eNCATC

The European network on cultural management and policy

Congress

Reader

Artists and Cultural & Creative Professionals at the Centre:

Rethinking Work, Policy, and Cultural Ecosystems

34th ENCATC CONGRESS

23 - 25 SEPT 2026

NICE FRANCE

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CONGRESS COMMITTEES

STEERING COMMITTEE

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GiannaLia Cogliandro Beyens, Secretary General, ENCATC
Carla Figueira, Strategic Policy Advisor, ENCATC
Leticia Labaronne, ENCATC Vice President, Professor and Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland
Matina Magkou, Head of the Local Organising Team, Associate Professor (GRM), Université Côte d'Azur, France

SCIENTIFIC COMMITTEE

The role of the Scientific Committee is to manage the review and selection process of the submitted papers/posters/teaching demonstrations; to advise the ENCATC board on the relevance and coherence of the events included in the Congress programme; to participate in chairing one of the Education & Research Sessions during the Congress.

Elena Borin, Pegaso Digital University, Italy
Claudine Batazzi, Sic.Lab/ Université Côte d'Azur, France
Isabelle Brianso, Avignon Université, France
Aleksandar Brkić, Goldsmiths, University of London, United Kingdom
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Nicolas Pélissier, Sic.Lab/ Université Côte d'Azur, France
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Milena Stefanovic, University of Arts Belgrade, Serbia
Marine Thebault, Sic.Lab/ Université Côte d'Azur, France
Aleksandra Uzelac, Institute for Development and International Relations, Croatia
Anna Villarroya, University of Barcelona, Spain
Ana Žuvela, Institute for Development and International Relations, Croatia

CONGRESS COMMITTEES

OPERATIONAL COMMITTEE

Elena Borin, ENCATC President, Vice Dean for Internationalisation, Pegaso Digital University, Italy
Douglas DeNatale, ENCATC Board Member, Associate Professor of the Practice and Director of the Graduate Program in Arts Administration at Boston University, United States of America
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CONGRESS ORGANISING TEAM

ENCATC OFFICE

Coordination:

GiannaLia Cogliandro Beyens, Secretary General, ENCATC

Team:

Letizia Garbero, Operations and Community Engagement Officer, ENCATC
Inês Pinto de Faria, Congress Operations and Communications Officer, ENCATC
Rocío Sánchez, Communications Officer, ENCATC
Giuseppe Zoppo, European Project Manager, ENCATC

LOCAL ORGANISING TEAM - Université Côte d'Azur

Coordination:

Matina Magkou, ENCATC Board Member, Associate Professor (GRM), Université Côte d'Azur, France

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Julien Fauqueux, Université Côte d'Azur, France
Vincent Lambert, Université Côte d'Azur, France
Donia Zbidi, Université Côte d'Azur, France

LETTER OF THE PRESIDENT

Dear members,

Dear participants,

What is the status of artists and other cultural and creative professionals, and how should societies define, protect and sustain them? Our ENCATC 2026 Congress, “Artists and Cultural & Creative Professionals at the Centre: Rethinking Work, Policy, and Cultural Ecosystems”, places this question as its core, with the ambitious objective of stimulating multi-perspective debate around this topic, bringing different approaches into dialogue and reflecting on how we could translate scientific and educational reflection into concrete actions.

Recently, the discussion on the status of artists and creative professionals has been permeating both cultural policy agendas and scientific research on cultural management, policy and education.

On the research and education side, we have witnessed a growing body of investigations on artists and creative professionals, which has highlighted the peculiarities of this type of work. This year, we will have the pleasure of hosting a keynote by Prof. Pierre-Michel Menger, a seminal scholar whose pioneering work on this theme will open our congress. Over more than three decades, Menger's analysis of artistic labour markets has described a pattern of "highly unbalanced growth," in which employment, underemployment and unemployment rise simultaneously and steadily. Whereas artists are, on average, younger and better educated than the general workforce, they are more likely to be self-employed or hold multiple jobs and earn less than comparably qualified professionals, thus facing greater income variability. His analysis reads the artists' status as part of a structural condition of an imperfect, competitive market, amplified by project-based, brokered work in which occupational risk is systematically transferred from firms onto individuals (Menger 2001, 2006 and 2014). Contemporary research has extended his investigation by studying the precarity and hybridity of creative careers, documenting the "autonomy paradox" (Pyykkönen et al., 2023), in which genuine creative freedom coexists with a profound lack of control over the material conditions of work. The research on artists' self-entrepreneurship confirms this (Naclerio, 2023), showing how the entrepreneurial ethos often quietly perpetuates job insecurity. Complementary work on intermediaries (Dent et al., 2024), gendered returns, and AI-mediated practice (Duester, 2024) maps how creative processes are being reshaped by generative tools and testifies an increasing pressure on creative workers. Together, this literature has provided the scientific root of the policy vocabulary: what the Culture Compass calls "precariousness" seems a structurally produced feature of creative labour markets.

On the cultural policy discussion side, the Culture Compass for Europe has further framed the status and working conditions of artists as a strategic

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priority: in 2024, 7.9 million people were employed in the cultural and creative sectors, some 3.8% of EU employment, yet nearly a third were self-employed, a far higher share than in the wider economy, with shorter, less stable contracts. Precarious conditions, partial or absent social protection, a persistent gender earnings gap and a growing mental-health strain: the commitment to propose an EU Artists Charter on fair working conditions, and the Joint Declaration "Europe for Culture and Culture for Europe" (2025) promote a path to the recognition of artists' rights to fair working conditions, collective bargaining and occupational health, also calling for a more human-centric and rights-based approach to AI. However, concerns about the presence of culture in the next MFF - Multiannual Financial Framework (2028–2034) and the successor research programme FP10, as well as on the limited role of culture and artist-related reflection in the Pact for the Future or in the EU Competitiveness Compass, call for continuing our awareness-raising campaigns and our role as intermediaries between artists, educators, researchers and policy-makers.

This is precisely the objective that ENCATC pursues through this congress, in line with its role as a connector that brings together and empowers the diverse cultural management and policy community - educators, researchers, students, practitioners, policy makers and artists. The congress aims not only to contribute to the European Research Area by presenting and disseminating high-quality research on this topic, but also to provide the evidence needed to advocate for a renewed understanding of the status of artists, reflecting on the active role cultural management and cultural policy educators can play.

To translate these ambitions into practice, we are promoting a series of concrete actions both during and after the congress. The data emerging during the Education & Research Sessions of the Congress will be collected, systematized and presented in our next policy debate, organized in November, helping policy-makers design evidence-based policy initiatives. Our members' experience with the Horizon programmes will feed our campaign on the role of culture in the next MFF and FP10 of the European Commission,

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an effort to which I invite you all to contribute The expertise of the members will be mobilized through our working groups but also drawn upon to help us define ENCATC Strategy for the next years. And finally, our role as educators will be valorised not only through a specific prize and publication opportunities, but also through the guidance we offer to young researchers in the YERF or in our mentoring program.

Ultimately, the congress is the moment when ENCATC's members, partners and stakeholders will bring together their knowledge, skills and experiences to create a collective intelligence, one that can strengthen creative agency and help artists unlock their potential. This is not only the purpose of the congress but also the mission of our network: connecting a community and turning evidence into influence.

I would like to close this short letter by highlighting the dedicated work carried out by our Board, Steering and Scientific Committees, and above all by the Congress Organizing teams, both at the ENCATC Office (coordinated by our Secretary General GiannaLia Cogliandro Beyens), and at the Université Côte d'Azur (coordinated by Prof. Stamatina Magkou). Sincere thanks go to our partner and hosts, Université Côte d'Azur - SIC.Lab Méditerranée and GREDEG, and to the City of Nice, which offers the perfect setting for our three days of debate, shared reflection and exchange.

I hope you will enjoy the congress and find in it the space to contribute, to connect, and to help create a lasting impact.

Best regards,

Elena Borin
ENCATC President

FOREWORD

ARTISTS AND CULTURAL & CREATIVE PROFESSIONALS AT THE CENTRE

Dear members,

Dear participants,

It is a great pleasure to welcome you to Nice for the 2026 ENCATC Congress on Cultural Management and Policy. Over these three days, **250 participants from 35 countries** - academics, researchers, educators, policymakers, cultural professionals, artists and students - will come together to exchange knowledge, confront different perspectives and, above all, consider how we can respond collectively to the profound transformations reshaping our sector. The conditions of creative work are evolving. Digital transformation and artificial intelligence are changing how culture is created, produced and experienced. Cultural governance is being challenged to adapt, while artists and cultural professionals are being called upon to operate in increasingly complex economic, social, technological and environmental environments.

For ENCATC, these changes speak directly to the core of our mission: **to advance education in cultural management and policy**, supported by research, informed by practice and connected to policymaking. This mission carries an important responsibility. The knowledge we produce and exchange through our network must help shape the **educational programmes, curricula, and pedagogies** that will prepare cultural professionals, artists, and policymakers to navigate change, adapt to new realities, and contribute to a resilient cultural sector. Research helps us understand what is changing and produce evidence; policy can create the conditions for the sector to respond; and education translates knowledge into the capacities people need to act.

Our responsibility is particularly important towards the **new generations who will enter the cultural labour market**. We must ensure they are equipped not only with professional knowledge and technical competences, but also with critical thinking, adaptability, and the capacity to question, innovate, and respond to uncertainty. The education we shape today will influence the professionals, leaders, artists and policymakers who will build the cultural sector of tomorrow.

This is why the work we do together as a network matters. Our ambition is not simply to observe or understand change, but to ensure that knowledge is transformed into education, and education into the skills, competences and critical capacities that will enable our sector - and the people working within it - **to navigate transformation with resilience and adaptability**.

From this perspective, I invite you to experience the programme we have prepared for you over these three days

A DYNAMIC THREE-DAY PROGRAMME FOR AN INTERNATIONAL COMMUNITY

On the first day, Wednesday 23 September, we begin with creative work itself: how artists and cultural professionals build careers, navigate uncertainty, gain recognition and sustain their practice in rapidly changing environments.

Our opening keynote and plenary discussion will bring research into conversation with policy, professional experience and artistic practice. This is an important starting point because questions concerning the status, rights, remuneration and working conditions of artists are ultimately also questions about the sustainability of our cultural ecosystem.

In the afternoon, the Project Showcase takes us from analysis to practice. Across seven parallel sessions, we will encounter concrete initiatives

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initiatives dealing with ecological transition, accessibility, cultural heritage, participatory policymaking, digital ecosystems, fair working conditions, skills and education.

We then open the Education and Research Sessions, which continue throughout the following day. They are central to the Congress because they allow new knowledge and new approaches to education to circulate internationally.

For ENCATC, research and education cannot develop separately. New research must inform what and how we teach, while education must continuously respond to transformations taking place in the sector. We need curricula and learning environments capable of preparing cultural professionals not only for today's institutions, but for challenges and professions that are still emerging.

On the second day, Thursday 24 September, we widen the perspective from research and practice to international cooperation and collective responsibility.

We begin by giving the floor to the two finalists of the ENCATC Research Award, before moving to our Global Conversation on the Status of Artists and Creators.

By bringing perspectives from different regions of the world into the same conversation, we want to understand where the realities of artists and creators converge, where they differ, and how international networks can move from from discussing common concerns towards building shared responses.

This international dialogue will be followed by a conversation about ENCATC's own future strategy. This is particularly important to me. ENCATC is not something that exists independently of its members. Our network is what we build together, and the Congress must also be a place where you can contribute to defining our priorities and ambitions for the years ahead.

The Education and Research Sessions continue throughout the afternoon, and in the evening we gather at Villa Arson for the ENCATC Research Awards Ceremony.

Through our awards and recognitions, we celebrate excellence in research and education, but we also do something more: we give visibility to knowledge and educational innovation and help them travel beyond the institutions where they originated.

On the third and final day, Friday 25 September, we turn towards Europe's cultural policy future and the place of cultural research within it.

As future European priorities and funding frameworks take shape, our Round Table on Investing in Cultural Research will ask what research funding has already made possible and what sustained investment could enable in the future.

We need evidence to understand cultural ecosystems, anticipate change and design better policies. But once again, investment in knowledge must be connected to investment in people. Research findings must reach our classrooms, training programmes, and institutions so cultural professionals and policymakers have the capacity to work effectively in new environments.

Alongside this debate, Université Côte d'Azur will invite us to consider the university as an ecosystem within the cultural and creative industries - not simply observing the sector, but actively contributing through education, research, innovation and partnerships.

At the same time, the 19th Young and Emerging Researchers Forum puts a new generation at the centre of our Congress. Supporting their research careers, internationalisation and professional development is an investment in the future capacity of our field.

The official closing of the Congress at midday will not, however, mark the end of our work together.

On Friday afternoon, we move out into Nice for the

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annual meetings of the ENCATC Working Groups, our Mentoring Programme and study visits to local cultural organisations. These moments are especially valuable to our community. Once a year, colleagues who collaborate across countries have the opportunity to sit around the same table, advance their work, develop new ideas and strengthen the professional and personal relationships on which an international network depends.

The study visits complement this by connecting our discussions with cultural practice in the city that is hosting us.

And for those continuing with us, on 26 and 27 September our study tour will extend this experience beyond the formal Congress, giving us further opportunities to learn together through direct encounters with cultural places, organisations and practices.

This combination - research, education, policy, professional exchange and direct experience - is, for me, what ENCATC is about.

OUR SINCERE THANKS FOR MAKING THIS CONGRESS POSSIBLE

Before we begin, I want to express my sincere gratitude to everyone who has made these days possible.

My deepest thanks go first to our members, whose knowledge, engagement and trust give meaning to this network; to **Université Côte d'Azur**, our member and local partner in bringing this Congress to Nice; to Villa Arson and to all the cultural organisations welcoming us during these days.

I warmly thank the **ENCATC Board** for its guidance throughout the year-long preparation of this global gathering and for its continued commitment to the excellence of the network, and the **Scientific Committee** for the expertise and generosity that ensure the quality of our research and educational programme.

My gratitude goes to all **our speakers**, who are sharing their knowledge with our community.

On behalf of the network, I also want to thank **Matina Magkou** and the Local Organising Team at Université Côte d'Azur for the enormous work undertaken with us to make this Congress possible.

I would also like to express my sincere thanks to the **Chairs of the ENCATC Working Groups and Experts Group**, who have worked with great commitment to prepare their annual meetings here in Nice.

These groups are an important part of ENCATC's life as a network. They provide a space where members can work together throughout the year around shared areas of interest, develop knowledge and initiatives, and transform exchange into sustained collaboration. Their annual face-to-face meetings during the Congress are therefore particularly valuable, giving our members the opportunity to advance this work together and strengthen the communities that have developed around each group.

My warm thanks go to **Gerald Lidstone**, Chair of the Working Group on Culture and Education; **Anne-Sophie Radermecker**, Chair of the Experts Group on Art Markets and Cultural Goods Integrity; and **Elena Raevskikh**, Chair of the Working Group on Cultural Observatories and Measurement. I am deeply grateful for the time, expertise and commitment you have invested in preparing these annual meetings and in keeping these communities active throughout the year.

Finally, I want to recognise **the ENCATC team individually**, whose professionalism, energy, and commitment over many months lie behind everything you will experience during these days.

My sincere thanks to **Letizia Garbero**, Operations and Community Engagement Officer, for coordinating key operational aspects of the Congress and for her continuous work with our members and community throughout its preparation.

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To **Inês Pinto de Faria**, Congress Operations and Communications Officer, for her dedicated work in organising the Congress and bringing together the many operational and communications elements required to make these three days possible.

To **Rocío Sánchez**, Communications Officer, for the preparation of the Awards ceremony and her support to the communication and dissemination of this activity.

To **Julie Maricq**, for designing and animating the session devoted to shaping the 2029-2032 ENCATC strategy. Her professionalism and profound commitment to promoting meaningful societal impact are highly appreciated by ENCATC.

