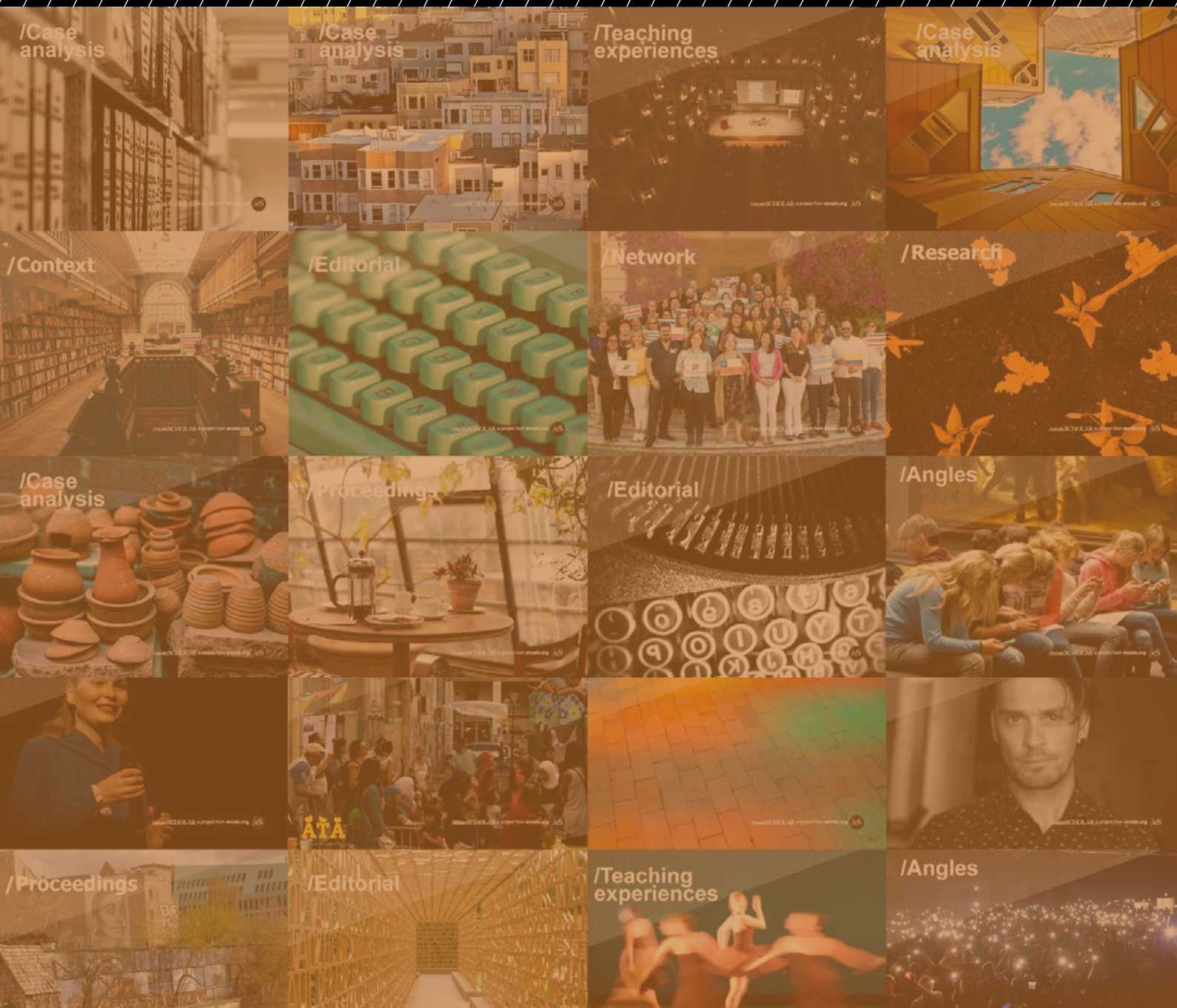
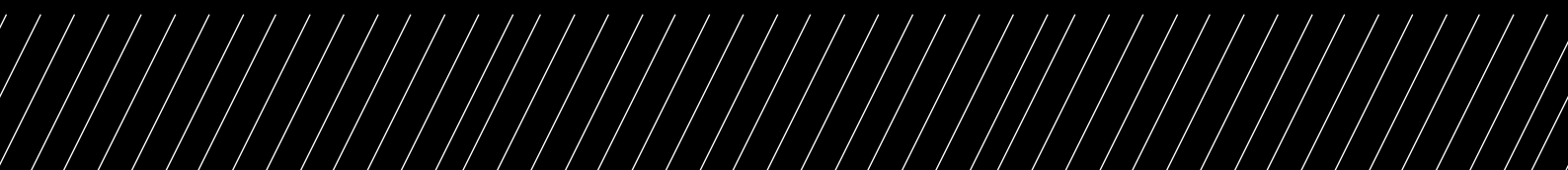


/encatcSCHOLAR

for lifelong learning on policies
and cultural management

ISSUE #03
January 2015





Content is published under Creative Commons License CC BY-NC-SA 4.0, which allows to copy and redistribute the material in any medium or format, as well to remix, transform, and build upon the material, as long as appropriate credit is given to the author and to ENCATC, and the material is not used for commercial purposes. If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original

The publishers have made every effort to secure permission to reproduce pictures protected by copyright. Any omission brought to their attention will be solved in future editions of this publications.

“Rethinking Education Strategy and the relevance of producing highly skilled and versatile people who can contribute to innovation and entrepreneurship”

Androulla Vassiliou

Publisher

European network on cultural management and policy (ENCATC)

ISSN: 2466-6394

ENCATC is the leading European network on cultural management and cultural policy co-funded by the Creative Europe programme of the European Union. It is a membership NGO gathering over 100 Higher Educational Institutions and cultural organisations in 40 countries. It is an NGO in official partnership with UNESCO and an observer to the Steering Committee for Culture of the Council of Europe.

