor of Arts Management	United States
156	Rousset	Noellie	Le Consortium	Project Manager	France
157	Ruiz Pavon	Natalia	Burgundy School of Business	:	France
158	Ruiz-Gutierrez	Jaime	Universidad de Los Andes	Associate Professor	Colombia
159	Rusak	Helen	Western Australian Academy of Performing Arts	University Lecturer, Arts Management	Australia
160	Ruusuvirta	Minna	Centre for Cultural Policy Research - CUPORE	Senior Researcher	Finland
161	Sabatini	Francesca	Mediterranean University, Reggio Calabria	PhD Student	Italy
162	Saleh	Ruba	ICHEC Brussels Management School	Researcher	Belgium
163	Salzenstein	Alan	DePaul University	Director/Prof-Performing Arts Mgmt/Arts Leadership	United States
164	Schneegans	Anne	Burgundy School of Business	/	France
165	Schramme	Annick	University of Antwerp / Antwerp Manegement School	Professor	Belgium



	LAST NAME	FIRST NAME	INSTITUTION	JOB TITLE	COUNTRY OF INSITUION
166	Scioldo	Carlotta	Politecnico di Torino	PhD	Italy
167	Scrimitore	Marcella	University of Salento	Associate Professor of Economics	Italy
168	Scuttari	Anna	Eurac Research	Dr.	Italy
169	Šebová	Miriam	Technical University of Košice	Researcher	Slovakia
170	Sertic	Irena	INTERACTA	President	Croatia
171	Shimura	Seiko	Soai University, Department of Music	Associate Professor	Japan
172	Silva	Suelen	Humboldt Stiftung / Kunsthalle Lingen	Cultural Manager	Germany
173	Simeng	Chang	Burgundy School of Business	Assistant Professor	France
174	Sinapi	Christine	Burgundy School of Business	Professor	France
175	Sun	Siwei	Burgundy School of Business	/	France
176	Sveidahl	Henrik	Rhythmic Music Conservatory	Rector	Denmark
177	Takeuchi	Kiyoshi	Tottori University	Associate Professor	Japan
178	Tan	Yue	Burgundy School of Business	/	France
179	Tanurovska Kjulavkovski	Biljana	Lokomotiva- Centre for New Initiatives in Arts and Culture	Executive Director	North Macedonia
180	Taupenot	Virginie	Club de mecenes	Director of Co-Alliance	France
181	Throsby	David	Macquarie University	Professor of Economics	Australia
182	Tissot	Judith	Burgundy School of Business	/	France
183	Tixier	Juliette	WhyNote	Communications Manager, Public Relations and Cultural Action	France
184	Tonga Uriarte	Yesim	IMT School for Advanced Studies Lucca	Postdoctoral Research Fellow	Italy
185	Trimarchi	Michele	Tools for Culture	Cultural Economist	Italy
186	Tseng	Chien-Lin	Centre Culturel de Taiwan à Paris	Secrétaire	France
187	Vallet	Camille	Burgundy School of Business	/	France
188	Valls Imbernón	Úrsula	Universitat Internacional de Catalunya	PhD student	Spain
189	Vecco	Marilena	Burgundy School of Business	Associate Professor	France
190	Velev	Evgeni	SULSIT	/	Bulgaria
191	Venner	Clarissa	Burgundy School of Business	/	France

	LAST NAME	FIRST NAME	INSTITUTION	JOB TITLE	COUNTRY OF INSITUTION
192	Verdet	Isabel	ENCATC	Scientific Project Officer and Communication Strategist	Spain
193	Vermorel	Sarah	Burgundy School of Business	/	France
194	Vidović	Dea	Kultura Nova Foundation	Director	Croatia
195	Viron	Randy	La Coursive Boutaric	Chargé du coworking et de communication	France
196	Vodičková	Petra	Janáček Academy of Music and Performing Arts in Brno, Theatre Faculty	Assistant Professor	Czech Republic
197	Wallig	Saskia	Burgundy School of Business	/	France
198	Wang	Shicheng	Burgundy School of Business	/	France
199	Wang	Yuyang	Burgundy School of Business	/	France
200	Whitaker	Amy	New York University	Assistant Professor, Visual Arts Administration	United States
201	Wijnterp	Lies	HKU	Course leader Art and Economics	Netherlands
202	Yang	Qixian	Burgundy School of Business	/	France
203	Zamarbide Urdaniz	Alba Victoria	Waseda University	Visiting Researcher	Japan
204	Zamelli	Tamara	Kultura Nova Foundation	Head of Research and Development Department	Croatia
205	Zheng	Zl'an	Burgundy School of Business	/	France