To **Giuseppe Zoppo**, European Project Manager, for his contribution to organising the Education and Research Sessions and the Young and Emerging Researchers Forum, YERF.

And to **Carla Figueira**, ENCATC Strategic Policy Advisor, for her important contribution to the development the Congress, for designing the Mentoring Programme, and for supporting the development of the Working group on Education toolkit. During the Congress, Carla will also help us bring the different strands of our discussions together, extracting the key policy recommendations emerging from the sessions so that the knowledge and ideas generated in Nice can inform ENCATC's work beyond these three days.

On behalf of our network, I want to thank each of you personally. A Congress of this scale is built through months of work that participants do not always see, and I am deeply grateful for your professionalism, commitment and care in making it happen.

My hope is that we leave Nice not only with new knowledge but better equipped to act on it: with new approaches to research, new ideas for education, stronger arguments for policy, and new collaborations across countries and disciplines.

Because ultimately, our sector's resilience will depend not only on our capacity to understand change, but on our capacity to prepare people for it and shape it together.

Welcome to Nice, and welcome to the 2026 ENCATC Congress.

I wish us all three inspiring and productive days together.

Yours sincerely,

GiannaLia Cogliandro Beyens
ENCATC Secretary General

WELCOME LETTER

Welcome from the President of Université Côte d'Azur

Dear participants,

It is a great pleasure to welcome you to Université Côte d'Azur for the ENCATC Congress 2026. Bringing together researchers, cultural professionals, policymakers and students from across Europe and beyond, this congress provides a unique opportunity to reflect collectively on the cultural and creative industries (CCIs) and the role they play in our societies.

At Université Côte d'Azur, the CCIs are a strategic priority. Building on a long tradition of excellence in the arts, humanities, communication, management and technologies, we have developed an ecosystem that combines education, research, innovation and entrepreneurship.

Through initiatives such as the Georges Méliès Campus in Cannes, the France 2030 FICCTION and the Campus de Métiers et Qualifications and our support for student entrepreneurship in the CCIs through UniCA Entreprendre, we seek to foster creativity while strengthening the connections between higher education, industry, public authorities and society.

Our ambition is also deeply European and international. Université Côte d'Azur actively participates in numerous European projects and international networks, including the Ulysseus European University, but also EIT Culture & Creativity, convinced that the major challenges facing the CCIs — from digital transformation and sustainability to new forms of work and entrepreneurship — can only be addressed through international cooperation and the sharing of knowledge and experience.

Hosting the ENCATC Congress reflects this commitment. I hope these days will inspire stimulating discussions, new collaborations and lasting partnerships, while allowing you to discover the richness of our university, our region and its vibrant cultural and creative ecosystem.

I wish you a fruitful and enjoyable congress.

Jeanick Brisswalter
President of Université Côte d'Azur

CONCEPT NOTE

Artists and Cultural & Creative Professionals at the Centre: Rethinking Work, Policy, and Cultural Ecosystems

23-25 September 2026 | Nice, France

The ENCATC 2026 Congress, in partnership with Université Côte d'Azur, will bring together educators, researchers, artists, cultural practitioners and policymakers from around the world to explore the evolving roles, working conditions, and support ecosystems that shape the lives and careers of artists and cultural professionals today. At a moment of rapid transformation, the Congress invites participants to reflect on how artistic and creative work is performed, supported, valued, and sustained across diverse contexts. The ENCATC 2026 Congress offers a vital platform to rethink how artistic and cultural work is understood, supported, and sustained. By bringing together diverse voices and perspectives, we aim to shape a more equitable, resilient, and future-oriented cultural ecosystem.

Reframing the Status of the Artist

Across international, national, and regional policy environments, the status of the artist is being reconsidered. Current debates highlight the need to reassess how rights, protections, and socioeconomic conditions for cultural workers are defined and implemented. Persistent statistical blind spots continue to obscure the realities of artistic, cultural, and creative labour, with many professionals misclassified or overlooked entirely. These gaps limit policymakers' ability to design effective, evidence-based frameworks that accurately reflect the sector's complexity.

At the same time, divergent terminologies and classification models within the cultural and creative industries shape which practices are recognised, funded, or prioritised. The Congress will examine how evidence, language, and policy can evolve to capture the diversity of contemporary cultural work better.

Fair Working Conditions in a Diverse Global Landscape

Working conditions for artists and cultural professionals vary dramatically across regions and cultural contexts. Differences in resources, policy frameworks, and social recognition create uneven opportunities and vulnerabilities. Freelancing, project-based employment, unpaid labour,

and blurred boundaries between personal and professional time have long characterised the sector - pressures that have intensified with digitalisation, shifting consumption habits, and evolving public funding models. Many practitioners also work collectively or outside traditional institutions: in community arts, socially engaged practices, informal networks, online spaces, or hybrid creative roles that challenge conventional definitions of "the artist." Yet these forms of organising often remain invisible in policy and social protection systems.

Questions of resilience, sustainability, mental health, and equitable recognition are central to today's debates. The Congress will explore how policies, institutions, and sector practices can adapt to ensure fair conditions and sustainable careers for all cultural workers.

Careers in Transformation

Technological innovation, globalisation, and shifting policy landscapes are reshaping the careers of creative and cultural professionals. New expectations around digital literacy, interdisciplinary collaboration, and adaptive creative and managerial skills are redefining professional profiles.

Education and training systems - from higher education and vocational programmes to informal, peer-to-peer learning - are evolving in response, experimenting with new pedagogies and practice-based approaches. Artists and cultural professionals are navigating new tools and platforms, including AI and digital media, while responding to changing audience behaviours, institutional priorities, and funding models.

International mobility remains a vital component of career development, with residencies, festivals, collaborations, and cross-border exchanges playing a key role in building networks, skills, and visibility. Issues of diversity, equity, and inclusion are increasingly central, shaping who participates in cultural life and how opportunities are distributed.

The Congress welcomes contributions that explore individual strategies, professional trajectories, and forms of agency, as well as how careers can be supported and made sustainable in ways that reflect the sector's diversity.

Collective Practices and New Organising Models

Cultural and creative work rarely happens in isolation. It emerges within ecosystems of interdependence: shared studios, cooperative infrastructures, peer-learning communities, informal support networks, cultural intermediaries, and community cultural spaces.

Entrepreneurship in the sector is increasingly collective. Artist-run spaces, cultural associations, cooperative production structures, and community-based initiatives challenge the dominant narrative of the independent creative entrepreneur. Instead, they foreground mutual care, shared risk-taking, commons-based resource management, and co-creation.

Social and solidarity economy models are gaining visibility as viable frameworks for cultural production. The Congress invites contributions that examine how these alternative organising models can be supported, scaled, and recognised - not only through policy and funding, but through the everyday organisational practices developed by artists and cultural professionals themselves.

MAIN PROGRAMME OVERVIEW

23 SEPT 2026

DAY 1

WEDNESDAY

Campus Carlone

- 08:00 Networking coffee & Registrations
- 09:00 Welcome and Opening Speeches
- 09:45 Plenary Panel: "Researching Creative Work? Achievements and Challenges"
- 12:15 Networking Lunch
- 14:00 Project Showcase
- 15:15 Education and Research Sessions | Part 1
- 17:00 Education and Research Sessions | Part 2
- 18:30 Networking Cocktail

24 SEPT 2026

DAY 2

THURSDAY

Campus Carlone

- 08:00 Networking coffee & Registrations
- 09:30 Introduction to the session and Presentations of the two finalists of the ENCATC Research Award
- 10:00 Global conversation on the status of the artists and creators
- 11:40 Co-creating ENCATC's future strategy: Dialogue with Members and Stakeholders
- 12:45 Networking Lunch
- 14:00 Education and Research Sessions | Part 3
- 16:00 Education and Research Sessions | Part 4

Villa Arson

- 19:30 Awards ceremony
- 20:30 Networking dinner and cultural program

25 SEPT 2026

DAY 3

FRIDAY

Campus Carlone

- 08:00 Networking coffee & Registrations
- 09:00 Opening Lecture: "Europe for Culture - Culture for Europe: A New Direction for EU Cultural Policy"
- 09:00 Young and Emerging Researchers Forum (YERF)
- 09:30 Round Table: "Investing in Cultural Research: Evidence, Impact and Europe's Future"
- 11:00 Panel: "The University as an ecosystem in the CCIs: from the local to the international "
- 12:45 Networking Lunch
- 14:30 Study visits and annual meetings of the ENCATC Working Groups
- 19:00 Matchmaking dinner (self-funded)

FULL PROGRAMME

WEDNESDAY, 23 SEPTEMBER	
Campus Carlone, Université Côte d'Azur 98 Bd Édouard Herriot, 06200 Nice, France	
	Master of ceremony: Matina Magkou, Associate Professor (GRM), Université Côte d'Azur, France
8:00	**Networking coffee & Registrations**
9:00 - 9:30	**Welcome and official opening** **GiannaLia Cogliandro Beyens**, ENCATC Secretary General **Rani Dang**, Associate Professor, (Gredeg), Vice-President for Entrepreneurship, Université Côte d'Azur, France **Nicolas Pélissier**, Professor (SIC.Lab Méditerranée), Université Côte d'Azur, France
9:30 - 9:45	**Welcome and Introduction the topic of the Congress** **Elena Borin**, ENCATC President, Vice Dean for Internationalization, Pegaso Digital University, Italy
09:45 - 12:00	**KEYNOTE:** **RESEARCHING CREATIVE WORK? ACHIEVEMENTS AND CHALLENGES**
9:45 - 10:30	**Keynote speech by:** **Pierre-Michel Menger**, Professor Collège de France, Sociology of Creative Work Chair, France
10:30 - 11:30	**Panel session in response to Keynote:** **Moderated by:** **Elena Borin**, ENCATC President, Vice Dean for Internationalization, Pegaso Digital University, Italy **Panellists:** **Ellen Loots**, Associate Professor, ERASMUS Rotterdam University, Netherlands **Fabrizio Montanari**, Professor, University of Modena and Reggio Emilia, Italy **Barbara Stacher**, Senior Expert, Cultural policy, DG EAC, European Commission **Valentina Volpe Andreazza**, Singer & Intercultural Change Maker, Executive President CEM (Centre Européen de Musique- Italie), Italy

11:30 - 12:00	**Discussion with the audience animated by** **Matina Magkou**, Associate Professor (GRM), Université Côte d'Azur, France
12:15 - 13:45	**Networking Lunch**
14:00 - 15:00	**PROJECT SHOWCASE** **7 parallel sessions**
	SESSION 1 **Chair: Toni-Matti Karjalainen**, Professor, Head of Doctoral Programme and Research Center, Sibelius Academy, University of the Arts Helsinki, Finland **A European Capital of Culture Committed to Ecology and Accessibility** **Thibaut de Martimprey**, Accessibility & Inclusion Commissioner, Bourges European Capital of Culture 2028, France **Caroline Magro**, Bourges European Capital of Culture 2028, France **Co-Creating Cultural Futures: The Taitung Cultural Vision Forum and its Collective Vision Generation Model** **Hazel Tzu Chen Chou**, Cultural Entrepreneur, Founder of the Corner Bookstore and Convener of the Taitung Cultural Vision Forum, Corner Bookstore / Taitung Cultural Vision Forum, Taiwan **How Many Artists Are There in Poland, How Do They Work and Earn, and What Does This Mean for Cultural Policy? Counted 2024!** **Dorota Ilczuk**, Professor, Creative Economy Research Center at SWPS University, Poland
	SESSION 2 **Chair: Douglas DeNatale**, Director, Arts Administration Programme, Boston University, United States of America **ARTEMIS – Applying Reactive Twins to Enhance Monument Information Systems** **Claudio Prandoni**, Project Manager, ARIADNE Research Infrastructure AISBL, Belgium **Franco Niccolucci**, ARIADNE Research Infrastructure AISBL, Belgium **Putting Culture in its Place: Participatory Policy Innovation for Cultural Ecosystems** **Abigail Gilmore**, University of Manchester, United Kingdom **Victoria Barker**, Coventry University, United Kingdom **Helen O'Gara**, LPIP Place Fellow, University of Birmingham, United Kingdom **Val Birchall**, MBE, LPIP Place Fellow, CLOA / NACS **When Education and the Field Diverge: Dimensioning Fine Arts Degree Progrommes in Finland** **Sade Kahra**, Artist-Researcher, Independent, Finland

	SESSION 3 **Chair: Ana Žuvela**, ENCATC Vice President, IRMO - Institute for Development and International Relations, Croatia **Šumskas Manor Musical Lab: Revitalising Cultural Heritage Through Intercultural Artistic Collaboration** **Irena Alperyte**, Lecturer, Vilnius Design College, Lithuania **Artists as Co-Creators – A Participatory Digital Ecosystem for Classical Music Education, Governance and Professional Development** **Irma de Jong**, Cultural Entrepreneur, Cicerone Music and Art, The Netherlands **Skills for the Green Transformation: The Role of the Civil Society in Upskilling and Reskilling the Cultural Sector, ENCATC as case study** **Letizia Garbero**, Operations and Community Engagement Officer, ENCATC
	SESSION 4 **Chair: Gerald Lidstone**, Goldsmiths, University of London, United Kingdom **Management and Strategy in the Arts: A Book-Based Project on Supporting Artistic Work, Organisations, and Cultural Ecosystems** **Yiannis Spanos**, Professor, Department of Theatre Studies, National and Kapodistrian University of Athens, Greece **INTERDESIGN 2026 – Beyond Boundaries: A Living Laboratory for Design Education and Urban Integration** **Veronica Toma**, Associate Lecturer, Faculty of Arts and Design, West University of Timisoara, Romania **Beyod Aged: A Practical Guide to Purpose-Driven Old House Restoration – Publication Project** **I-Ting Liao**, Manager, X-BASIC PLANNING Ltd., Taiwan
	SESSION 5 **Chair: GiannaLia Cogliandro Beyens**, ENCATC General Secretary **SENSOR – Whistleblowing as a Tool Towards the EU's Climate Neutrality** **Alberto Nico**, Project Manager, TIA Formazione Internazionale A.P.S., Italy **Data Conversations for Impact** **Pille Pruulmann-Vengerfeldt**, Professor in Media and Communication, Malmö University, Sweden **Local to Global: Measuring the Value of Multi-Stakeholder Partnerships in the UK's UNESCO Sites** **Biyun Zhu**, Lecturer in Cultural Policy and Governance, University of Manchester / UNESCO UK, United Kingdom

	SESSION 6 **Chair: Carla Figueira**, ENCATC Strategic Policy Advisor **Circostrada Spark Research Lab on Fair Practices and Equitable Working Conditions** **Alice Brunot**, Head of International Development, Circostrada Network Coordinator, ARTCENA / Circostrada, France **CreaCoop – Development and Training Programme for Cooperatives in Creative Sectors** **Eveliina Inkinen**, Specialist / Project Manager, Humak University of Applied Sciences, Finland **Women, Artistic Training, and Cultural Ecosystems: The Atelier-School of Artur Loureiro at the Palácio de Cristal (1901–1932)** **Maria de Fátima Lambert**, Professor, Polytechnic of Porto, Portugal
	SESSION 7 **Chair: Lorenzo Venezia**, ENCATC Research Placement **Resilient Cultural Heritage (RCH)** **Mariachiara Esposito**, Deputy Head of International Affairs, Fondation des Sciences du Patrimoine, France **The Evolution of Opera Children's LAB: The Collaborative Pianist as Intermediary from Ferrara to International Horizons** **Marinella Dell'Eva**, PhD Researcher, Collaborative Pianist, Conservatorio Luisa D'Annunzio – Pescara, Italy **A Community-Centred Path to a Sustainable Cultural Heritage Cloud** **Claudio Prandoni**, Project Manager, ARIADNE Research Infrastructure AISBL, Belgium **Sophie Döppen**, University of Antwerp, Belgium
15:15 - 16:45	**EDUCATION & RESEARCH SESSIONS | PART 1** **7 parallel sessions**
17:00 - 18:30	**EDUCATION & RESEARCH SESSIONS | PART 2** **7 parallel sessions**
18:30 - 20:30	**Networking Cocktail**