Editors

Cristina Ortega Nuere / Giannalia Cogliandro Beyens
Editorial Advisory Board: ENCATC Board Members

General objective

/encatcSCHOLAR was born to satisfy the demand of ENCATC members academics, researchers and students: to exchange teaching methodologies and knowledge to use in the classroom. /encatcSCHOLAR is intended to provide reference tools for education and lifelong learning on cultural management and cultural policies.

Specific aims

To be an open tool that encourages participation and sharing in the creation of teaching materials. To offer suggestions about some basic and accurate methodological approaches related to how to:

- study emerging issues that affect public policies;
- present and analyze case analysis;
- open debates on how to improve the management of projects.

Target

/encatcSCHOLAR is aimed at academics and researchers teaching and students learning about cultural management and cultural policies. Its contents are intended to provide reference tools for education and lifelong learning on these fields.

CONTACT

ENCATC OFFICE:	Website
Avenue Maurice, 1	www.encatc.org
B-1050 Brussels	
Belgium	Email
Tel+32.2.201.29.12	scholar@encatc.org

An initiative of:



Supported by:



Co-funded by the
Creative Europe Programme
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein

TABLE OF CONTENTS

/CASE ANALYSIS

06 **Managing arts projects with Societal Impact**

By MAPSI

A joint learning and research network developed by the Estonian Academy of Music and Theatre, the Estonian Business School, the University of Arts Helsinki-Sibelius Academy, Laurea University of Applied Sciences, and the University of the Basque Country, Funded by the Lifelong-Learning Programme of the European Union

/CASE ANALYSIS

10 **Euroregional cultural policy**

By Thomas Perrin

Lecturer in Spatial Planning and European Studies
Lille University, Research Centre TVES

/ANGLES

16 **Basics on active arts participation policies**

By Dr. Anna Villarroya

Associate Professor and Vice-president of the European Association of Cultural Researchers (ECURES)
University of Barcelona

/PROCEEDINGS

26 Rethinking Cultural Evaluation

By Dr. Cristina Ortega Nuere & Dr. Fernando Bayón

Director, Institute of Leisure Studies, University of Deusto &
Senior researcher, University of Deusto

/PROFILES

36 David Throsby

By Silvia Cuevas-Morales

Writer

/INTERVIEW

40 Social impacts of cultural and creative industries – Part 1

By Fernando Bayón Martín

Researcher. Leisure and Human Development. University of Deusto.



Credits of the MAPSI images: María Álvarez González

/CASE ANALYSIS

Managing arts projects with Societal Impact

By MAPSI

A joint learning and research network developed by the Estonian Academy of Music and Theatre, the Estonian Business School, the University of Arts Helsinki-Sibelius Academy, Laurea University of Applied Sciences, and the University of the Basque Country, Funded by the Lifelong-Learning Programme of the European Union

Why?

The premise of MAPSI is that any artistic or cultural project is susceptible to have outcomes and results that will impact the society in one way or another, and that the **artist or cultural manager has a responsibility towards society**. The distinction between intrinsic and instrumental values of cultural projects is a distinction that has gained popularity, but is hard to assess when designing and implementing them. We believe that the design and management of the manifold impacts of a project have to be incorporated to it right from its initial conception, no matter if the planned results are artistic or aesthetic, or if the project is intended to promote social inclusion, to enhance the economic activity of the place, or to foster creativity and innovation in the industry. Further, it has to be done in a professional way, requiring new skills and new procedures. It is just too risky (probably, not effective

and, certainly, inefficient) to design a program according to some aims with no consideration of the intended results and impact derived from the activity, and with no anticipation of the expected impact in other dimensions. Of course, as any other human and social activity, there will be changes in the environment and unexpected consequences of the plans that can be hardly accounted for. But, apart from this, the operational timeline of the project may not necessarily coincide with the period in which the results will have an impact, and, if well designed, the project could create the favorable conditions to ensure the sustainability and long term effects of its actions.

MAPSI considers the questions of responsibility of artists towards society and audience

The need to consider and to deal appropriately with the impact of artistic projects is a way to create value for the cultural organizations and for the public programs that often finance cultural programs. How can this be achieved? The design and implementation for art project with societal impact will require dialogue, planning, and accounting for mechanisms to track and evaluate how the value chain of the project evolves.

The toolbox that an artist or a cultural manager should have to ensure the societal impact of cultural programs would probably contain planning, communication and analytical skills

There are a number of specificities in the consideration of societal impact of cultural and artistic projects. First, this involves an extension of number of stakeholders, and will certainly imply a process of dialogue. Second, the design, assessment and evaluation of societal impact require analytical tools that have to be acquired. Last, the figure of who is to lead this process in arts organizations is to be determined, and new professional profiles will emerge as a consequence. From this brief

description, it seems reasonable to think that the toolbox that an artist or a cultural manager should have to ensure the societal impact of cultural programs would probably contain planning, communication and analytical skills.

How good are current cultural administrators and creative workers in these matters? Despite the increasing popularity of master degree programs that have proven their quality, a specialization on managing art & society activities would be an efficient way to respond to the identified demand, and still, these projects and activities are often managed by artists or social workers with hardly any managerial knowledge. The current art and cultural management programs, on the other hand, mainly concentrate on providing skills to engage in art for art's sake projects. Last, lifelong learning of cultural managers is still not well grounded in the European universities and training centers, and there is continuous need to acquire new competences and skills.

What is MAPSI about?