# USEFUL INFO

## INFORMATION & CONGRESS REGISTRATION DESK

Main entrance and welcome area at the Burgundy School of Business:

- 29 Rue Sambin, 21000 Dijon, France
- +33 (0) 380 725 900
- [www.bsb-education.com](http://www.bsb-education.com)

## VENUES

The Congress is taking place at the Burgundy School of Business (address above).



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.

However, on the evening of 2 October, the Official Congress Opening and the Fellowship Award Ceremony will be held at:

- Salle de Flore, Palais des ducs et des Etats de Bourgogne, 1 Place de la Libération, 21000 Dijon, France.

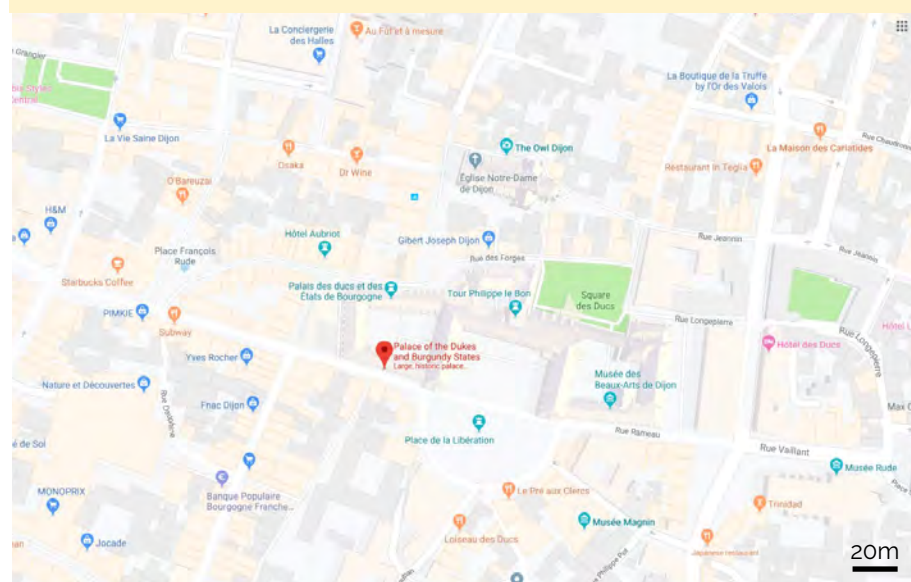
## WIFI AT THE CONGRESS

Wifi access will be given to the participants.

## MAP OF MAIN CONGRESS VENUE - BURGUNDY SCHOOL OF BUSINESS



## MAP OF FELLOWSHIP AWARD CEREMONY AT THE PALAIS DES DUCS



## WORKING LANGUAGE

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

## DIJON TOURISM OFFICE

- 11 rue des Forges - 21000 Dijon
- +33 (0)892 70 05 58
- [www.destinationdijon.com/pratique/informations-pratiques/office-de-tourisme/](http://www.destinationdijon.com/pratique/informations-pratiques/office-de-tourisme/)



## TAXIS DIJON

- +33 (0)3 80 41 41 12
- [www.taxis-dijon.fr](http://www.taxis-dijon.fr)

## AIRPORTS

Charles de Gaulle International Airport

- +33 (0)1 70 36 39 50
- [www.parisaeroport.fr/en](http://www.parisaeroport.fr/en)

Paris Orly International Airport

- +33 (0)1 70 36 39 50
- [www.airport-orly.com](http://www.airport-orly.com)

## SNCF TRAINS

- +33 (0)1 84 94 3635
- [www.sncf.com/fr](http://www.sncf.com/fr)