THURSDAY, 24 SEPTEMBER	
Campus Carlone, Université Côte d'Azur 98 Bd Édouard Herriot, 06200 Nice, France	
	Master of ceremony: Matina Magkou, Associate Professor (GRM), Université Côte d'Azur, France
8:00	**Networking coffee & Registrations**
9:00 - 9:10	**Introduction to the session** **Elena Borin**, ENCATC President, Vice Dean for Internationalization, Pegaso Digital University, Italy **Presentation of the two finalists of the ENCATC Research Award** **Leticia Labaronne**, ENCATC Vice President, Professor and Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland
9:10 - 9:20	**Making hands with the earth: curatorial proposals from indigenous material practices for inhabiting the earth** **Maria Camila Montalvo-Senior**, National University of Colombia
9:20 - 9:30	**Conversation with the audience animated by** **Leticia Labaronne**, ENCATC Vice President, Professor and Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland
9:30 - 9:40	**Participatory governance for the sustainable management of cultural heritage. pathways to social, cultural, and civic value creation** **Maria Antonietta Cipriano**, Roma Tre University, Italy
9:40 - 9:50	**Conversation with the audience animated by** **Leticia Labaronne**, ENCATC Vice President, Professor and Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland

10:00 - 11:30	**GLOBAL CONVERSATION ON THE STATUS OF ARTISTS AND CREATORS**
	Introduction and moderation of the panel by: **Alan Salzenstein**, Director of Performing Arts Management and Arts Leadership programmes, DePaul University, United States of America **Pannelists:** **Daniel Green**, Senior Director, Arts & Entertainment, Distinguished Service Professor, Heinz College & College of Fine Arts at Carnegie Mellon University, United States of America, in representation of Association of Arts Administration Educators (The Association of Arts Administration Educators, AAAE) **Avril Joffe**, UNESCO Chair in Cultural Entrepreneurship and Policy, Head of Department of Cultural Policy and Management, Wits School of Arts, University of the Witwatersrand, South Africa **Jerry C. Y. Liu**, Professor and Dean, Graduate School of Arts Management and Cultural Policy, College of Humanities, National Taiwan University of Arts, Taipei, in representation of the (Taiwan Association of Cultural Policy Studies (Taiwan Association of Cultural Policy Studies, TACPS) **Venka Purushothaman**, Professor and President of LASALLE College of the Arts, University of the Arts Singapore, and Founder of the Asia-Pacific Network for Culture, Education, and Research (the Asia Pacific Network for Cultural Education and Research, ANCER) **Ursula Rucker**, Professor and Director of Cultural Management Bachelor, Universidad Nacional de Avellaneda UNDAV, Argentina, President of the Latin American Network for Cultural Management, (Latin-American Network on Cultural Management, La Red) **Annick Schramme**, UNESCO Chair in Cultural Entrepreneurship and Policy, and Director, Master in Cultural Management, University of Antwerp, Belgium, Horizon Project Just Fashion
11:40 - 12:35	**Co-Creating ENCATC's Future Strategy: Dialogue with Members and Stakeholders**
12:45 - 13:45	**Networking Lunch**
14:00 - 15:45	**EDUCATION & RESEARCH SESSIONS | PART 3** **7 parallel sessions**
16:00 - 17:30	**EDUCATION & RESEARCH SESSIONS | PART 4** **7 parallel sessions**

Villa Arson 20 Av. Stephen Liegeard, 06100 Nice	
19:30 - 20:30	**ENCATC RESEARCH AWARDS CEREMONY** ***Master of ceremony: Giannalia Cogliandro Beyens**, ENCATC Secretary General*
19:30 - 19:45	**Welcoming words and opening address** **Elena Borin**, ENCATC President, Vice Dean for Internationalization, Pegaso Digital University, Italy **Muriel Dal-Pont Legrand**, Professor (GREDEG/CNRS), Vice-President for Europe, Université Côte d'Azur, France **Ulrika Byttner**, Director, Villa Arson, France
19:30 - 19:45	**Presentation of the ENCATC Recognitions** **Leticia Labaronne**, ENCATC Vice President, Professor and Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland **Matina Magkou**, Associate Professor (GRM), Université Côte d'Azur, France
20:00 - 20:20	**Announcement of the Laureates** **Best Student Paper Award** Announced by: **Claudine Batazzi**, Professor (SIC.Lab Méditerranée), Université Côte d'Azur, France **Young and Emerging Researchers Forum Award** Announced by: **Elena Borin**, ENCATC President, Vice-Dean for Internationalization, Pegaso Digital University, Italy **Best Teaching and Educational Practice Award** Announced by: **Pierre Ippolito**, Vice-President of Nice Côte d'Azur Metropole, France **Best Research Paper Award** Announced by: **Ricardo Leitão-Gonçalves**, EJCMP Journal Development Manager, Frontiers, Switzerland **ENCATC Research Award on cultural management and policy** Announced by: **Catherine Magnant**, Former Head of Cultural Policy Department, European Commission
20:30 - 22:00	**Cultural program & Networking Dinner**

FRIDAY, 25 SEPTEMBER	
Campus Carlone, Université Côte d'Azur 98 Bd Édouard Herriot, 06200 Nice, France	
	Master of ceremony: Matina Magkou, Associate Professor (GRM), Université Côte d'Azur, France
8:00	**Networking coffee & Registrations**
9:00 - 09:20	**Europe for Culture – Culture for Europe: A New Direction for EU Cultural Policy** **Opening Lecture by:** **Catherine Magnant**, Former Head of Cultural Policy Department, European Commission
09:30 - 10:45	**ROUND TABLE:** **INVESTING IN CULTURAL RESEARCH: EVIDENCE, IMPACT AND EUROPE'S FUTURE**
09:30 - 10:30	**Introduction by:** **Ana Žuvela**, ENCATC Vice President, Research Associate, IRMO – Institute for Development and International Relations, Croatia **Chair:** **Sarah Garaccio**, Project Development Officer Culture and Creativity, International and European Development Directorate (D.D.I.E.), Université Côte d'Azur, France **Panellists:** **Jean François Trubert**, Professor (CTELA), appointed delegate for Cultural and Creative Industries, Université Côte d'Azur, France, Horizon Europe Reboot **Annick Schramme**, UNESCO Chair in Cultural Entrepreneurship and Policy, and Director, Master in Cultural Management, University of Antwerp, Belgium, Horizon Europe Just Fashion **Mariachiara Esposito**, Deputy Head of International Affairs, Fondation des Sciences du Patrimoine, France, Horizon Europe (Co-funded European partnership for Resilient Cultural Heritage)
10:30 - 10:45	**Discussion with the audience animated by** **Ana Žuvela**, ENCATC Vice President, Research Associate, IRMO – Institute for Development and International Relations, Croatia

11:00 - 12:00	**THE UNIVERSITY AS AN ECOSYSTEM IN THE CCIs: FROM THE LOCAL TO THE INTERNATIONAL**
	organized by Université Côte d'Azur **Chair:** **Jean François Trubert**, Professor (CTELA), appointed delegate for Cultural and Creative Industries, Université Côte d'Azur, France **Pannelists:** **Victor Basier**, Executive Producer and Co-Founder, Philartmedia Studio, France **Judit Batayé**, Ecosystem and Business Development Manager, EIT Culture and Creativity, Spain **Axel Beaumont**, Author, Composer and Immersive Artist, XR2C2 Artist-in-Residence, France **Julie Desmet Weaver**, Stage Director, Film Director and Immersive Artist, XR2C2 Artist-in-Residence, France **Eliesh SD**, Architect, Sustainable Transition Expert & Futurologist, Institut Mediterranéen du Risque de l'Environnement et du Développement Durable (IMREDD), France **Matteo Treleani**, Associate Professor, SIC.lab, IDEX XR2C2 Centre of Excellence, Université Côte d'Azur, France **Ambra Trotto**, Director of Transformation & NEB, EIT Culture and Creativity, Sweden
09:00 - 12:00	**YOUNG AND EMERGING RESEARCHERS FORUM (YERF)**
09:00 - 09:10	**Welcome and introduction to the YERF** **Leticia Labaronne**, ENCATC Vice President, Professor and Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland
09:10 - 09:40	**Opening panel – Young and Emerging Researchers: research, careers and current challenges** **Leticia Labaronne**, ENCATC Vice President, Professor and Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland **Sophia Galière**, Associate Professor (Gredeg/CNRS), Université Côte d'Azur, France **Lucrezia Gigante**, Research Associate, University of Glasgow, United Kingdom **Parallel poster discussion sessions - two thematic groups:**
09:40 - 11:50	**GROUP 1** **CULTURAL WORK AND LABOUR TRANSFORMATION IN THE CREATIVE SECTOR** Senior Respondents: Sophia Galière and Elena Borin 09:15–09:45 **The professionalization of cultural management in Bogotá: training, labour market integration, and business dynamics of the cultural sector** **Esteban Linares** Discussant: Malene Joseph

	09:45–10:15 **Disrupting depoliticisation: exploring refusals and emergent unionising from inside in the British fashion sector** **Hannah Buckler** Discussant: Nisa Ilgaz 10:15–10:25 Refreshment break 10:25–10:55 **Economic Power and Cultural Equality. The Interplay of Funding Mechanisms and the Representation of Marginalised Composers in the Repertoire of Professional Orchestras** **Marie Schürmann** Discussant: Malene Joseph 10:55–11:25 **Towards radical inclusion in arts organisations** **Lilja Lehmuskallio** Discussant: Nisa Ilgaz 11:25–11:55 **Digital Management in the Creative Industries: Innovative and Entrepreneurial Aspects** **Ognian Golev** Discussant: Takao Terui
09:40 - 11:50	**GROUP 2** **CULTURAL GOVERNANCE AND INSTITUTIONAL CHANGE** Senior Respondents: Lucrezia Gigante and Leticia Labaronne 09:15–09:45 **Culture and Power in Small Towns** **Magdaléna Hruška** Discussant: Milica Milosavljevic 09:45–10:15 **Participatory Practices in the Visual Arts in Portugal: the role of artistic mediation and collaborative management in accessibility, sustainability, and the documentation of art** **Telma Pereira** Discussant: Yu-Chih Chang 10:15–10:25 Refreshment break

	10:25–10:55 **The Communication of Cultural Policies in Portugal: Ideology, Mediatisation and Leadership in a Networked Society** **Rute Carmo Mendes** Discussant: Milica Milosavljevic 10:55–11:25 **Museums as a Cultural Discourse: The Brand and Value Orientation of M+ in Hong Kong** **Ziwei Ke** Discussant: Inês Pinto de Faria 11:25–11:55 **The transformation of Wenzhou opera within contemporary contexts of intangible cultural heritage governance and cultural production in China** **Yang Zheng** Discussant: Yu-Chih Chang
11:50 - 12:00	**Closing remarks** **Elena Borin**, ENCATC President, Vice Dean for Internationalization, Pegaso Digital University, Italy **Leticia Labaronne**, ENCATC Vice President, Professor and Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland
12:00 - 12:15	**CONGRESS SUM UP AND OFFICIAL CLOSING**
12:15 - 13:30	**Networking Lunch**
14:30 - 17:30	**Study visits and annual meetings of the ENCATC Working Groups**
	GROUP 1 - Bibliothèque Nucéra, 1 Trav. Barla, 06300 Nice, France 14:30 – 15:30: Study visit to Bibliothèque Nucéra 15:30 – 17:30: **Working Group on Culture and Education meeting** **CHAIR: Gerald Lidstone**, Goldsmiths, University of London, United Kingdom The **ENCATC Working Group on Culture and Education** brings together educators, researchers and practitioners to explore how internationalisation can be understood and developed within arts and cultural management education. Drawing on conversations, interviews and surveys with colleagues and students in different institutional, cultural and geographical contexts, the Working Group has developed an interactive toolkit to support reflection, discussion and practical action. During the session at Bibliothèque Nucéra, participants will be introduced to the toolkit and invited to explore its twelve interconnected areas. We particularly welcome feedback on its clarity, relevance and usability, as well as suggestions regarding perspectives or resources that may be missing. Your contributions will help inform the toolkit's final development. **Explore the toolkit and share your feedback: https://encatc.org/en/toolkit/**

	GROUP 2 - Espace à Vendre, 10, rue Assalit 06000 Nice, France 14:30 – 16:00: **Experts Group on Art Markets and Cultural Goods Integrity meeting** 16:00 – 17:30: Study visit to Galerie Espace à Vendre and Galerie Eva Vautier **CHAIR: Anne-Sophie Radermecker**, Co-Director, Research Group on Science of Arts and Culture, Université libre de Bruxelles, Belgium This session will showcase the ongoing research, projects, and activities of Expert Group members in the field of the art market. Members will share current work and emerging areas of interest, creating opportunities to identify synergies and potential collaborations across the group. The session will be followed by a study visit to two local art galleries in Nice, connecting the group's discussions with the local art ecosystem.
	GROUP 3 - Théâtre de la Semeuse, 2, montée Auguste Kerl - 06300 Vieux-Nice (prolongement rue du Château) 14:30 – 15:30: Study visit to La Semeuse 15:30 – 17:30: **Working Group on Cultural Observatories and Measurement meeting** **CHAIR: Elena Raevskikh**, Research & Analysis Unit Head, Cultural Planning & Development Department, Department of Culture and Tourism Abu Dhabi, United Arab Emirates As cultural measurement frameworks evolve to capture the increasingly complex ways in which culture creates economic, social, territorial and public value, a parallel question is becoming increasingly important: what enables institutions to turn cultural evidence into better decisions? Building on our discussions on cultural data capacity and looking ahead to the International Forum of Cultural Observatories in Bilbao and the 2026 Abu Dhabi Culture Summit, the session connects three perspectives: (1) emerging international approaches to measuring cultural and creative ecosystems; (2) cultural observatories and subnational data infrastructures as producers of context-sensitive knowledge; and (3) the institutional capacities required to translate evidence into policy, strategy and action. **Check the programme here**
	GROUP 4 - Opera 4-6 Rue Saint-François de Paule, 06300 Nice, France 14:30 – 15:30: Study visit to Opera 15:30 – 17:30: **2026 edition of the ENCATC Mentoring program** **FACILITATOR: Carla Figueira**, ENCATC Strategic Policy Advisor For the 2026 Congress, ENCATC is building on case clinic approaches previously explored within the network and introducing the format as an in-person edition of its Collective Mentoring Programme. Following the study visit to Opéra Nice Côte d'Azur, participants are invited to remain at the Foyer Dervaux for a facilitated case clinic session. Beginning with real professional or organisational challenges, the group will use careful listening, clarifying questions and collective reflection to open up new perspectives and possible ways forward.
19:00 - 22:00	**Matchmaking dinner self-funded**

23
September
09:45

KEYNOTE SPEAKER

Pierre-Michel Menger

Professor at the Collège de France, Sociology of Creative Work Chair, France

Photo credit:
Musee D'Orsay_Allison Bellido Espichan

The Keynote Speaker for the 2026 edition of the ENCATC Congress is Pierre-Michel Menger, Professor at the Collège de France and holder of the Sociology of Creative Work Chair. The keynote speech, *Researching Creative Work? Achievements and Challenges*, will examine the major evolutions in the study of creative labour and artistic work over recent decades, reflecting on achievements and the challenges that still lie ahead for researchers, policymakers, and practitioners alike.

Pierre-Michel Menger joined the CNRS in 1981 and pursued his career there, first as a research fellow and later as a research director. In 1999, he was awarded the CNRS Silver Medal. Alongside his research activities, he has taught at EHESS as Director of Studies since 1995. At EHESS, he directed the Centre for the Sociology of Work and the Arts from 1992 to 2005. He also taught at the Paris Institute of Political Studies (Sciences Po). Since 2013, Pierre-Michel Menger has been Professor at the Collège de France, where he holds the Sociology of Creative Work Chair.