Managing Arts Projects with Societal Impact (MAPSI) refers to a specialization in management of artistic projects with societal impact, and aims to create an international network focusing on educating cultural managers and facilitators to manage and mediate artistic and cultural projects with societal impact. MAPSI will integrate the transnational and interdisciplinary fields of art, management and societal impact by developing a novel understanding on the interaction between art and society and increasing the skills and competences of future cultural managers to foster the valuable interface. The project has the financial support of the Lifelong-Learning Programme of the European Commission for the period 2013-2016 (30 months). We hope to foster a community to share ideas, outlines, handouts and teaching materials. The specialization derived from the project will have some degree of modularity, will combine online learning processes with internships and study visits, and will make use of a rich catalogue of case studies that are been written by the research institutions involved in the consortium.

At this point, the two main landmarks of the development of the project have been the MAPSI Summer School (Helsinki, August 2014), and the

launch of an international conference on Insights and Tools to manage arts projects with societal impact (to be celebrated in Tallinn, July 2015). The call for papers and proposals for the conference is open till 28th February 2015. The internships modules are to be implemented in a pilot to be done during 2015. We expect that the internship experiences will also contribute to the creation of research and learning material, derived from the critical interpretation and to the know-how accumulated by MAPSI students in the development of their projects in their hosts cultural institutions. Research material will be useful to start describing the new job profiles of cultural managers with specialization on art projects with societal impact. By the end of 2015, the research team will edit a handbook.

How

All the programmed activities have been informed under two important principles of the MAPSI project: the importance of **learning-by-developing**, and a **multidisciplinary, transnational and transboundary** approach.

The learning-by-developing (LbD) model is built on a development project that is genuinely rooted in the working life, which aims to produce new practises and whose progress requires collaboration between lecturers, students and working life experts. LbD, as successfully implemented by Laurea, melds together the two main functions of universities of applied sciences: professional education (learning) and teaching based on research (developing). This has some advantages for the students, as active learning processes open critical thinking, and enhance an autonomous attitude to acquire new skills in a changing world. But it has also the advantage that it brings many cultural actors and institutions to the center of the project, creating an interesting area for dialogue and for updating the teaching process. Last, teaching is based on research and on the development of new learning environments and materials.

The multidisciplinary, international and transboundary approach is needed for the acquisition and development of skills in many areas. Far from being a catalogue of topics derived from canonical disciplines, such as economics, sociology, social work, art history, educational sciences, etc, the needs of designing and implementing arts

projects with societal impact requires something new that exceeds the mere addition or combination of topics. To ensure impact in any dimension of cultural projects, new specific and transboundary knowledge and competences are required. One of the still unsolved challenges for the professionals of the design and management of cultural projects is how to acquire skills that come from different grounds. In today's reality, apart from traditional management and artistic skills, transversal skills related to information technologies and to new tools to analyze quantitative and qualitative information are required to ensure the effectiveness of cultural programs.

Conclusions

MAPSI deals with responsibility to create social value and with the skills to implement a complex process that starts with creativity and dialogue. Creativity is required for new ideas, new cultural goods, new experiences and new ways to manage and to communicate those experiences. Dialogue is required to engage audiences, to understand and to give a voice to the people whose lives are going to be affected by cultural intervention, to interact with other social agents that are implementing other types of actions that have an impact in the society. New tools and skills are to be developed in the next years to provide cultural managers with a new way to understand and to address that responsibility.



MAPSI

Managing
Art Projects with
Societal Impact



Lifelong
Learning
Programme





/CASE ANALYSIS

Euroregional cultural policy

By Thomas Perrin

Lecturer in Spatial Planning and European Studies
Lille University, Research Centre TVES

Context

Thanks to the specific funding provided by European Union (EU) regional policy – mainly the programmes for territorial cooperation – European local and regional authorities set up more than 100 cross-border cooperative organisations that are commonly named “euroregions” (Morata, 2010). Different reports and studies showed that culture is a frequent domain of cross-border cooperation (Stange, 2005; CSES, 2010; ESPON, 2013).

In terms of typology, we can distinguish three main interactive dimensions in the mobilisation of arts and culture within euroregions. First, a “historic-heritage-dimension” refers to projects that underline common historical and heritage cross-border cultural features, which can distinguish from the “national” ones of the central State (for instance in France in the regions of Basque Country, Catalonia, Savoy, Alsace and Lorraine, the Flemish North, County of Nice, etc). Second, an “event-dimension” relates to cultural projects that participate to territorial marketing: cross-border festivals, literary or artistic prizes, concerts, exhibitions, and other types of cultural operations that allow advocating and promoting the euroregional partnership. Third, a “networking-dimension”, which refers both to the constitution

of professional and sectorial networks strictly speaking and, more generally, to the networking between authorities, institutions and audiences: artistic residences and mobilities, specific tools like cross-border passes for museums or libraries, digital platforms and web sites, common cultural guides. There are also cross-border television programmes, such as those whom developed the channel France 3 since the 1980s in regions Alsace and Lorraine, Aquitaine and Poitou-Charentes, Brittany and Pays de Loire, Nord-Pas-de-Calais.

At the same time, culture and cultural policies fall within the normative paradigm of the knowledge and smart economy, largely based on cognitive and intangible resources and on the notion of sustainable development, in which creative and cultural activities are considered fundamental resources. In this context, culture has progressively appeared to be a concrete asset for the development and the attractiveness of territories, and a factor of social cohesion, as shown for instance in the terms of the current EU development strategy "Europe 2020 for a smart, sustainable and inclusive growth" (Council of the European Union 2011).