## EMERGENCY NUMBERS

European emergency number: 112

## HOSPITAL

University Hospital Dijon-Bourgogne

- 14 Rue Paul Gaffarel, 21000 Dijon, France
- +33 (0)3 80 29 30 31
- [www.chu-dijon.fr/fr](http://www.chu-dijon.fr/fr)

## PHARMACIES

Pharmacie Bruant

- 22 Rue de la Liberté, 21000 Dijon, France
- +33 (0)3 80 50 19 50

Pharmacie des Godrans

- 34 Rue des Godrans, 21000 Dijon, France
- +33 3 80 30 16 49

## PUBLIC TRANSPORTATION

Buses in Dijon are clean, efficient, and frequent. The public transport network is called Divia and serves the main districts of Dijon and

its surrounding areas. During the day buses run every three to 10 minutes between 6am and midnight.

Two lines offer regular service every day of the week between 5:30am and 1am, with trams every five to 15 minutes depending on the time of day.

One thing to note is that validation is compulsory for each trip on a bus or a tram, including connections, and for all transport tickets. To validate correctly, the ticket or card must be presented at the electronic reader until it beeps.

Tickets are purchased on board from the driver or the ticket machines at the tram stations.

1 hour ticket is 1.40 €

[www.divia.fr/](http://www.divia.fr/)

## PRIVACY POLICY

Members, participants, experts and stakeholders, engaged in or attending the ENCATC Congress on cultural management and policy (26-29 September, Bucharest), expressly authorize ENCATC and the local organizer of the event – the National Institute for Cultural Research and Training (INCFC), unless legally established otherwise, to make free use of the photographs and recorded material bearing their image, in accordance with the applicable European data protection regulations. This material may be used in all type of printed and online communication such as brochures, readers, reports and e-magazines, videos, and digital images such as those for the ENCATC and INCFC websites, partner websites and social networks (including the official pages of ENCATC and INCFC). They also accept that their name and institution is included in the participation list provided to other participants. There is no obligation for ENCATC or INCFC to request prior authorization, and no compensation will be provided. Personal information (name, address, email, etc.) is intended only for the express purpose of organising the event. By registering to this Event, participants agree that ENCATC and/or INCFC may use their email address to send

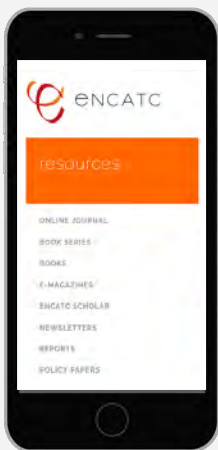
Events updates and post-event survey evaluations. Should you prefer your e-mail address not to appear in any documents, please write to [info@encatc.org](mailto:info@encatc.org) (ENCATC Internal Rules 6.3. Image Right). Should you prefer your name and function and/or to my image/voice being video/audio not being recorded and used by ENCATC, both off and on- line, please write to [info@encatc.org](mailto:info@encatc.org).

[www.encatc.org/en/about-us/encatc-policies/encatc-privacy-policy](http://www.encatc.org/en/about-us/encatc-policies/encatc-privacy-policy)

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## ENCATC interview series

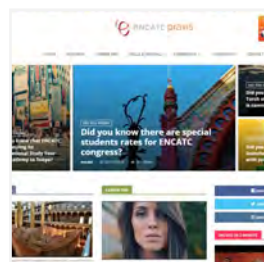
Our interview series brings you discussions with people at the very top of our field, inspiring cultural entrepreneurs, and innovators. These insightful conversations are useful in the classroom, to share with colleagues, or if you are just in need of some inspiration!

## 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!



### ENCATC Praxis

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.

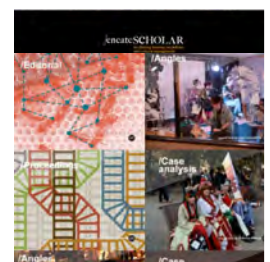
## MONTHLY



### ENCATC News

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



### ENCATC Journal of Cultural Management and Policy

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



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

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The European network on cultural management and policy

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



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Congress participants have free access to Wifi. Wi-Fi codes and access codes will be given at registration.



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

It is an independent membership organisation gathering over 100 higher education institutions and cultural organisations in over 40 countries. ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, 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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