Pierre-Michel Menger's work has been particularly influential in the sociology of artistic labour, creative work, and cultural production. His research examines the organisation of artistic careers, labour-market uncertainty, flexibility, and the broader transformations of work under contemporary capitalism. Among his most influential publications are Portrait de l'artiste en travailleur: Métamorphoses du capitalisme (2003), which analyses the artist as a model for emerging labour conditions under contemporary capitalism; Profession artiste: Extension du domaine de la création (2005); Les intermittents du spectacle: Sociologie d'une exception (2005), later revised and expanded as Les intermittents du spectacle: Sociologie du travail flexible (2011); and Le travail créateur: S'accomplir dans l'incertain (2009), a major synthesis of his work on artistic labour, uncertainty, and achievement in creative professions. This latter work was subsequently adapted and published in English as The Economics of Creativity: Art and Achievement Under Uncertainty (2014), introducing his key arguments to a broader international readership.

Panel in response to the Keynote

CHAIR

Elena Borin
ENCATC President, Vice Dean for Internationalization, Pegaso Digital University, Italy

PANEL

Ellen Loots
Associate professor, Department of Arts and Culture Studies, ERASMUS Rotterdam University, The Netherlands

Fabrizio Montanari
Full Professor of Organization Studies, University of Modena and Reggio Emilia, Italy

Barbara Stacher
Senior Expert, Cultural policy, DG EAC, European Commission

Valentina Volpe Andreazza
Singer & Intercultural Change Maker, Executive president CEM (Centre Europeen de Musique- Italie), Italy

Q&A

Matina Magkou
ENCATC Board Member, Associate Professor (GRM), Université Côte d'Azur, France

SPEAKERS

Alan Salzenstein
Director of Performing Arts Management and Arts Leadership programmes, DePaul University, United States of America

Alberto Nico
Project Manager, TIA Formazione Internazionale A.P.S., Italy

Alice Brunot
ARTCENA / Circostrada, France

Ambra Trotto
Director of Transformation & NEB, EIT Culture and Creativity, Sweden

Ana Zuvela
ENCATC Vice President, Research Associate, IRMO – Institute for Development and International Relations, Croatia

Annick Schramme
UNESCO Chair in Cultural Entrepreneurship and Policy, and Director, Master in Cultural Management, University of Antwerp, Belgium, Horizon Project Just Fashion

Avril Joffe
UNESCO Chair in Cultural Entrepreneurship and Policy, Head of Department of Cultural Policy and Management, Wits School of Arts, University of the Witwatersrand, South Africa

Axel Beaumont
Author, Composer and Immersive Artist, XR2C2 Artist-in-Residence, France

Barbara Stacher
Senior Expert, Cultural policy, DG EAC, European Commission

Biyun Zhu
Lecturer in Cultural Policy and Governance, University of Manchester; UNESCO, United Kingdom

Carla Figueira
ENCATC Strategic Policy Advisor

Caroline Magro
Bourges European Capital of Culture 2028

Catherine Magnant
Former Head of Cultural Policy Department, European Commission

Claudio Prandoni
Project Manager, ARIADNE Research Infrastructure AISBL, Belgium

Daniel Green
Professor and Senior Director, Heinz College & College of Fine Arts at Carnegie Mellon University, United States of America, in representation of Association of Arts Administration Educators (AAAE)

Dorota Ilczuk
Creative Economy Research Center at SWPS University, Poland

Douglas DeNatale
Director, Arts Administration Programme, Boston University, United States of America

Elena Borin
ENCATC President, Vice Dean for Internationalization, Pegaso Digital University, Italy

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Fabrizio Montanari
Full Professor of Organization Studies, University of Modena and Reggio Emilia, Italy

Franco Niccolucci
President of ARIADNE Research Infrastructure AISBL, Belgium

Gerald Lidstone
Goldsmiths, University of London, United Kingdom

GiannaLia Cogliandro Beyens
Secretary General, ENCATC

Gianriccardo Pera
Cicerone Music and Art, Netherlands

Hazel Tzu Chen Chou
Cultural Entrepreneur, Founder of the Corner Bookstore and Convener of the Taitung Cultural Vision Forum, Corner Bookstore / Taitung Cultural Vision Forum, Taiwan

I-Ting Liao
X-Basic+ Team, Taiwan

Irena Alperytė
Šumsko Manor, Lithuania

Irma de Jong
Cicerone Music and Art, Netherlands

Jean-François Trubert
Professor (CTELA), appointed delegate for Cultural and Creative Industries, Université Côte d'Azur, France, Horizon project Reboot

Jerry Liu
Professor and Dean, Graduate School of Arts Management and Cultural Policy, College of Humanities, National Taiwan University of Arts, Taipei, in representation of the Taiwan Association of Cultural Policy Studies (TACPS)

Judit Batayé
Ecosystem and Business Development Manager, EIT Culture and Creativity, Spain

Julie Desmet Weaver
Stage Director, Film Director and Immersive Artist, XR2C2 Artist-in-Residence, France

Leticia Labaronne
ENCATC Vice President, Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland

Letizia Garbero
Operations and Community Management Officer, ENCATC

Lorenzo Venezia
ENCATC Research Placement

Lucrezia Gigante
Research Associate, University of Glasgow, United Kingdom

Maria Antonietta Cipriano
Researcher (PhD in Markets, Firms and Consumers), Roma Tre University, Italy

Maria Camila Montalvo-Senior
Art Curator and Marie Skłodowska-Curie Postdoctoral Fellow, University of Granada, Spain

Maria de Fátima Lambert
Porto Polytechnic, Portugal

Mariachiara Esposito
Deputy Head of International Affairs, Fondation des Sciences du Patrimoine, France, Horizon project RCH

Marinella Dell'Eva
Conservatorio Luisa D'Annunzio, Pescara, Italy

Matt Rabagliati
UNESCO UK

Matina Magkou
Associate Professor (GRM), Université Côte d'Azur, France

Matteo Treleani
Associate Professor, SIC.lab, IDEX XR2C2 Centre of Excellence, Université Côte d'Azur, France

Pierre-Michel Menger
Professor at the Collège de France, Sociology of Creative Work Chair, France

Pille Pruulmann-Vengerfeldt
Malmö University, Sweden

Sade Kahra
Åbo Akademi University, Finland

Sarah Garaccio
Project Development Officer Culture and Creativity, International and European Development Directorate (D.D.I.E.), Université Côte d'Azur, France

Sophia Galière
Associate Professor (Gredeg/CNRS), Université Côte d'Azur, France

Thibaut de Martimprey
Bourges European Capital of Culture 2028, France

Toni-Matti Karjalainen
Professor, Head of Doctoral Programme and Research Center, Sibelius Academy, University of the Arts Helsinki, Finland

Ursula Rucker
Professor and Director of Cultural Management Bachelor, Universidad Nacional de Avellaneda UNDAV, Argentina, President of the Latin American Network for Cultural Management, (La Red)

Valentina Volpe Andreazza
Singer & Intercultural Change Maker, Executive president CEM (Centre Europeen de Musique-Italie), Italy

Venka Purushothaman
Professor and President of LASALLE College of the Arts, University of the Arts Singapore, and Founder of the Asia-Pacific Network for Culture, Education, and Research (ANCER)

Veronica Toma
Associate Lecturer, Faculty of Arts and Design, West University of Timisoara, Romania

Victor Basier
Executive Producer and Co-Founder, Philartmedia Studio, France

Victoria Barker, Abigail Gilmore, Sara Hassan, Val Birchall & Helen O'Gara
LPIP Hub, UK

Yiannis Spanos
University of Athens

24
September
19:30

AWARDS CEREMONY

Advancing practice, policy and management. through innovative research

The Congress in Nice will be the stage for the Awards' Ceremony, the event held on 24th September where we will celebrate the winner of this year's edition of the **ENCATC Research Award on Cultural Management and Policy**, the **Best Research Paper Award**, the **Best Teaching and Educational Practice Award**, the **Young and Emerging Researchers Forum Award** and the **Best Student Paper Award**. These Awards represent the very essence of our Network: a dedication to knowledge, innovation, and collaboration across borders and disciplines. They are a powerful reminder that culture, when nurtured with care, vision, and courage, has the potential to transform societies, strengthen democracy, and inspire future generations.

ENCATC Research Award on Cultural Management and Policy

The ENCATC Research Award, launched in 2014, celebrates outstanding doctoral research in cultural management and policy. This recognition is much more than a prize - it is an opportunity for young scholars to gain international visibility, to publish their work with Routledge, and to join a growing global community of researchers whose work is pushing boundaries and opening new horizons for our sector.

Best Research Paper Award

The Best Research Paper Award recognises outstanding scholarly contributions published in the Book of Proceedings of the ENCATC Congress. The award celebrates academic rigour, originality and relevance to contemporary challenges, allowing the winner to have its paper is published in the European Journal of Cultural Management and Policy (EJCMP).

Best Teaching and Educational Practice Award

The Best Teaching and Educational Practice Award recognises innovative teaching methods that demonstrate pedagogical creativity, effectiveness, and relevance. The laureates get the opportunity to publish an article in the ENCATC Scholars publication, providing an international platform to disseminate innovative teaching practices within the cultural management and policy community.

Young and Emerging Researchers Forum Award

The Young and Emerging Researchers Forum Award, established in 2026, celebrates outstanding and original contributions to the best research among the PhD students attending the YERF. The award encourages emerging scholars to develop ambitious and impactful research agendas.

Best Student Paper Award

The Best Student Paper Award, established in 2026, recognises the best student paper presented in the E&R Sessions of the Congress. Its aim is to support the development of the next generation of researchers by giving greater visibility to new ideas that can contribute to academic debate.

2026 ENCATC RESEARCH AWARD

Who are the two finalists in the running?

Maria Antonietta Cipriano, for her PhD thesis in "Participatory Governance For The Sustainable Management Of Cultural Heritage. Pathways To Social, Cultural, And Civic Value Creation", obtained at the National University of Colombia.

Her doctoral thesis explores participatory governance models for the sustainable management of cultural heritage, with a focus on how collaboration among public institutions, cultural organisations and local communities generates social, cultural and civic value in Rome's Celio district.

Cipriano holds a PhD (Doctor Europaeus) in Markets, Firms and Consumers from Roma Tre University at the Department of Business Studies. Her research focuses on participatory governance models as value creation mechanisms in urban ecosystems. She previously earned a Master's degree in Cultural Heritage Management Laude (LM-76) from the University of Naples Federico II. During her doctoral studies, she conducted a research period as a visiting researcher at ESCP Business School in Paris, Department of Entrepreneurship.

Maria Camila Montalvo-Senior, for her PhD thesis in "Making Hands with the Earth: Curatorial Proposals from Indigenous Material Practices for Inhabiting the Earth", obtained at the Roma Tre University, Italy.

Her doctoral thesis explores how Indigenous material practices in the Colombian Amazon, generate ecological knowledge and governance models, with a focus on rethinking curatorial practice and cultural institutions from a collaborative and territorial perspective.

Montalvo-Senior is an art curator, researcher, writer and university lecturer, currently a Marie Skłodowska-Curie Postdoctoral Fellow (Horizon Europe) at the University of Granada, Spain. She holds a PhD in Social Anthropology from Universidad Nacional de Colombia (award-winning thesis), a degree in Fine Arts from Universidad de los Andes, and an MA in Curatorial Studies from Bard College, US. Her work connects curatorial practice and collaborative research-creation across Latin America, contributing to debates in cultural policy and management.

EDUCATION & RESEARCH SESSIONS

Empowering researchers and educators in cultural management and policy

The Education and Research Sessions will represent a robust platform for presenting rigorous research that directly **informs cultural management and policy** and innovative teaching methods designed to shed light on emerging formats and innovative pedagogical methodologies in cultural education. These sessions will be the opportunity for our network to **advance research-based policy recommendations** to foster the future of our sector.

120	151	29	137	3
PRESENTATIONS	RESEARCHERS & AUTHORS PRESENTING	COUNTRIES REPRESENTED	INSTITUTIONS REPRESENTED	FORMATS Research Papers · Panel Proposals · Teaching Methods

The contributions that will be presented reflect the **evolving landscape of cultural policy and management**. Covering a range of geographical and disciplinary perspectives, the selected papers will engage with urgent topics such as **sustainability**, **cultural rights**, **audience participation**, **heritage practices**, **innovation policies** and **organizational resilience**.

Drawing on themes such as **cultural policy impact**, **sustainable development** and **well-being**, and socially engaged arts, the sessions highlight a growing awareness of culture's broader societal role. Together, the Education & Research sessions promise **forward-looking insights** into a cultural field negotiating global change while reimagining **participatory governance models**, transnational exchange, and digitally informed cultural practices.

CLICK HERE TO READ THE CONGRESS PROCEEDINGS

E&RS PROGRAMME

Wednesday 23 September · 15:15

ROOM A112

Creative ecosystems, infrastructures and alter-organising frameworks (I)

Chair: Marcin Poprawski

Creative Ecosystems and Cultural Labour: Youth-Led Practices, Sustainability, and New Policy Imaginaries
Aleksandra Bajde

Culture-Led Regeneration in Oil-Based Urban Landscapes: The Case of Al-Ahmadi, Kuwait
Kostica Dragana, Lina Silisty, Kathrin Schmidt

Strengthening Northern cultural ecosystems through sustainable tourism, cross-border collaboration, and community-led development
Mervi Luonila, Saila Saraniemi

ROOM A120

Creative ecosystems, infrastructures and alter-organising frameworks (II)

Chair: Kristina Kuznetsova-Bogdanovish

Career paths of artists in research-creation
Vincent Lambert

Cultural Impact Assessment: A Sustainable Development Framework for Mid-sized Live Music Venues in Taiwan
Tzu Jung Chen

Well-being: Assessing Career Readiness and Institutional Support among Czech Music Higher Education Students
Lucie Pešl Šilerová, Ingeborg Radok Žádná

Small Live Music Venues as Labour Infrastructures: Policy Frameworks in Finland
Violeta Simjanovska

ROOM A122

Creative ecosystems, infrastructures and alter-organising frameworks (III)

Chair: Martin Piber

The manifold relations between culture and democracy
Johan Kolsteeg

Ecosystem thinking to understand CCI's work with impact and its evaluation
Pille Pruulmann Vengerfeldt, Pille Runnel

Governing for Social Sustainability: Impact Measurement and Identification Processes in a Museum-Based Cultural Ecosystem
Julia Römhild, Selina Kahle

ROOM A123

Debates on CCI definitions and boundaries (I)

Chair: Jerry C Y Liu

Mediating Materiality: Young Tech Artists and Creative Ecosystems in Contemporary Taiwan
Hsin-Yi Wu

Rethinking Cultural and Creative Industries through the Lens of Collective Action: A Management Perspective
Nicolas Ricci, Sophie Hooge

Digital Commons in Cultural and Creative Industries: Governance, Sustainability and Democratic Access
Caitlin McDonald, Vikki Jones, Morgan Currie, Lennart Stoy, Laura Galante

Negotiating Aspirations and Realities: The Role of Artist Management in Vernacular Folk Music Industries
Anuracti Sharma

ROOM A125

Funding, entrepreneurship and new economic models (II)

Chair: Lidia Varbanova

How the framing of artistic professionalism on a BA Fine Art programme can influence whether students intend to pursue careers as professional artists
Sarah Rowles

Collaborative platforms: organizing work and care from an undisciplined cultural management
Adriana Pantoja de Alba

Analysing the 'Strategic Situation' of a Cultural Player: Conceptual Framework and Method
Mario D'Angelo

Multiple Job Holding and Artists' Career Success and Sustainability: The Mediating Role of Entrepreneurial Competences
Yoonjung Kang, Ellen Loots

ROOM A126

Creative ecosystems, infrastructures and alter-organising frameworks (V)