Targets and methodology

This analysis presents the cases of the Eurorégion Pyrénées-Méditerranée, created in 2004 at the Eastern French-Spanish border, and the Greater Region, formed between Luxemburg and its surrounding regions and Länder; with also data and elements from other euroregions. It is based on a PhD. thesis on euroregional cultural policy (Université de Grenoble, Institut d'études politiques) and on a post-doctoral fellowship in the Universitat Autònoma de Barcelona (UAB), Facultat de ciències polítiques. The mainly qualitative analysis uses specialised documentary and bibliographical sources, and is illustrated with data, facts and information collected from fieldwork with institutions, artists, cultural operators and officials. It draws on more than 40 interviews and responses to a questionnaire from beneficiaries of euroregional cultural subsidies.

Eurorégion Pyrénées-Méditerranée was constituted in 2004 between the French regions

of Languedoc-Roussillon, Midi-Pyrénées and the Spanish autonomous communities of Aragon, Catalonia and Balearic Islands. Since the beginning, culture has been a mainstream domain of cooperation. The authorities supported euroregional cultural and artistic initiatives through a specific agenda that includes a Culture Portal, calls for projects, annual cultural forums. Culture was also one of the first attributions of the European Grouping of Territorial Cooperation (EGTC)(a) that was launched in 2010 to reinforce the structure and governance of the euroregion.



Greater Region, which was created in 1995 following the Saar-Lor-Lux cooperation process that originated in the 1960s, was associated with Luxembourg to hold the title of European Capital of Culture (ECOC) in 2007. Luxplus 2007, which was the official name given to this cross-border European capital of Culture, was characterised by a political will to reinforce territorial cohesion

and identity, and to give the Greater Region not only an economic reality but also a cultural one. In 2008, following this event, the members of the Greater Region set up an Espace culturel Grande Région in order to maintain the cross-border cultural dynamics that emerge during the ECOC.

Results

In these cases, we can observe that culture is mobilised to brand and differentiate a specific euroregional label, and that there is an interaction between the event dimension of cultural policy and long-lasting cultural development strategies (Perrin, 2013). The main support to cultural projects goes to emergent disciplines, creators or even audiences, to innovative and even techno-creative actions and projects that link digital technologies to creativity, sustainable development, etc. The majority of the policies and schemes that are supported focus on the economic impact of cultural activities, and mainly on a crosscutting approach to culture, in order to foster territorial marketing and attractiveness. At the same time, the questions of cultural diversity and of the living together are important issues in the analysed cases.



Quite similarly, the Eurorégion Alpés-Méditerranée, created in 2007 at the French-Italian border, tends to prioritise a contemporary creative dynamism rather than a heritage rooted in common history. The cartoon industry is promoted as a creative sector of excellence, which is of particular interest to the Région Rhône-Alpes: collaboration between professionals and common euroregional

representations at the International Market of the Cartoon Festival in Annecy, or at Cartoon Movies, the European Forum of cartoon co-production in Lyon. Other domains of interest for the euroregional cultural agenda are: the youth, performing arts and cultural events that can help promoting the euroregion.

However, the case of Eurorégion Nord-Transmanche allows decentring and complementing the analysis (Perrin, 2012). This pioneer euroregion was created in 1991 between French region Nord-Pas-de-Calais, the three Belgian regions and the Kent County Council in England. Although some discourses presented the euroregion as a culture community, or even as a destiny community, they did not help to promote the durability of that co-operation, for such discourses were not followed by concrete actions.



The euroregional partnership was ended in 2004 following disinterest and disagreements from the members. But this institutional failure did not stop the development of cultural co-operation in that cross-border space “nor did it stop the institutional cooperation between the involved regions” and many of the cross-border cultural projects that are currently set up involve creative and contemporary disciplines, or festive events. The city of Mons in Belgium, which holds the title of European Capital of Culture in 2015, plans to organise a cross-border season with neighbouring French cities: Lille, as well as Valenciennes and Maubeuge that must be the Regional Capitals of Culture of Région Nord-Pas-de-Calais the same year. In that sense euroregional cultural policy can develop outside a proper institutionalised euroregional framework, which shows a certain resilience of cultural dynamics facing evolving institutional contexts.

Discussion

In terms of policy-referential “according to the definition of this concept by Pierre Muller (2010), i.e. the values, norms and images that determine and direct the criteria, objectives and contents of public policy (Smith 2000)” euroregional cultural action is characterised by the centrality of the identity thematic. In cross-border context, cultural policies often back the discursive strategies about an emergent territorial and institutional identity. In this sense, cultural policies are linked to the organisational capacity-building of euroregions. Indeed participating to a euroregion can be an instrument of paradiplomacy for a territorial authority, and a way to reinforce its position in the European and international political arena. The cultural identity rhetoric can be based on historic-heritage references, but the cases analysed show an evolution towards promoting creativity and the excellence of some artistic and cultural industries and activities as symbols of socio-economic dynamism. At the same time the orientation of cultural policy criteria towards innovation, creativity and diversity can also appear to be an instrumental evolution following the priorities of EU regional policy programmes, which remain the major financial resources of euroregion cooperation including cultural cooperation.

In terms of policy processes, the creation and implementation of operational cultural schemes and structures within euroregions, underlines the challenge of coordinating and regulating a common policy in a multi-level context, inter-territorial context (Perrin, 2010): cooperative articulation between the partners of the euroregion, interactions between the euroregional organisation in itself and the other territorial authorities that act on the same territory without taking part in the euroregional partnership (metropolises, provinces, State departments and agencies). In any case, institutional discrepancies and political tensions, variations in political wills and priorities, can have an impact on the development of euroregional cultural policy, which underlines a certain instability and fragility of euroregions in spite of the discourses that advocate it: refusal of *Comunitat Valenciana* to participate in *Eurorégion Pyrénées-Méditerranée*, partly in order to preserve its differential fact;

absence of Aragon from the *EGTC Pyrénées-Méditerranée* due to conflict with Catalonia; unbalanced involvement of the different members of Greater Region; delays in implementing the cooperation agenda in *Eurorégion Alpes-Méditerranée* following the results of the Italian regional elections in 2010, which changed political majorities.