Chair: Marine Thebault

Digital Heritage as an Ecosystem: A Practice-Based Study of Croatia's eKultura Model
Jelena Rubić, Matea Kolendic, Laura Šejić

Navigating Frictions in Creative Ecosystems: A Critical Analysis of the Total Solution Model for Heritage Reuse in Taiwan
ChaoShiang Li, Ting Hsiung Hsiao, Chien-Sen Huang, Yi-Nuo Guo

Conceptualizing Benefit: A Research Journey
Kate Keeney, Constance DeVereaux

Embedded and Emergent Value – A Study of the Contemporary Cultural Intermediary within the Creative Ecology of Trinidad and Tobago
Malene Joseph

ROOM A127

Skills, competences, learning paths and lifelong training approaches (I)

Chair: Liliana Turoiu

EDI and Decolonising Practices in Arts Management and Cultural Policy Education: Comparative Study UK and the Philippines
Aleksandar Brkic, Alain Zedrick Camiling

Inclusive Intercultural Museology and Sustainability? From the (In)-Visibility of Competencies to International Cross-Fertilization
Linda Idjéraoui

From Cultural Secretary to Cultural Manager: Project-Based Pedagogy and the Challenges of Minority-Language Education in Finland
Maria Bäck

Emerging Skills for Digital Cultural Mediation: Rethinking Local Heritage Narratives through the Museum Serious Game "I Codici del Tempo" (Monteprandone, Italy)
Mara Cerquetti, Concetta Ferrara, Sara Verducci

Wednesday 23 September · 17:00

ROOM A112

Creative ecosystems, infrastructures and alter-organising frameworks (VII)

Chair: Elena Raevskikh

Cultural Impact and Sustainability Disclosure: An Exploratory Study of Corporate Meaning-Making
Hsiang-Chun Wang

Explaining political–administrative tensions in cultural governance: shaping policy frameworks in the Portuguese Ministry of Culture (2000–2019)
Tiago Mendes

Grassroots Cultural Venues as Ecosystems for Cross-Innovation and Democratic Engagement: Challenges, Practices, and Emerging Gaps
Giulia Avanza, Riccardo Ramello, Matilde Ferrero, Pierre-Loup Lenoir

Governance at the Boundaries: Responsibility, Transparency, and Accountability in Cross-Sectoral Cultural Organisations
Lies Wijnterp, Pauline Koeleman, Frank Jan De Graaf, Walter van Andel

ROOM A120

Fair working conditions, artistic freedom, diversity and inclusion (II)

Chair: Aleksandar Brkic

Artist Collectives as Communities of Practice: Professionalisation, Collective Infrastructure and Pathways to International Cooperation
Inês Pinto de Faria

From accessibility to inclusion: setting new norms for cultural workers with disabilities in Bourges European Capital of Culture 2028
Milica Milosavljevic, Thibaut de Martimprey

I Say No: A Study of the Domestic and International Artists Withdrawals in the U.S. during 2025/2026
Audrey Shon

Digital Competences and Inclusive Practices in Museums: Training Cultural Professionals for Autism-Friendly Heritage Experiences
Antonella Poce, Luca Contardi, Carlo De Medio

ROOM A122

Skills, competences, learning paths and lifelong training approaches (III)

Chair: Ursula Rucker

Tensions in the discourses of professionalism in the arts: How can higher arts education support students in navigating these complexities?
Kai Lehikoinen, Sarah Rowles

The artist is in: experiential pedagogy and self-efficacy development in a visual arts management laboratory
Paolo Ferri, Francesca Fino, Maria Lusiani

Future role of cultural managers: knowledge and competencies perspective
Kaari Kiitsak-Prikk, Annukka Jyrämä

The Datafication of the Performing Arts: Transformations in the Practices of Distribution Professionals in the Digital Era
Emilie Pamart, Maud Pelissier

ROOM A123

Creative ecosystems, infrastructures and alter-organising frameworks (VI)

Chair: Julie Goodman

Unlearned lessons in Syrian Cultural Landscape
Anas Younes

Bottom-Up Emergence of a Creative Entrepreneurial Ecosystem: The Role of Artists and Cultural Professionals in the Music Scene of Belfast
Valérie Hauch

Using City Prototyping to Create Open Innovation Ecosystem in, for and with CCIs
Charlotte Lorentz Hjorth, Marcin Poprawski, Lena Holmberg, Birgitta Persson, Katarina Scott

Tension between Solidarity and Service: Reframing 'Community' in a Korean Feminist Artists' Organisation
Kijung Kang

ROOM A125

Fair working conditions, artistic freedom, diversity and inclusion (I)

Chair: Cristina Loglio

Limits of Artistic Freedom: A Critical Reflection on the Initiative for a European Artistic Freedom Act
Ondřej Glogar

Artistic Work Beyond the Project Paradigm: Organisational Conditions for Long-Term Integration in Corporations
Viviana Alba Sacchi

Cultural Work in the age of AI: in defence of slow work
Heidi Ashton

Between Arts Advocacy and Artivism: Connected Collective Ways for Protecting Artistic and Academic Freedom
Milena Deleva

ROOM A126

Cross-innovation, collaboration, artistic practice as social and political engagement (I)

Chair: Sophia Galiere

Reconfiguring Music rights: digital transformation and the evolution of Copyright Management in Italy
Martina Manzo

Algorithmic Banality and Institutional Vacuum: Labour Struggles of Taiwan's Music Production in the AI Era
Sandra Wuan-Chin Li

Contesting Generative AI: Platforms, Fan Communities and Cultural Policy in Japan
Takao Terui

Digitalisation and Audience Diversification in Opera: Measuring Access, Participation, and the Limits of Technology
Filip Babic

ROOM A127

Status of the artist, policy frameworks and statistical gaps (II)

Chair: Violeta Simjanovska

Formalisation without security: contractual stabilisation, bargaining power and well-being in Romania's cultural labour field, 2018–2025
Rarita Zbranca, Cristian Pop, Lorena Copil, Karla Elkan

Painting Over the Cracks: Street Art Labour, Structural Precarity, and the Contradictions of Creative City Governance in Berlin
Alisha Lynch

Under Putin's watchful eyes; everyday realities of concert organizations in today's Russia
Kara Erika Koskinen

'Selling Wind:' Creative Entrepreneurship and the Contradictions of Belgium's Artist Status
Dominick DeJoy

Thursday 24 September · 14:00

ROOM A112

Creative ecosystems, infrastructures and alter-organising frameworks (IX)

Chair: Nicolas Pelissier

Inclusive Public Libraries in Changing Cultural Ecosystems
Artūrs Homins, Ieva Ēkena, Liene Poriete

From Access to Circulation: Bridge Actors as Missing Cultural Infrastructure
Winnie Lam

Inclusive Strategy making towards Sustainable Cultural Economies
Heini Merkkiniemi, Jukka-Pekka Heikkilä

ROOM A120 EDUCATION SESSION

Teaching Methods and Professional Practice in Cultural Management Education

Chairs: Alan Salzenstein, Gerald Lidstone

Leadership in Arts Fundraising: reflective practice as a tool for teaching active professionals
Jonathan Price

Mapping Cultural Mobility: A Reflexive Teaching Method for Sustainable Cultural Futures
Herman Bashiron Mendolicchio

Philosophy and Project Management in the Cultural Sector
Constance DeVereaux, Safia Labrador-Hussein

Impact Education in Cultural Management: Experiential Learning through Real-World Impact Assessment
Ellen Loots, Marjelle Vermeulen

ROOM A122

Skills, competences, learning paths and lifelong training approaches (IV)

Chair: Maria Bäck

Low-Latency Streaming Platforms in Music Education: Developing Digital and Pedagogical Competences
Daniela Peclova

Reimagining Sustainability Roles in Arts and Cultural Organisations: Co-Developing a Competence Framework for Sustainable Transition
Laura Johanna Noll, Leticia Labaronne

Capacity building for higher education Institutions in cultural and creative industries' triple transition
Alessandra Marasco, Piera Buonincontri, Licia Cutroni, Daniela De Gregorio, Elisa Di Giovanni

The Transformation of Aesthetic Editorial Processes in the Age of AI: Influence at the Periphery
Adrien Christ, Anthony Hussenot

Reframing Craft Education through Dual Learning Sites: Ceramic Talent Development and Ecosystem Transformation in Yingge, Taiwan
Yihui Wang

ROOM A123 PANEL

Rethinking Artistic and Cultural Impact: Where We Are and Where We Are Headed

Chair: Esteban Linares
Panellists: Francis De Bonnaire, Francesco Chiaravalloti, Martin Piber, Stefan Schöggl, Annick Schramme

Arts-Based Evaluations in the Arts and Cultural Sector: A Pilot Study of Coventry Biennial
Francesco Chiaravalloti

Advancing European Capital of Culture evaluation through impact analysis: The case of SROI Bad Ischl Salzkammergut 2024
Stefan Schöggl

From traditional survey research to societal impact analysis: Public libraries and museums as "Save havens" in local communities
Francis De Bonnaire, Annick Schramme

Narratives, Numbers, and Nuance: Sensemaking in Artistic and Cultural Impact Research
Martin Piber

ROOM A125 PANEL

Cultural Sustainability Impact Evaluation and Reporting

Chair: Elena Borin
Panellists: Elena Borin, Jerry C Y Liu, Wen-Ling Lin, Maria Antonietta Cipriano, Michela Marchiori, Alfredo Valeri, Paola Demartini, Martina Manzo

An Ecosystem Approach to Cultural Public Value and Cultural Sustainability Impact Reporting
Jerry C Y Liu

Articulating Value through a Cultural Sustainability Impact Assessment Framework: A Case Study of the National Museum of History, Taiwan
Wen-Ling Lin

The Impact Assessment as a Tool for Public Governance and Advocacy in Cultural Heritage Institutions: The SoPHIA Model
Maria Antonietta Cipriano, Paola Demartini, Michela Marchiori

Measuring Corporate Contributions to Cultural Sustainability: Towards New Indicators for Sustainability Reporting Frameworks
Elena Borin, Martina Manzo, Alfredo Valeri

ROOM A126 PANEL

Mapping as Method: Revealing Hidden Structures in Art and Cultural Markets

Chair: Anne-Sophie Radermecker
Panellists: Alessia Crotta, Federica Aramu, Roberta Raccomandato, Jin Wang, Matilde Ferrero, Hélène Mariaud, Eléa De Winter

From Policy Gaps to Art-based Classrooms: A Greek PDP Blueprint
Maria Kyriakidou

Mapping Art Market Actors Through Commercial Directories: Antwerp and Brussels in a Wartime Context, 1933–1958
Eléa De Winter

Google Maps-ing the Contemporary Antiques Market
Federica Aramu, Alessia Crotta, Roberta Raccomandato

Mapping the Artistic Photography Sector in Brussels
Hélène Mariaud

Mapping Events in Brussels-Capital Region: A Framework for Understanding the Heterogeneity of the Sector
Matilde Ferrero

ROOM A127

Status of the artist, policy frameworks and statistical gaps (I)

Chair: Julia Glesner

Creative Practice for Policy Innovation: Felt Experience of Place
Lucrezia Gigante

Re-envisioning Finnish Cultural Policy: A Decolonial Approach for Systemic Equity in Policymaking and Implications for Arts Management Practices
Laura Valoma

Rethinking the Legal Status of Artists in Bulgaria: Towards a New Framework for Decent Work in the Cultural and Creative Sectors
Diana Andreeva-Popyordanova

(Il)legitimacy and Economic Exclusion: Policy Frameworks and the Precarious Status of Freelance Artists in South Africa
Nolo Mmeti

Governing Assisted Creation: Reconfigurations of the Creative Labor Process in the Era of Generative Artificial Intelligence
Baptiste Rege

ROOM A244 PANEL

Creative ecosystems, infrastructures and alter-organising frameworks (X)

Chairs: Maria de Fatima Lambert, Dace Demir

Expression Under Pressure: Global Threats to Artistic and Academic Freedom
Dace Demir, Julie Trebault, Megan Arney Johnston

The value-based approach for alignments between cultural organisations, funders and policy makers
Lyudmila Petrova, Arjo Klamer, Anna Mignosa, Matilde Ferrero

ROOM A301 PANEL

Bridging the Art-in-Education Competence Gap: From Systemic Barriers to Site-Specific Experimentations

Chair: Ingeborg Radok Žádná
Panellists: Marine Masson, Maria Kyriakidou, Guillaume Pellerin, Paula Pazos

From Policy Gaps to Art-based Classrooms: A Greek PDP Blueprint
Maria Kyriakidou

When Culture Is Recognised but Not Taught: Arts Education and Youth in Morocco
Marine Masson, Paula Pazos

Beyond Legitimate Art: Recognizing Informal Digital Cultures in French Education
Guillaume Pellerin

Thursday 24 September · 16:00

ROOM A112

Cross-innovation, collaboration, artistic practice as social and political engagement (II)

Chair: Constance DeVereaux

Cultivating Territorial Resilience: The Role of Cultural Micro-Enterprises as Catalytic Intermediaries
Federica Pesce, Maura Romano, Ludovica De Angelis, Laura Bove

Artistic interventions in social contexts. The role of arts and culture for community building in polarized societies
Birgit Mandel

Creative Journalism: Towards a Convergence of Media and Artistic Professions?
Nicolas Pelissier

Between Patronage and Power: Rethinking Governance and Decision-Making in Collaborations Between Public Museums and Private Art Collectors
Laura Dhoore, Annick Schramme

ROOM A120

Funding, entrepreneurship and new economic models (III)

Chair: Annick Schramme

An exploration of the impact of the 'Culture Trust' model on culture: a case study of Fife, Scotland
Trish O'Grady

Policy, Funding, and Institutional Development: EU Support for Contemporary Visual Arts Field in Latvia (2000–2020)
Dace Demir

Hybrid Governance and Special Public-Private Partnerships (SPPP) in Italy: Redefining Participation and Sustainability in Cultural Heritage
Giovanna Muraglia, Giorgia Dato, Mariavittoria Cicellin, Adriana Scuotto, Stefano Consiglio

Funding Ecologies and Power Dynamics in Projectified Cultural Fields: A Nordic Comparative Study
Tomas Järvinen

ROOM A122

Green policies, ecological transition and environmental responsibility in the cultural and creative sector (I)

Chair: Mario D'Angelo

Cultural and Creative Carbon Cut: Longitudinal Evidence from Italy's National Observatory
Giorgia Natoli, Andrea Porta, Giovanni Bausano

The Project-Based Structuring of Ecological Engagement in French Museums: A Cartographic Representation
Camilla Schianchi, Lucie Marinier, Isabelle Brianso

Artists and cultural professionals' perspectives on sustainability in the context of Oulu2026 European Capital of Culture
Jenni Pekkarinen

From green mobility to a mobile commons in the Mediterranean
Fanny Bouquerel, Christiane Dabdoub Nasser

ROOM A123

Skills, competences, learning paths and lifelong training approaches (II)

Chair: Jaime Ruiz-Gutierrez

Creative Leaders 3.0 – between skills, talents and knowledge
Milena Stefanovic

Encouraging individual knowledge management practices as a way of professional empowerment for creatives. Perspectives from the internationalisation experiences of Estonian musicians
Kristina Kuznetsova-Bogdanovish, Virgo Sillamaa

Higher Education as Ecosystem Anchor: Co-Designing Cultural Production Education in a Peripheral Finnish Region
Laura Päiviö-Häkämies

From Precarity to Dignity: A Decalogue for Fair Working Conditions in Cultural Management. The Catalan Case
Pepe Zapata

ROOM A125

Creative ecosystems, infrastructures and alter-organising frameworks (VIII)

Chair: Venka Purushothaman

The Generative Role of Arts Management in Artist Residencies: A Comparative Study of Cité Internationale des Arts and 59 Rue de Rivoli (Paris)
Yu-Chih Chang

Festival Curators as Gatekeepers of Creativity: The Decision Architecture of Artistic Programming
Lluis Bonet, Tino Carreño

Organising Work in Independent Performing Arts: Policy, Practice and Evidence from Türkiye and Europe
Nisa Ilgaz

Dynamic Discovery: Reflections and Results of an Ongoing Community Research Partnership
Julie Goodman, Andrew Zitcer, Laurie Zierer, Nick Crosson

ROOM A126

Creative ecosystems, infrastructures and alter-organising frameworks (IV)

Chair: Daniel Green

Infrastructure, Institutions and Intermediaries: Rethinking the Foundations of the Cultural and Creative Ecosystem
Avril Joffe

Analyzing and Collecting Data on Cultural and Creative Industries: The ICC Observatory in the Southern Region as a Research Tool
Isabelle Brianso, Marie-Caroline Neuvillers, Judith Caceres

Diminuendo al niente or sempre vivo? The financial survival of European symphony orchestras
Francesco Spina

The infrastructural labour of accommodating arts and cultural work in difficult heritage sites
Marthe Nehl

ROOM A127

Funding, entrepreneurship and new economic models (I)

Chair: Christine Sinapi

Segmented Audiences, Shared Institutions? Generational Tensions, Audience Work, and Market Logics in Museums
Anders Parment, Martin Piber

Strategic configuration and digital maturity of museums: an analysis of organizational dynamics prior to immersive mediation
Vincent Mathiot, Juliette Passebois-Ducros, Pierre Poinsignon

Immersive technology adoption in cultural consumption. Integrating technological and psychological perspectives
Chuan Li, Mónica Edwards-Schachter, Ximo Diaz Boils

Configuring Financial Health: Dependency and Strategic Trade-offs in Dutch Museums
Fabiana Basili, Carolina Dalla Chiesa

ROOM A244

Status of the artist, policy frameworks and statistical gaps (III)

Chair: Kai Lehikoinen

Precarity, Meaning and the Spiritual Vertical: Freelance Actors in Latvia Between Cultural Policy and Existential Commitment
Lauma Inovska

Welfare as Cultural Infrastructure: Rethinking the Belgian Art Worker Status Through the Case of Artistic Photographers
Hélène Mariaud

The Role of Actors in Artistic Co-Determination and De-Hierarchical Decision-Making
Julia Glesner

Framing the Artist: How Policy Frameworks Shape the Recognition of Artists in the Nordic Countries
Maria Hirvi-Ijäs, Vappu Renko, Sakarias Sokka

ROOM A301

Debates on CCI definitions and boundaries (II)

Chair: Bérénice Kubler

From Cultural Consumption to Cultural Democracy: Institutions, Artistic Interventions, and Urban Ecosystems
Zisiana Andreopoulou

Designing a Research Program for the Polish Capitals of Culture: Frameworks, Stakeholders, and Policy Impact
Antoni Głowacki

Between Education and Cultural Practice: The Role of the Faculty of Visual Arts
Natasa Kraljevic, Milena Dragutinović

Beauty Influencers as Cultural Professionals? Rethinking the Boundaries of Cultural and Creative Industries in Platform Capitalism
Julien Fauqueux Albanese

GLOBAL CONVERSATION

24
September
10:00

How do training programs in cultural management innovatively address contemporary challenges?

This year's Global Conversation explores how contemporary issues impact education and training. Cultural management education is undergoing a significant transformation to address global challenges that increasingly affect the creative and arts sectors. Programs are responding to pressing concerns such as climate change, digital innovation, cultural rights, migration, and shifting geopolitical contexts. There is a need to examine international case studies with experiential and practice-based methodologies, and curricula that integrates knowledge of sustainability, diplomacy, community engagement, and digital strategy. With goals of encouraging critical reflection on equity, ethics, and cultural responsibility, while fostering the adaptive leadership capacities required for uncertain futures.

This session will examine emerging models of training that emphasize the capacity of cultural managers to act not only as administrators of institutions, but also as agents of change, capable of balancing artistic vision with organizational sustainability and contributing to globally relevant, socially responsive cultural ecosystems.

CHAIR

Alan Salzenstein

Director of Performing Arts Management and Arts Leadership programmes, DePaul University, United States of America

PANEL

Daniel Green

Professor and Senior Director, Heinz College & College of Fine Arts at Carnegie Mellon University, United States of America, in representation of Association of Arts Administration Educators (AAAE)

Avril Joffe

UNESCO Chair in Cultural Entrepreneurship and Policy, Head of Department of Cultural Policy and Management, Wits School of Arts, University of the Witwatersrand, South Africa

Jerry C. Y. Liu

Professor and Dean, Graduate School of Arts Management and Cultural Policy, College of Humanities, National Taiwan University of Arts, Taipei, in representation of the Taiwan Association of Cultural Policy Studies (TACPS)

Venka Purushothaman

Professor and President of LASALLE College of the Arts, University of the Arts Singapore, and Founder of the Asia-Pacific Network for Culture, Education, and Research (ANCER)

Ursula Rucker

Professor and Director of Cultural Management Bachelor, Universidad Nacional de Avellaneda UNDAV, Argentina, President of the Latin American Network for Cultural Management, (La Red)

Annick Schramme

UNESCO Chair in Cultural Entrepreneurship and Policy, and Director, Master in Cultural Management, University of Antwerp, Belgium, Horizon Project Just Fashion

YOUNG AND EMERGING RESEARCHERS FORUM

25
September
09:00

Empowering young and emerging researchers and professionals

The in-person meeting of the ENCATC Research Platform will open up the space to young/emerging researchers and professionals to share insights, experiences, and challenges from both academic and practical perspectives.

Through presentations and open discussion, participants will explore current issues and opportunities in the cultural sector. The meeting aims to foster dialogue, exchange, and networking among the next generation of cultural leaders.

WELCOME AND INTRODUCTION

Leticia Labaronne

ENCATC Vice President,
Head of the Center for Arts Management, Zurich University of Applied Sciences, Switzerland

PANEL

Sophia Galière

Associate Professor (Gredeg/CNRS), Université Côte d'Azur, France

Lucrezia Gigante

Research Award Finalist 2025
Research Associate, University of Glasgow, United Kingdom

YOUNG AND EMERGING RESEARCHERS FORUM PROGRAMME

Friday 25 September · 09:00 – 12:00

09:00 **Welcome and introduction to the YERF**
Leticia Labaronne

09:10 **Opening panel – Young and Emerging Researchers: research, careers and current challenges**
Leticia Labaronne, Sophia Galière, Lucrezia Gigante

09:40 **Parallel poster discussion sessions**
Two thematic groups

	GROUP 1	GROUP 2
	Cultural work and labour transformation in the creative sector Senior respondents: Sophia Galière, Elena Borin	**Cultural governance and institutional change** Senior respondents: Lucrezia Gigante, Leticia Labaronne
09:15–09:45	**The professionalization of cultural management in Bogotá: training, labour market integration, and business dynamics of the cultural sector** *Esteban Linares* Discussant: Malene Joseph	**Culture and Power in Small Towns** *Magdaléna Hruška* Discussant: Milica Milosavljevic
09:45–10:15	**Disrupting depoliticisation: exploring refusals and emergent unionising from inside in the British fashion sector** *Hannah Buckler* Discussant: Nisa Ilgaz	**Participatory Practices in the Visual Arts in Portugal: the role of artistic mediation and collaborative management in accessibility, sustainability, and the documentation of art** *Telma Pereira* Discussant: Yu-Chih Chang
10:15–10:25	*Refreshment break*	
10:25–10:55	**Economic Power and Cultural Equality. The Interplay of Funding Mechanisms and the Representation of Marginalised Composers in the Repertoire of Professional Orchestras** *Marie Schürmann* Discussant: Malene Joseph	**The Communication of Cultural Policies in Portugal: Ideology, Mediatisation and Leadership in a Networked Society** *Rute Carmo Mendes* Discussant: Milica Milosavljevic
10:55–11:25	**Towards radical inclusion in arts organisations** *Lilja Lehmuskallio* Discussant: Nisa Ilgaz	**Museums as a Cultural Discourse: The Brand and Value Orientation of M+ in Hong Kong** *Ziwei Ke* Discussant: Inês Pinto de Faria
11:25–11:55	**Digital Management in the Creative Industries: Innovative and Entrepreneurial Aspects** *Ognian Golev* Discussant: Takao Terui	**The transformation of Wenzhou opera within contemporary contexts of intangible cultural heritage governance and cultural production in China** *Yang Zheng* Discussant: Yu-Chih Chang

11:50 **Closing remarks**
Elena Borin, Leticia Labaronne

PROJECT SHOWCASE

23
September
14:00

From theory to practice: Meet the projects driving the change

The 2026 ENCATC Congress Projects Showcase will spotlight pioneering work shaping the future of cultural management and policy. Much of the conversation about the future of cultural work happens in research papers and policy documents, but change also takes shape on the ground. The ENCATC Projects Showcase brings that ground-level work into the Congress itself: a session where practitioners, researchers, and cultural entrepreneurs from across the world present initiatives that put this year's theme into practice. Spanning heritage revitalisation, participatory governance, digital ecosystems, artist labour research, and educational publishing, the projects show how the questions this Congress raises are already being addressed in concrete ways, across very different contexts and regions. Drawing on research, education, practice, and policy alike, the Showcase gives participants a chance to present their work to an international audience and to build new collaborations across the Network.

The 2026 ENCATC Congress, the only global congress dedicated to the advancement of theory, education, research and practice on cultural management and policy.

A great opportunity to widen perspectives, give a boost to networking, nurture project ideas, design new collaborations with fellow professionals, for the advancement of knowledge on cultural policy and management

PROJECT SHOWCASE SESSION 1

CHAIR

Toni-Matti Karjalainen

Professor, Head of Doctoral Programme and Research Center, Sibelius Academy, University of the Arts Helsinki, Finland

Thibaut de Martimprey & Caroline Magro

Bourges European Capital of Culture 2028, France

A European Capital of Culture committed to ecology and accessibility

Bourges will be the next European Capital of Culture in France, alongside Skopje and České Budějovice. Bourges 2028 aims to demonstrate that accessibility and ecological transition are not parallel priorities but mutually reinforcing drivers of cultural transformation.
Inspired by its vision of "Territories of the Future", the programme places people, nature and culture at the heart of a new model for medium-sized European cities. Accessibility is conceived as a design principle from the outset, while the project promotes low-carbon production and sustainable mobility. Through initiatives such as the International Laboratory for an Inclusive and Accessible Culture (LICIA), Bourges 2028 seeks to develop and share new European standards for inclusive cultural practices.

Click here to learn more

Hazel Tzu Chen Chou

Cultural Entrepreneur, Taiwan

Co-Creating Cultural Futures: The Taitung Cultural Vision Forum and its Collective Vision Generation Model

The Taitung Cultural Vision Forum is a citizen-led cultural governance initiative established in 2025 to strengthen connections among cultural practitioners, artists, educators, community leaders and cultural organisations in Taitung, Taiwan. Responding to the fragmentation often found within local cultural ecosystems, the forum creates a participatory platform for dialogue, resource exchange and collective visioning.
Combining thematic discussions, collaborative workshops and AI-assisted analysis, its first edition brought together more than 100 participants and resulted in 12 collective cultural vision statements, demonstrating an innovative model of participatory cultural governance that can be adapted by communities beyond Taiwan.

Click here to learn more

Dorota Ilczuk

Creative Economy Research Center at SWPS University, Poland

How Many Artists Are There in Poland, How Do They Work and Earn, and What Does This Mean for Cultural Policy? Counted 2024! A Groundbreaking Study of the Artists' Labour Market in Poland.

This presentation discusses a nationwide study of artists, creators and performers in Poland conducted in 2024 by the team led by Professor Dorota Ilczuk at the Centre for Research on Creative Economy, commissioned by the Ministry of Culture. Following the 2018 edition, it marks the beginning of a systematic monitoring process of this professional group.
The study estimates the number of people engaged in artistic work and examines their socio-economic situation, using an innovative estimation method based on triangulating multiple data sources with a large-scale survey. The data reveal significant income inequalities, unstable work and limited social protection, demonstrating that reliable empirical data are a necessary condition for responsible cultural policy.

Click here to learn more

PROJECT SHOWCASE SESSION 2

CHAIR

Douglas DeNatale

Director, Arts Administration Programme, Boston University, United States of America

Claudio Prandoni & Franco Niccolucci

ARTEMIS project, Belgium

ARTEMIS - Applying Reactive Twins to Enhance Monument Information Systems

The ARTEMIS project aims to achieve a transformative impact on the conservation, restoration and valorization of cultural heritage through the innovative use of digital twin technology.
By developing detailed digital replicas of heritage assets integrating historical, environmental and contextual data, ARTEMIS enables researchers and conservators to conduct virtual experiments, test conservation methods and support better-informed decision-making before implementing strategies in the real world.
The project empowers heritage institutions to monitor conditions, predict risks and respond to conservation challenges, while fostering collaboration and knowledge sharing among researchers, conservators and stakeholders to drive innovation in the field.

Click here to learn more

Abigail Gilmore, Sara Hassan, Victoria Barker, Val Birchall & Helen O'Gara

LPIP Hub, UK

Putting Culture in its Place: Participatory Policy Innovation for Cultural Ecosystems

This session showcases an ongoing programme of research and policy innovation seeking to strengthen cultural ecosystems through a place-based, partnership-driven National Cultural Framework, responding to a fragmented cultural policy landscape marked by declining funding and uneven local capacity.
Sharing learning from a collaboration between the UKRI Local Policy Innovation Partnership Hub, the National Alliance for Cultural Services and the Local Government Association, the project shows how participatory methods, including citizens' assemblies, legislative theatre and policy hackathons, bring artists and citizens together in agenda-setting and policy prototyping, testing how co-designed policy can embed community voice across multiple tiers of governance.

Click here to learn more

Sade Kahra

Åbo Akademi University, Finland

When Education and the Field Diverge: Dimensioning Fine Arts Degree Programmes in Finland

This research project examines how fine arts education is determined in Finland, focusing on Bachelor's and Master's programmes in visual art, and how dimensioning decisions are governed in a field where labour market signals are weak and artistic work is sustained through "hope labour" and hybrid income strategies.
Drawing on interviews across higher education institutions, public administration and the cultural sector, the findings indicate that educational volumes are primarily driven by performance-based funding systems and institutional incentives, while their legitimacy is grounded in artistic autonomy and the intrinsic value of art, highlighting a structural tension in which the expansion of education is not aligned with the capacity of the field to absorb graduates.

Click here to learn more

PROJECT SHOWCASE SESSION 3

CHAIR

Ana Zuvela

ENCATC Vice President, Research Associate, IRMO – Institute for Development and International Relations, Croatia

Irena Alperytė

Šumsko Manor, Lithuania

Šumskas Manor Musical Lab Revitalising Cultural Heritage Through Intercultural Artistic Collaboration, Lithuania

The project reimagines a historic Lithuanian manor as a dynamic cultural ecosystem for collaborative creation, heritage engagement and sustainable regional development. Bringing together artists, students, educators and cultural professionals from Lithuania, Latvia, the Netherlands, Spain, Bulgaria and Switzerland, the initiative integrates music, theatre, performance and heritage interpretation within Šumskas Manor, culminating in site-specific performances in the manor's Oval Hall, renowned for its exceptional acoustics.
Long-term, the project envisions the manor as an international residency and exchange centre, a model for heritage-driven cultural entrepreneurship contributing to sustainable regional development and European cultural cooperation.

Click here to learn more

Irma de Jong

Cicerone Music and Art, Netherlands

Artists as Co-Creators - A Participatory Digital Ecosystem for Classical Music Education, Governance and Professional Development

Across Europe and beyond, artists are increasingly required to navigate complex professional realities combining artistic practice, education, entrepreneurship and community building, yet many digital platforms still position them as content providers rather than active participants in shaping the systems that support their work.
The Artists as Co-Creators project explores an alternative model by developing a digital ecosystem within iClassical Academy, building on ten years of online classical music education to establish a collaborative governance framework. At its centre is the Artist Inner Circle, a network of professionals who collectively shape the platform's evolution, offering a transferable model for cultural participation and artist-centred innovation.