In this way, the observation of euroregional cultural policies underlines the issues and challenges of cultural globalisation. Indeed, the euroregional dynamics emphasises quite at the same time the identity dimension of cultural policies, the interactions between culture, identity and territory, and the increasing place of culture and cultural matters as major issues of the international “interterritorial” relations. It also shows that artist and cultural professionals can be important actors to nourish the meta-geographic perceptions of territory and identity (Amilhat-Szary & Fourny, 2010).

However euroregional cultural policy does not always show a virtuous circle² between authorities, professionals and population. Compared to the respective overall cultural budgets of each region, few resources are available to cross-border projects and only a few actors are involved in the cooperation schemes. This raises the question of a somehow limited audience, which is all the more problematic since participation is an essential element of cultural policy. Like in any other cross-border policy field, cultural cooperation strategies can also prove to be at odds with the interests of the immediate local border communities³ (Perkmann & Sum 2002: 19), which underlines more the potential discrepancy between the discourse, the practice of cultural cooperation and the everyday life of the euroregions population.

The actions developed so far can nevertheless be viewed as steps in the complex process of developing and institutionalising renewed forms of policies and governance, in emerging inter-territorial contexts. Furthermore, euroregions reflect both the opportunities and difficulties that can be observed, at a larger scale, from the European Union construction process in its challenging search for unity in diversity.

References:

- Amilhat Szary, A-L & Fourny M-C (2010), L'art aux limites nationales. Petite lecture géopolitique et géosymbolique des productions artistiques des frontières, *Mirmanda Revista de Cultura/Revue de Culture*, n°5 2010, p. 92-109.
- Council of the European Union. (2011). Conclusions on the contribution of culture to the implementation of the Europe 2020 strategy (2011/C 175/01), June 2011 (online): <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2011:175:0001:0004:EN:PDF>
- CSES: Centre for Strategy and evaluation Services, [in collaboration with ERICARTS]. (2010). *Study on the contribution of culture to local and regional development "Evidence from the Structural Funds"*. [online] : http://ec.europa.eu/culture/key-documents/doc2942_en.htm
- ESPON. (2013). *ESPON Evidence Brief. Territorial Cooperation*, May 2013 (online): http://www.espon.eu/main/Menu_Publications/Menu_EvidenceBriefs/
- Morata, F. (2010). Euroregions i integració europea. *Documents d'Àrea Geogràfica*. Vol. 56, n° 1, p. 41-56.
- Muller, P. (2010). Rérentiel. In L.Boussaguet, S. Jacquot, P. Ravinet (Eds), *Dictionnaire des politiques publiques*, 3rd edition (pp. 555-562). Paris: Presses de Sciences Po.
- Perkmann, M & Sum, N-L, (eds.). (2002). *Globalization, regionalization and cross-border regions*. Basingstoke : Palgrave Macmillan.
- Perrin, T. (2010), Inter-territoriality as a new trend in cultural policy? The case of Euroregions, *Cultural Trends*, Volume 19, Issue 1-2 (2010), p. 125-139.
- Perrin, T. (2012), La coopération culturelle dans l'eurorégion Nord-Transmanche : une institutionnalisation sans institution ? in *Régionalisme Fédéralisme*, volume 12 : <http://popups.ulg.ac.be/federalisme.htm>
- Perrin, T. (2013). *Culture et Eurorégions. La coopération culturelle entre régions européennes*. Éditions de l'Université de Bruxelles (Catalan version: *Cultura i Euroregions. Catalunya en l'Arc Mediterrani*, Barcelona: Editorial Aresta).
- Smith, A. (2000). French political science and European integration, *Journal of European Public Policy* Volume 7, Issue 4, p. 663-669.
- Stange, M. (2005). *La coopération culturelle transfrontalière. Une étude sur les projets culturels transfrontaliers dans le programme Interreg III* (online). Paris: Relais Culture Europe and Mission Opérationnelle Transfrontalière: http://www.espaces-transfrontaliers.org/document/semculture_etude.pdf
- Vanier, M. (2006). What territories do we need in Europe, today? (online), AAG Annual Meeting, Chicago: <http://halshs.archives-ouvertes.fr/halshs-00177617>
-
- (a) This legal status was created in 2006 within EU law to facilitate the management and implementation of cross-border cooperation. Cf. Regulation (EC) No 1082/2006 of the European Parliament and of the Council of 5 July 2006 on a European grouping of territorial cooperation (EGTC). The Council of Europe has adopted an equivalent status in 2009: the Euroregional Cooperation Grouping (ECG), which proceeds from the Protocol No. 3 to the European Outline Convention on Transfrontier Co-operation between Territorial Communities or Authorities.
- (b) The Constitutional principle of differential fact [hecho diferencial] is a guiding line of the devolution process that started in 1978 in Spain. It links sub-state ethnic and cultural mobilisation to a competitive interplay among Spanish regions and nationalities in pursuit of political and economic power.
- (c) Though according to Italian actors, the new changes following the elections of 2014 could favour a relaunching of the cooperation.





/ANGLES

Basics on active arts participation policies: Objectives, mechanisms, sources and common tendencies in Europe

By Dr. Anna Villarroya

Associate Professor and Vice-president of the European Association of Cultural Researchers (ECURES)
University of Barcelona

INTRODUCTION

Active involvement in arts activities is one aspect of cultural participation that has received comparatively little academic attention. Frequently, terms such as “active involvement in arts”, “amateur arts”, “active cultural participation”, “active arts participation”, “voluntary arts”, “creative participation” or “arts engagement” are even used indiscriminately to describe the same activities. This inadequate conceptual framework is also apparent in the various national and international surveys that group different examples of arts expression under the same or similar concepts.