Click here to learn more

Letizia Garbero

Operations and Community Management Officer, ENCATC

Skills for the Green Transformation: The Role of the Civil Society in Upskilling and Reskilling the Cultural Sector, ENCATC as case study

This contribution will introduce the engagement of ENCATC in empowering the cultural sector for the green transition, including the **Large-scale Skills Partnership for the Cultural and Creative Industries** (CCI LSP). This project was established within the framework of the European Commission's Pact for Skills, and is a collaborative response to the fundamental transformation the CCI ecosystem is facing, particularly due to the digital and necessary green transitions. Launched on April 28, 2022, and coordinated by ECBN, BEDA, and Creative Skills Europe, the CCI LSP serves as an overarching working group for a wide range of stakeholders, including European social partners, international networks, national and regional organizations, training providers, and CCI professionals. Its main objective is to join forces to strengthen the upskilling of the existing workforce and attract new talent, investing in critical skills development for future competitiveness.

Read more about our Green Policy

PROJECT SHOWCASE SESSION 4

CHAIR

Gerald Lidstone

Goldsmiths, University of London

Yiannis Spanos

National and Kapodistrian University of Athens, Greece

Management and Strategy in the Arts: A Book-Based Project on Supporting Artistic Work, Organisations, and Cultural Ecosystems

This project develops a substantially revised English-language edition of the Greek textbook Management and Strategy in the Arts and Culture, currently being prepared for Routledge. It adapts management and strategy theory to the specific realities of arts and cultural organisations, aiming to support artistic work and organisational sustainability.
The book examines core areas such as planning, leadership, strategy, governance, marketing and digital transformation, enriched with international examples showing how arts organisations respond to funding pressures and shifts in cultural ecosystems. By adapting a Greek-language textbook for an international readership, the project contributes to the internationalisation of arts management education.

Click here to learn more

Veronica Toma

Associate Lecturer, West University of Timisoara, Romania

INTERDESIGN 2026 – Beyond Boundaries: A Living Laboratory for Design Education and Urban Integration

INTERDESIGN 2026 marks the 6th edition of the International Design Biennial in Timișoara, acting as a dynamic bridge between academic research, experimental technology and the local community. Under the theme "Beyond Boundaries", the project transforms the historic Military Garrison into a "Living Laboratory".
The Biennial showcases over 80 works selected from 31 countries, evaluated by a prestigious global jury. Moving beyond a traditional exhibition, it implements the "Design Circuit", integrating creative studios into the city's daily life. By bridging avant-garde heritage with digital innovation, INTERDESIGN serves as a scalable model for how higher education institutions can lead regional creative ecosystems.

Click here to learn more

I-Ting Liao

X-Basic+ Team, Taiwan

Beyond Aged: A Practical Guide to Purpose-Driven Old House Restoration—Publication Project

"Beyond Aged", published in September 2025 by the X-Basic+ Team, draws on years of professional practice and observation of old house revitalization across Taiwan, presenting 32 selected case studies from different eras, locations and business models to illustrate diverse approaches to restoring and reusing aging buildings.
The publication argues that old house preservation should not be limited to officially designated heritage sites, and that aging urban buildings across cities also deserve careful restoration, adaptive reuse and sustainable operation. By promoting cross-sector collaboration and shared partner networks, the book aims to support a more resilient and sustainable ecosystem for old house restoration and adaptive reuse in Taiwan.

Click here to learn more

PROJECT SHOWCASE SESSION 5

CHAIR

GiannaLia Cogliandro Beyens

Secretary General, ENCATC

Alberto Nico

Project Manager, TIA Formazione Internazionale A.P.S., Italy

SENSOR - Whistleblowing as a tool towards EU's climate neutrality

The SENSOR project – "Whistleblowing as a Tool towards the EU's Climate Neutrality" aims to strengthen the effective implementation of Directive (EU) 2019/1937 on the protection of whistleblowers, with particular attention to reports concerning environmental breaches. Through research, the exchange of good practices, training and awareness-raising activities, the project seeks to enhance the capacities of civil society organisations, local authorities and policymakers, while improving knowledge of whistleblowers' rights and available reporting channels. Implemented across several European countries, SENSOR also engages the general public through innovative educational tools, contributing to greater transparency, accountability, environmental protection and civic participation.

Click here to learn more

Pille Pruulmann-Vengerfeldt

Malmö University, Sweden

Data Conversations for Impact

"Data Conversations for Impact" is a project co-funded by the European Union's Creative Europe programme to strengthen the social and economic impact of the Cultural and Creative Industries sector, where impact measurement is often perceived as an abstract exercise aimed at justifying an organisation's existence to funders, alongside a widespread lack of practical data skills.
To bridge this gap, the project proposes a human-centred and creative approach: providing innovative tools to measure and communicate impact in meaningful ways, redefining impact as a strategic lever for internal growth, engaging CCIs in dialogue on the ethics of data sharing, and promoting participatory "info-experiences" where audiences and professionals co-create the meaning of data.

Click here to learn more

Biyun Zhu & Matt Rabagliati

UNESCO UK

Local to Global: Measuring the Value of Multi-Stakeholder Partnerships in the UK's UNESCO Sites

This collaborative research and policy project, developed with the UK National Commission for UNESCO as part of its Local to Global programme, examines how UNESCO designations and their partners generate public value through cultural, scientific, ecological and civic ecosystems, mapping the wider networks of organisations, communities and practitioners that co-produce value.
The project expands the existing UNESCO value framework by identifying five additional dimensions: advocacy and mediation, placemaking, international profile and connectivity, inclusion and participation, and economic development and innovation, offering a transferable, systems-based model for sustaining and internationalising cultural and heritage ecosystems.

Click here to learn more

PROJECT SHOWCASE SESSION 6

CHAIR

Carla Figueira

ENCATC Strategic Policy Advisor

Alice Brunot

ARTCENA / Circostrada, France

Circostrada Spark Research Lab On Fair Practices And Equitable Working Conditions

Circostrada is the European network for contemporary circus and outdoor arts. SPARK is its research lab, focused since 2024 on fair practices and equitable working conditions across Europe, bringing together professionals from diverse geographical, artistic and organisational contexts through a Panel of Experts launched in 2025.
The research acknowledges that working conditions are shaped by diverse national contexts, informal labour structures, mobility constraints and unequal access to resources, reflecting on the challenges of balancing representation, long-term engagement and translating experiences into actionable policy recommendations. Outcomes, including a European policy brief and country insights, will be published in Autumn 2026.

Click here to learn more

Eveliina Inkinen

Specialist / Project Manager, Humak University of Applied Sciences, Finland

CreaCoop - Development and training program for cooperatives in creative sectors

CreaCoop is an ESF+ co-funded project that strengthens creative sector cooperatives in Southwest Finland and improves the working conditions of artists, responding to fragmented careers and precarious work.
Over three years, it delivers cooperative training, continuing education and productisation programmes alongside regional networking. It has shown that cooperatives can act as flexible support structures that strengthen professional autonomy when grounded in participatory learning. A central outcome is a nationally accessible knowledge platform on cooperative models in the creative sectors.

Click here to learn more

Maria de Fátima Lambert

Porto Polytechnic, Portugal

Women, Artistic Training, and Cultural Ecosystems: The Atelier-School of Artur Loureiro at the Palácio de Cristal (1901–1932)

This exploratory project examines Artur Loureiro's women's atelier school at the Crystal Palace, Porto (1901–1932), as a historically significant but understudied cultural ecosystem. Active during the early years of the Estado Novo, the atelier functioned as an informal yet structured space for artistic training, exhibition and sociocultural positioning for young women, introducing innovative pedagogical practices outside formal institutional structures.
Based on archival research, the project addresses the marginalization of women, cultural participation with a gender perspective and informal cultural infrastructures, contributing to current debates on cultural policy and inclusive and sustainable cultural ecosystems.

Click here to learn more

PROJECT SHOWCASE SESSION 7

CHAIR

Lorenzo Venezia

ENCATC Research Placement

Marinella Dell'Eva

Conservatorio Luisa D'Annunzio, Pescara, Italy

The Evolution of Opera Children's LAB: The Collaborative pianist as Intermediary from Ferrara to International Horizons

This doctoral research by Marinella Dell'Eva at the Conservatory Luisa D'Annunzio in Pescara redefines the Répétiteur (collaborative pianist), traditionally defined by its musical and technical functions, by expanding the role into the educational sphere, as an intermediary between conservatory training, theatre institutions and younger audiences.
Building on the Opera Children's LAB presented at ENCATC 2025, a workshop for children aged 5–10, this contribution compares two editions, centred on Cimarosa's Il matrimonio segreto and Verdi's La Traviata. Drawing on constructivist, Kodály and Orff methodologies, and informed by a research placement at the Auditorio de Tenerife, the project frames the collaborative pianist as a key agent of cultural transmission and opera education.

Mariachiara Esposito

Fondation des Sciences du Patrimoine, France

Resilient Cultural Heritage (RCH)

The European Partnership for Resilient Cultural Heritage (RCH) is a European Commission co-funded initiative under Horizon Europe / Cluster 2: Culture, Creativity and Inclusive Society. Its aim is twofold: to strengthen the means of preserving Europe's cultural heritage and to contribute to climate neutrality by bringing forward traditional and innovative practices from heritage research.
RCH addresses two main challenges: the limited evidence on the impact of climate change on cultural heritage, and the need to recognise how heritage can inform policies. Its activities follow the SRIA, a tool developed by the community for the community, built on 7 Research and Innovation Principles, 3 Priority Areas and 3 Cross-cutting Themes.

Click here to learn more

Claudio Prandoni & Sophie Döppen

University of Antwerp, Belgium

A Community-Centred Path to a Sustainable Cultural Heritage Cloud

ECHOES (European Cloud for Heritage OpEn Science) is the European Commission project laying the foundations for the European Collaborative Cloud for Cultural Heritage (ECCCH), a flagship initiative to transform how heritage professionals, researchers and institutions collaborate across Europe.
Rather than a single platform, ECHOES is building a federated ecosystem connecting institutions, data, tools and expertise, supporting the reuse of Heritage Digital Twins. Through one of the largest consultations of its kind, engaging over 2,000 individuals and hundreds of organisations, the project co-designs the Cloud with its future users.

WORKING GROUPS

25 September
14:30

From exploring the future of cultural management education to rethinking how culture is measured to examining the role of art markets within wider cultural ecosystems, these **Working and Expert Groups** create spaces for **collaboration, knowledge exchange, and collective reflection**.

Working Group on Culture and Education

CHAIR

Gerald Lidstone
Goldsmiths, University of London

This working group aims to improve academic standards and quality of education by breaking stereotypes, understanding "otherness", and embracing diversity in education. The goal is to lead to innovative approaches in managing creative projects and new working opportunities for graduate students, keeping in mind the economic, social and academic impact of internationalisation to extend beyond personal growth and contribute to the advancement of the arts and culture field as a whole. This working group will convene each year through 4 online webinars and one meeting in presence. One of the outcomes will be the production of a toolkit for the internationalisation of culture programmes including a list of best practices at the end of 2026, to be updated in 2028, and similarly an article each for the annual Policy Tracker in 2026 and 2028.

Learn more

Working Group on Cultural Observatories and Measurement

CHAIR

Elena Raevskikh
Department of Culture and Tourism Abu Dhabi, United Arab Emirates

Initially established in 2008, the working group is reactivated in 2025 with renewed ambition to shape the future of cultural data and policy. Its work centres on two strategic priorities: consolidating cultural observatories as essential infrastructures for knowledge and decision-making, and reimagining cultural measurement through innovative methods, frameworks, and indicators that capture culture's evolving impact, value, and relevance. The group positions itself at the heart of global debates on cultural measurement, digital transformation, and evidence-based policy. Its agenda includes mapping observatories across regions, promoting exchange of good practices, advancing the use of AI in cultural data systems, and developing forward-looking indicators that reflect the role of culture in sustainable and inclusive societies.

Learn more

Expert Group on Art Markets and Cultural Goods Integrity

CHAIR

Anne-Sophie Radermecker
Université libre de Bruxelles, Belgium

The Expert group on Art Markets and Cultural Goods Integrity, established in 2023, is committed to advancing a holistic understanding of the art markets as dynamic ecosystems at the intersection of culture, economy, heritage, and society. This Expert Group promotes interdisciplinary collaboration between researchers, practitioners, and policymakers to address issues ranging from artist status and market structure to the prevention of illicit trafficking and the integrity of cultural goods. Through events, policy inputs, and educational outreach, this Expert Group advocates for an art market ecosystem that is ethical, inclusive, and sustainable. Main areas of interest include art market actors, economic dimensions of art markets, heritage and ethical issues, and cross-cutting concerns like innovation, sustainability, and policy.

Learn more

ROUND TABLE: INVESTING IN CULTURAL RESEARCH

25
September
09:00

What have European research funds actually made possible?
What definitive evidence has reached decision-makers, and what will Europe lose if cultural research is defunded?

In Nice, project leaders, educators, and researchers will connect the dots between raw science and political priorities. This panel debate goes far beyond standard academic exchange. We are gathering our network to build an unassailable, evidence-based case for culture at the exact moment EU leaders are holding the pen. Let's make sure they write culture into Europe's future.

INTRODUCTION

Ana Žuvela
ENCATC Board Member, Research Associate, IRMO – Institute for Development and International Relations, Croatia

CHAIR

Sarah Garaccio
Project Development Officer Culture and Creativity, International and European Development Directorate (D.D.I.E.), Université Côte d'Azur, France

PANEL

Jean François Trubert
Professor (CTELA), appointed delegate for Cultural and Creative Industries, Université Côte d'Azur, France, Horizon project Reboot

Annick Schramme
UNESCO Chair in Cultural Entrepreneurship and Policy, and Director, Master in Cultural Management, University of Antwerp, Belgium, Horizon Project Just Fashion

Mariachiara Esposito
Deputy Head of International Affairs, Fondation des Sciences du Patrimoine, France, Horizon project RCH

COLLECTIVE ADVOCACY ACTION

Europe is deciding its future funding priorities, and the stakes could not be higher. Right now, behind closed doors in Brussels, the draft text for the next EU Multiannual Financial Framework (MFF) 2028–2034 is being fiercely debated and rewritten. The decisions made this autumn will dictate whether Europe invests in its cultural infrastructure or sidelines it.

As a leading research network, ENCATC cannot afford to sit on the sidelines. We have a unique responsibility to ensure that the vital role of cultural research is not just recognised, but financially secured.

CALL TO ACTION

Your Horizon project can help make the case for increasing the research budget for 2028–2034

Have you completed, or are you currently implementing, a Horizon Europe or Horizon 2020 project related to culture? Has your research produced clear, evidence-based policy recommendations?

Tell us your story.

ENCATC is collecting compelling examples that show how European investment in research on culture has generated new knowledge and translated it into concrete recommendations for better cultural policies. Selected project stories and recommendations will be brought together in an ENCATC advocacy booklet and shared with targeted policymakers and stakeholders in Brussels involved in discussions and decisions around the future MFF.

Our goal is simple: to put concrete evidence of the value of research on culture into the hands of those shaping Europe's future funding priorities.

We would like to hear:

What did your Horizon project investigate?
What key policy recommendations emerged from the research?
How can these recommendations contribute to better cultural policies?
What did European research funding make possible?

Share your project. Share your recommendations. Help us show what EU investment in research on culture makes possible.

FILL IN THE FORM

PANEL:
FROM THE LOCAL TO THE INTERNATIONAL

25
September
11:00

A panel organized by Université Côte d'Azur,
"The University as an Ecosystem in the CCI's: From the Local to the International"

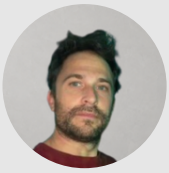
CHAIR

Jean-François Trubert
Professor (CTELA), appointed delegate for Cultural and Creative Industries, Université Côte d'Azur, France, Horizon project Reboot

PANEL

Victor Basier
Executive Producer and
Co-Founder, Philartmedia Studio, France

Judit Batayé
Ecosystem and Business Development Manager,
EIT Culture and Creativity, Spain



Axel Beaumont
Author, Composer and Immersive Artist, XR2C2 Artist-in-Residence, France

Julie Desmet Weaver
Stage Director, Film Director and Immersive Artist, XR2C2 Artist-in-Residence, France

Matteo Treleani
Associate Professor, SIC.lab, IDEX XR2C2 Centre of Excellence, Université Côte d'Azur, France

Ambra Trotto
Director of Transformation & NEB, EIT Culture and Creativity, Sweden

25
September
14:30

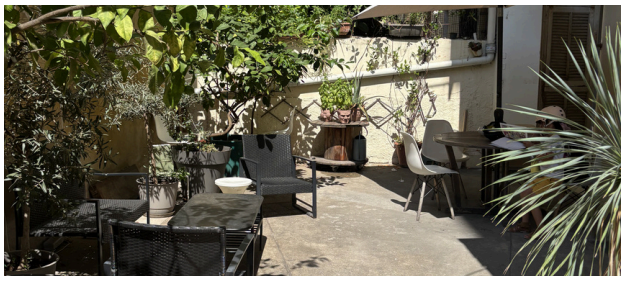
STUDY VISITS

BIBLIOTHÈQUE LOUIS NUCÉRA

Inaugurated in 2002 beneath Sacha Sosno's iconic Tête Carrée (Square Head) monumental sculpture-building. Fully renovated and reopened in February 2026, it plays a key role in the city's cultural infrastructure through its extensive collections, modern study spaces, and diverse programme of literary, educational, and cultural activities. The library serves as a major venue for public reading, literary heritage, exhibitions, and community engagement.

Learn more on Bibliothèque Louis Nucéra.

GALERIE EVA VAUTIER



Galerie Eva Vautier is a contemporary art gallery in Nice founded in 2013 by Eva Vautier, daughter of artist Ben Vautier. Building on the legacy of the École de Nice and Fluxus, the gallery supports both emerging and established artists, with a particular focus on experimental practices and the visibility of women artists.

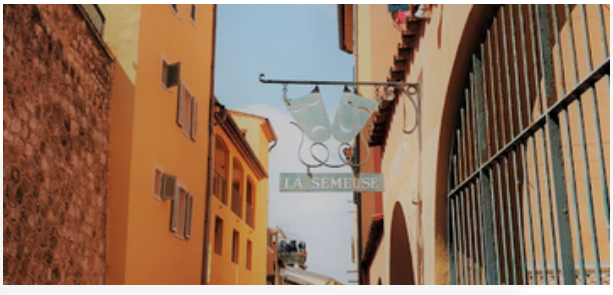
Learn more on Galerie Eva Vautier.

ESPACE À VENDRE

Espace à Vendre is a contemporary art gallery founded in 2004 by Bertrand Baraudou, dedicated to supporting emerging local, national and international artists. Located in Nice's Libération district, the gallery combines exhibitions, experimentation and artistic dialogue, playing an active role in the city's contemporary art scene.

Learn more on Espace à Vendre.

LA SEMEUSE



Led by the Secours Populaire charity, La Semeuse is a socially conscious community center and "third place" located in the heart of Old Nice. This social innovation space combines community action, artistic workshops, popular education, and ecological initiatives. It serves as a model for local engagement, aiming to make culture and community connection accessible to everyone.

Learn more on La Semeuse.

OPÉRA DE NICE

A major historic landmark dating back to the late 19th century, the Opéra de Nice is dedicated to excellence in opera, ballet, and classical music. Complete with its own Philharmonic Orchestra and Ballet company, it offers a prestigious lineup of operas, symphonic concerts, and dance performances, bridging the gap between heritage and modern creation.

Learn more on Opéra de Nice.

CULTURAL PROGRAMME

Artists at the Congress: music, performance, immersion

During the 3-day programme, participants of the Congress will be able to enjoy presentations and music performances.

23 September, 10:30-11:30 | Valentina Volpe Andreazza
Singer, performer, and specialist in relational care and cultural diplomacy. She founded Music4Diplomacy, which uses music as a tool for dialogue between cultures.

24 September, 20:30-21:00 | Mini-Big, a quintet from Université Côte d'Azur
A notable jazz quintet born out of the vibrant musical community at Université Côte d'Azur. Breaking free from labels, this quintet draws from all musical traditions, retaining only the sheer joy of music.

25 September, 16:30-17:00 | Julie Desmet Weaver & Axel Beaumont
Julie is a stage and film director; Axel is an author and composer. Together they work as immersive artists, currently in residence at XR2C2 in France.

2026 International Book Exchange

In line with the ENCATC's commitment to the exchange of knowledge between countries and institutions, we are continuing a cherished tradition: the International Book Exchange at the 2026 ENCATC Congress.

The book exchange programme is an initiative aimed at promoting the **international exchange of knowledge between countries, institutions and professional circles**. It invites the ENCATC community to share their latest publications, research findings and institutional work with colleagues from around the world. By exchanging books, we help ensure that **literature on cultural management and cultural policy** finds a new home in university libraries, cultural organisations, research centres and professional networks worldwide.

Through this long-standing tradition, the **ENCATC reaffirms its commitment to promoting international cooperation**, expanding access to knowledge and fostering a vibrant and interconnected global community in the field of cultural management and cultural policy.

Post-Congress programme
2026 STUDY TOUR

26 - 27 SEPTEMBER

Cultural and creative work is shaped by the institutions, spaces, and communities in which it takes place. For those staying on after the Congress, ENCATC offers a Post-Congress Study Tour on 26 and 27 September, taking participants beyond the conference setting and into the cultural landscape of the Côte d'Azur.

On the first day, the group visits key cultural actors in Cannes, including the George Méliès Campus of Université Côte d'Azur, dedicated to the cultural and creative industries. The second day brings a guided tour through the art galleries of Saint-Paul-de-Vence, exploring the village's artistic heritage and distinctive atmosphere.

More than a sightseeing add-on, the tour is a chance to see how the questions raised throughout the Congress play out in a specific local context, and to keep building the connections that make cross-sector collaboration possible.

Photo credit:
Office de Tourisme Nice Côte d'Azur

Photo credit:
Anastasia Mitrogogou

Post-Congress programme

2026 STUDY TOUR

Saturday, 26 September 2026

9:00

Meet at Nice train station

9:31 - 10:14

Train to Cannes

Transfer to Campus Georges Méliès

10:30 - 12:00

Visit to Campus Georges Méliès, hosted by Bérénice Kubler

12:00 - 13:00

Lunch

14:00 - 15:30

Suquet des Artistes, 7 Rue Saint-Dizier, 06400 Cannes

Afternoon

Free time in Cannes, then return train to Nice

18:17 - 18:59

Train to Nice

20:00

Clown Power Festival, Nice (free entrance, evening event)

Sunday, 27 September 2026

9:15

Departure from Nice to Saint-Paul-de-Vence

10:00 - 12:00

Guided tour of the Saint-Paul-de-Vence galleries, with Anastasia Mitrogogou

12:00

Visit to the Foundation Maeght

Lunch

14:15 - 15:00

Return to Nice

GIFT OF KNOWLEDGE

BIBLIOGRAPHY

CLICK HERE TO DOWNLOAD

SAVE THE DATE
for 2027

ENCATC Academy 2027

20–23 APRIL | ROME, ITALY
An immersive gathering for the ENCATC community, set against one of Italy's most iconic archaeological landscapes near Rome.

ENCATC International Study Tour with a Symposium

7–10 JUNE | SINGAPORE
June 3-5: AAAE Conference
June 6: AAAE & ENCATC joint tours
June 7-10: ENCATC Study Tour with a Symposium

ENCATC Congress 2027

8–10 SEPTEMBER | BRUSSELS, BELGIUM
Three days of congress sessions, keynotes and networking at the heart of Europe, in the city ENCATC calls home.

PARTICIPANTS LIST

Last update: 21/09/2025

First Name	Last Name	Institution	Country
Tadiyos	Abdissa	International Oromo Cultural Institute	Ethiopia
Semah	Ahmed	Artist	Algeria
Waheeda	AlHadhrami	Department of Culture and Tourism Abu Dhabi	United Arab Emirates
Irena	Alperyte	Vilnius College of Design	Lithuania
Diana	Andreeva-Popyordanova	UNWE/Observatory of Cultural Economics	Bulgaria
Zisiana	Andreopoulou	University of Groningen	The Netherlands
Federica	Aramu	Université Libre de Bruxelles	Belgium
Heidi	Ashton	University of Warwick	United Kingdom
Filip	Babic	Sibelius Academy, University of the Arts Helsinki	Finland
Maria	Bäck	Arcada UAS, Helsinki University	Finland
Aleksandra	Bajde	Independent Researcher, Culture & Sustainability Lab	Austria
Chantelle	Baldacchino	Arts Council Malta	Malta
Victoria	Barker	Coventry University, LPIP Hub	United Kingdom
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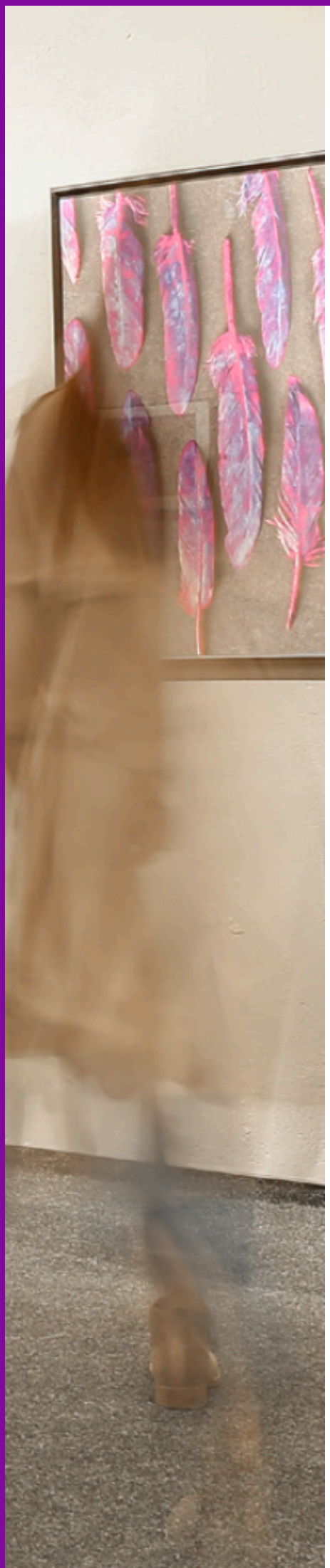

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The objective of the European Journal of Cultural Management and Policy (EJCMP) (ISSN 2663-5771) is to contribute to the knowledge development, promote cutting-edge research and stimulate debate on the topics of cultural management and cultural policy among scholars, educators, policy makers and cultural managers. It is based on a multidisciplinary perspective and aims to connect theory and practice in the realm of the cultural and creative sectors. Launched in 2011, it was previously known under the title of the ENCATC Journal of Cultural Management and Policy (ISSN 2224-2554) and counts in its archive with articles by the most renowned authors in the field.

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Our commitment to make the Congress an environmentally sound event

Since 2011, ENCATC has set the goal to be an environmentally responsible organisation. For this scope, we work hard to reduce the environmental impact of our activities and we are dedicated to understanding, measuring, improving and communicating our environmental performances and engaging with our members and followers in this process.

ENCATC is one of the first fifteen European cultural networks to achieve the SHIFT Eco-Certification, granted by Creative Carbon Scotland (CCS), together with their auditing partner Green Leisure Group (GLG). To know more information about our green commitments, please visit our Green Policy!

Minimizing all potential negative impacts on the environment and leaving a beneficial legacy for the host community and all involved

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At ENCATC we encourage travels that minimize carbon footprint. There is no genius solution for this, but we do encourage considering alternatives whenever possible. In case of flying, we encourage opting for a direct connection (if available), which has a lower carbon emission than a flight with a change-over.
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In the process of organising its events, ENCATC is committed to work with venues/partners who hold satisfactory environmental policies. In our contracts we include a clause to inform these actors about our Environmental Sustainability Policy and about what measures are taken to reduce the environmental impact of the Congress. We put our efforts into considering using renewable energy sources to power operations and events, and strive to choose energy-efficient products that consume less power.

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Participants of the Congress will be required to sort waste adapting to the local recycling infrastructure. Reusable, recycled or compostable items will be used such as cups, crockery and cutlery to avoid acquiring plastic/single serve disposables for food & beverages, plastic bags and plastic water bottles, as well as event badges. ENCATC is committed to using digital marketing instead of paper-based marketing to reduce paper usage, and to avoiding using disposable decorations, opting for more sustainable options. We strive to choose products made from environmentally sustainable materials and products made from recycled materials. Our objective is to minimize waste by purchasing only what is needed and donating or recycling unused items.

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ENCATC and its partners consider the environmental impact of transportation when selecting suppliers and products, and commit to purchase sustainable options for breaks and catering, such as organic and/or fair trade and/or vegan and/or vegetarian and/or local products. This includes using water bottled from local taps when possible.

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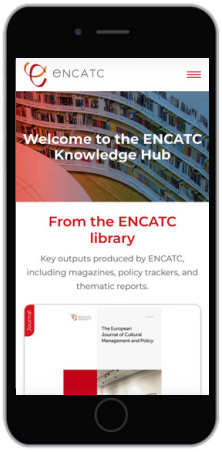

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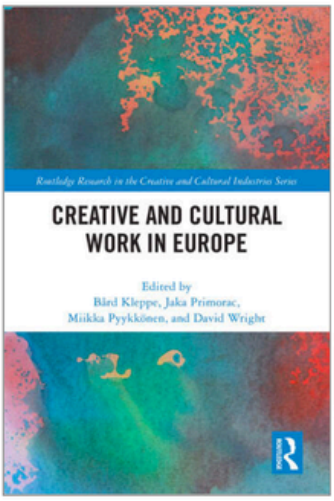

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Creative and Cultural Work in Europe

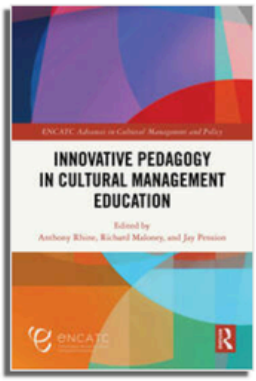
Edited By **Bård Kleppe, Jaka Primorac, Miikka Pyykkönen, David Wright**

This book gathers evidence and case studies from various parts of Europe and across the different sectors that comprise the creative industries, including the visual and performing arts, popular music, the platform economy, and film.

The creative economy has been lauded by national and regional governments for its job-creating potential, even though the jobs created might be insecure or poorly paid. This edited collection emerges from a research network examining this contradiction. It gathers empirical material and case studies across European creative sectors to explore how creative work is perceived by both workers and policymakers, and how these understandings shape practical worker support. The volume brings together renowned European experts from cultural sociology, cultural studies, and creative labour research. Combining cross-national writing teams with focused national case studies, it provides comprehensive insights into diverse creative economies across Europe. Addressing the tension between the creative economy's promise and workers' lived experiences, it examines how cultural and economic policies intersect with social inequalities, determining who can access and thrive in creative careers. The research reveals both the challenges facing creative workers and emerging strategies for creating more equitable opportunities. Through analysis of macro-level policy frameworks alongside micro-level worker experiences, this book offers nuanced perspectives and examines the structural factors that shape the conditions of creative work.

With insights from renowned European experts, Creative and Cultural Work in Europe will be of value to those studying and researching cultural policy, labour studies, and the creative industries more broadly.

ENCATC Advances in Cultural Management and Policy



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