However, given that the literature does provide a number of distinctions on the subject of participation patterns (e.g., UNESCO's Institute for Statistics Report of 2012, which examines active versus passive participation, creative versus receptive participation or the distinction between inventive, interpretative, curatorial, observational and ambient arts participation), this article will use the intuitive pattern that distinguishes active from passive participation. Participation ("taking part") will be used to denote both (passive) "attendance" and (active) "participation" and will refer to individuals' varying degrees of involvement and creative control in cultural practices; and the emphasis will therefore not be on attendance but on participation in an active sense, meaning that the participant is involved in artistic production by making, doing or creating something (Brown et al., 2011).

In terms of participation rates, engagement in performing arts or in visual arts activities is far less common than "passive" cultural participation.

In terms of participation rates, engagement (active participation) in performing arts (singing, dancing, acting or music) or in visual arts activities (painting, drawing, sculpture or computer graphics) is far less common than passive cultural participation. According to the latest Eurobarometer data (European Commission, 2013), in 2013, the most common activity for Europeans was dancing (13% had danced at least once in the last 12 months), followed by photography or making a film (12%) and singing (11%). Fewer respondents had played an instrument (8%), participated in creative writing (5%) and acting (3%) in the last year. Individual involvement, in terms of performing or producing a cultural or artistic activity, has decreased significantly since 2007, probably as a result of the financial and economic crisis.

This low level of participation contrasts with the numerous potential benefits of active arts participation in individual, communal or civic life.

A recent recommendation by the Parliamentary Assembly of the Council of Europe on the right of everyone to take part in cultural life (2012) stresses the responsibility of states and local public authorities to ensure that the necessary conditions are met to develop people's talents to the fullest. Also at a European level, recent discussions on the importance of active participation, the improvement of its media coverage and a proposal for a European Cultural Participation Index have brought together a number of experts on cultural policy (in 2011 the Compendium experts community and the Amateo network for active participation in cultural activities organised an international meeting on active cultural participation in Europe; and in 2012 the Council of Europe's CultureWatchEurope initiative and the Compendium community discussed the topic Cultural Access and Participation – from Indicators to Policies for Democracy).

The research on active arts participation and on the cultural policies that aim to promote it is limited. In 1991, Eckstein and Feist began the process of culturally mapping the amateur arts and crafts in the United Kingdom, examining both the role of various umbrella organisations and national interest groups in this sector and the means by which amateur arts organisations are supported and financed.

In recent years, in Belgium and the Netherlands large scale studies have been undertaken to describe the core aspects of amateur arts participation. In Flanders (the northern region of Belgium), recent sociological research carried out by Vanherwegen et al. (2009) showed that no fewer than 1 in 3 people practised the arts. Among the wide range of research results, the authors reported that people who practised the arts were much more active as receptive cultural participants and that amateur artists were less individualistic, and were more socially aware than those who did not practise arts. From a political perspective, one of the Flemish government's targets for the amateur arts sector is to make it more pluralistic and professional. The Flemish government supports one national organisation per art discipline or sub-discipline. As a result, the amateur arts sector is divided in nine federal, pluralistic organisations that support

a wide range of productions. On the basis of a 5-year policy, these organisations give amateur artists and groups the opportunity to participate in various competitions. They also provide information and artistic, organisational and technical guidance for any active practitioner, as well as facilities for amateur arts activities. More recently, in a comparative study on Flanders and the Netherlands, Vanherwegen et al. (2011) showed how active arts participation is enhanced to varying degrees by government cultural policy. In the Netherlands, along with a tradition of self-organisation of amateur arts in clubs, societies or associations, there is a tradition of training in amateur arts provided by local government (music schools and creative centres). The Flanders study reported that most amateur artists do not feel that there is a need for more (financial, promotional and administrative) support, though they do consider that there should be more of a focus on active arts participation in school.

The evidence suggests that arts participation has a positive effect on social cohesion, on community empowerment, on personal development and on local image and identity

Other countries have mainly focused their research on the social impact of active arts participation. Since Matarasso's long-term study on the social impact of participatory arts projects in the United Kingdom, Ireland, Finland and the US (Matarasso, 1997), a considerable body of research has been conducted on the social impact of participation in amateur arts. The evidence suggests that arts participation has a positive effect on social cohesion (bringing people together, developing networks and understanding), on community empowerment (building local capacity for organisation and self-determination), on personal development (leading to enhanced confidence, skill-building and educational developments which can improve people's social contacts and employability) and on local image and identity

(celebrating local culture and traditions and strengthening cultural life).

The positive effect on social cohesion, many studies suggest, is visible in the essential contribution that participatory and amateur arts have made to the development of vibrant and inclusive communities (Jeanotte, 2003, for Canada; Convenio Andrés Bello, 2004, for Colombia; McCarthy et al, 2004, for the USA; Dodd et al, 2008, for England) and to juvenile crime prevention and conflict resolution (Hollinger, 2006, for Venezuela).

The positive effect on community empowerment is visible in how involvement in an arts group in the UK has a statistically significant effect on trust in civil institutions and in people (Delaney and Keaney, 2006). In the United States, Taylor (2008) has maintained, the arts can create enjoyable public spaces and shared experience, and encourage intergenerational activity.

The positive effects on local image and identity have also been evidenced in the literature. In their study on the voluntary and amateur arts in England, Dodd et al. (2008) described the important artistic and creative value of the voluntary arts sector, both in terms of sustaining cultural traditions and developing new artistic practices. Waldron and Veblen (2009) found a sense of community and belonging by joining people in the learning and playing of traditional folk music in Australia. More recently, Brown et al. (2011) reported that in cities and towns across the United States participatory arts practice is gaining recognition as an important aspect of quality of life and a means of building civic identity and communal meaning.

Participation in the arts can also have a significant impact on people's self-confidence and, therefore, on their social lives (Matarasso, 1997). Individuals who engage in arts practice are usually more trusting in general and political terms and are more optimistic and tolerant (Stolle and Rochon, 1998).

Finally, however, Dodd et al. (2008) have stressed governments' lack of concerted interest in amateur arts. For these authors, organisations

operating at a local level are in the best position to provide groups with direct support and guidance and to influence local funding and policy. Jeannotte (2003) observes that indiscriminate cuts in culture can have far-reaching negative implications for the sustainability of the communities in which they occur.

Because of their limited nature, none of these studies on the social impact of active arts participation have been exempt from criticism. Frequently, they address a single organisation or local programme or concentrate solely on community development arts programmes with one intended social outcome (Ramsey, White and Rentschler, 2005; Ramsden et al., 2011).

In this context, this article explores policies that promote more active arts participation in a set of European countries. Specifically, the article analyses the main objectives behind cultural policies that seek to encourage active arts participation. Next, it examines mechanisms that support active participation in arts activities, as well as the sources of funding used to foster this sort of activity. Despite the fact that there is an extremely wide range of arts activities, the article attempts to identify the most popular disciplines promoted by active arts policies. The last part of the study focuses on the identification of the most common aspects and tendencies in active arts policies, from an international perspective.

Basic facts on policies promoting active arts participation in Europe

Information provided by the *Compendium of Cultural Policies and Trends in Europe* (www.culturalpolicies.net) is used to explore the policies implemented by various European countries to promote active arts participation. This is a web-based system for monitoring national cultural policies. The transnational project was initiated by the Steering Committee for Culture of the Council of Europe and has been running as a joint venture with the European Institute for Comparative Cultural Research (ERICarts-Institute) since 1998. It is carried out in partnership with a community of practice comprised of independent cultural policy researchers, NGOs and national governments. The project currently includes information for 42 member states co-

operating within the context of the European Cultural Convention, which is updated each year. This paper focuses on those countries located in Europe and uses data corresponding to the year 2011.

Despite the limitations of comparative analyses among countries with different institutional systems, welfare state models and levels of economic and social development, data included in the Compendium permit a first approach to the policies on active arts participation that are implemented by a large group of European countries.

The descriptive policy analysis concentrates on the following five basic areas: the main policy aims supporting active participation in arts activities; the principal mechanisms for encouraging arts participation; the existing sources of funding active participation in arts activities; the key areas of intervention; and the main issues and common trends existing in that area of cultural policy-making.

Policy aims to support active arts participation in Europe

The most common objectives set for active arts participation policies in European countries are to promote creative pluralism and intercultural dialogue, preserve and maintain some artistic disciplines, and contribute to social cohesion.

Countries whose amateur arts policies aim to promote creative pluralism or cultural diversity are Belgium and various Eastern European countries (such as Hungary, Lithuania, Poland, Slovenia and Ukraine). In some Eastern countries (Georgia, Latvia, Poland and Slovenia), amateur arts policies aim to maintain intangible cultural heritage and to strengthen identity. Embedded in the grass roots of local communities, amateur arts in these countries are seen as a source of national cultural identity.

Other countries explore the contribution of active arts participation to communal or civic life. Thus, participation in arts activities is perceived as especially important for building community networks (the United Kingdom), empowering citizens, regenerating local communities,

acting as the ideal breeding ground for civic commitment and involvement (Germany), and contributing to social cohesion (Slovenia).

Some countries support amateur arts because they provide access to culture. This is the case in Eastern countries such as Latvia, Macedonia and Slovenia and in the Netherlands, where artistic activities are developed to facilitate cultural life at local level and secure the availability of professional arts in the future. In this sense, active and passive or receptive cultural participation tend to feed off each other.

For individual members of communities, participation in amateur activities can lead to increased levels of self-confidence and self-belief (Harland et al, 2000; Cowling, 2004), and can improve interpersonal and communication skills. This is one of the aims of the United Kingdom's cultural policies focused on participation.

The most common objectives set for active arts participation policies in European countries are to promote creative pluralism and intercultural dialogue, preserve and maintain some artistic disciplines, and contribute to social cohesion

Mechanisms for supporting active participation in arts

A wide variety of tools are implemented by European governments to support amateur arts or the more active involvement of their population in arts. Administrative and financial support to organise festivals, exhibitions, performing arts productions, workshops and other events are among the most common public mechanisms. Many Eastern European countries (Albania, Bulgaria, Hungary, Latvia, Macedonia, Serbia, Slovakia and Ukraine) and some Western

European countries (such as Ireland and Portugal) use these tools to promote active arts participation among their population. In the United Kingdom (England), many local authorities have small pots of funding for amateur arts groups, which can help them to introduce new activities, gain access to professional speakers/teachers or develop publicity and websites (Dodd et al, 2008). In addition, many amateur arts groups in the United Kingdom benefit from in-kind support also administered by local authorities. And so although arts groups are almost all independent local organisations established by their participants, self-financing and essentially independent of national and local government, the crisis-driven reduction of local budgets and the reduction or cessation of these small grants may make it more difficult for groups to have access to proper venues, networking opportunities and training. Moreover, the severe cuts affecting the professional arts sector in the United Kingdom may eventually cause amateur arts practitioners to lose out as consumers and audience members, significantly affecting the quality of life for large numbers of people (Department for Culture, Media and Sport and Arts Council England, 2008).

Other countries, like Lithuania, Poland, Portugal, Spain and Russia, organise or fund annual awards, contests or competitions for amateur arts to foster these types of cultural activities.

Regarding the provision of facilities for amateur arts activities, some countries (Ireland, Latvia and Lithuania) contribute to the creation, modernisation and maintenance of buildings such as cultural centres. Other countries (Lithuania, Portugal and Slovenia) provide technical equipment to increase active arts participation or offer suitable venues for meeting, performing or practising at a reduced cost or at no cost (France, Slovenia and the United Kingdom).

To a lesser extent, some Eastern countries support research centres for ethnic culture (Lithuania), fund first recordings of traditional music (Albania and Hungary) or include cultural heritage in their school curriculum (Poland).

Main sources of funding active participation in arts

Direct public subsidies are the most frequent sources of funding for amateur active arts in Eastern countries (Azerbaijan, Bulgaria, Croatia, Czech Republic, Latvia, Lithuania, Macedonia, Poland, Russia and Serbia) and Western countries (Finland, Greece, Ireland, Liechtenstein, the Netherlands, Portugal and Switzerland).

Governments in Finland, Greece, Malta, the Netherlands, Portugal and Slovenia also support amateur arts via special programmes. In Malta, for example, amateur activities are funded through the National Lottery Good Cause Fund. Similarly, national funds for amateur arts are sometimes raised from the lottery surplus, as in the case of Denmark.

In several countries (Ireland, Liechtenstein, Portugal, Romania and Switzerland), the framework of support is based on a partnership approach among various authorities and institutions.

A particular set up for funding amateur activities is the existence of umbrella organisations or federations established at regional or local level to bring together local groups. State funding is channelled through these umbrella organisations in Belgium (Flemish and French communities), England, Estonia, San Marino, Serbia and Switzerland. In England, for example, the Voluntary Arts Network acts as an ‘umbrella body of umbrella bodies’, promoting participation in the arts and crafts, helping to develop the sector and working on behalf of umbrella bodies (Dodd et al., 2008). Apart from public funding, some umbrella bodies receive regular funding from membership subscriptions or rely on fundraising and income from sales and events. In addition to funding, these bodies can also provide support and artistic, technical or organisational guidance to amateur arts organisations and artists on a need basis.

In some countries amateur arts receive funds from large companies and other sponsors (Azerbaijan, Bulgaria, Liechtenstein and Switzerland) or professional organisations provide venues for amateur artists and groups to hold their performances: in the Netherlands,

for instance, the *Engelenbak* theatre, offers its premises to amateur artists and groups to hold their performances.

Finally, countries such as Finland or Portugal support amateur arts activities through private foundations of public utility or through public agencies with a coordinating role (Latvia).

Popular areas of public intervention in amateur arts

Amateur arts activities are extremely diverse in essence. The disciplines that are best represented in active cultural policies are folk dancing and music, photography, cinema and video, writing (plays, poems, novels, etc.), theatre, music (choirs, wind orchestras, jazz, etc.), arts, craft and fine arts.

Common aspects and tendencies in active arts participation

Among the most widespread practices and trends in arts participation are the creation of mainly public folk and culture centres that support the cultural sector and occasionally act as intermediaries between this sector and the government. These support centres, which usually provide administrative and training support for amateur groups, can be found in Western countries (Belgium/Flemish community, Denmark, the United Kingdom), and Eastern countries (Lithuania, Moldova, Russia, Serbia and Slovakia).

Local authorities play a key role in many countries (Bulgaria, Canada, Croatia, Ireland, Latvia, Lithuania, the Netherlands, Poland, Portugal, Russia and Slovakia) in supporting cultural associations and the local activities of amateur groups, and in contributing to local cultural life, spreading culture and supplying cultural programmes.

Many countries (Croatia, Denmark, Finland, Georgia, Hungary, Latvia, Malta, Moldova, Norway, Portugal, Romania, Russia, San Marino and Ukraine) focus amateur policies on special areas of activity for children and teenagers. Arts activities can be particularly effective for increasing young people's engagement in the community because of their association with enjoyment and because they favour positive emotional mood and social relationships, (Keaney, 2006). In addition, arts

participation can be highly beneficial for youth at risk (Weitz, 1996) and contribute to greater academic success, self-awareness, motivation and higher levels of empathy and tolerance with others (Catterall et al., 1999).

Recent years have witnessed the appearance of modern genres related to new technologies (such as multimedia and e-music) and public art (such as graffiti) in several countries (Croatia, Finland, Georgia, Hungary, Lithuania, Slovenia and Ukraine).

Some countries, especially in the East (Hungary, Latvia, Romania and Serbia), have taken advantage of various European schemes (for example the European Structural Funds or the European Cultural Foundation) to support arts centres and NGO networks.

Conclusions

The analysis in this article is the first step towards a comparative overview of what governments do to support their participation.

In general terms, policies that support more active arts engagement aim to promote social cohesion through the involvement of marginalised social groups, to develop artistic activity that provides wider access to culture, to increase the levels of confidence and skills in the population and to foster creative pluralism and intercultural dialogue. In diverse societies in particular, amateur cultural groups can provide a unique space and platform for bringing communities together and overcoming barriers of mistrust (Keaney, 2006). Bearing in mind the still low and unequal proportion of European citizens who are involved in cultural activities, governments and cultural organisations could do more to broaden the social reach of the arts by promoting volunteering and the engagement of the population. Generally speaking, government involvement is frequently reactive and amateur arts tend to be ignored in cultural and arts development strategies (Dodd et al., 2008).

It should be added that cultural policies that seek to increase citizen participation have rarely distinguished between the promotion of more passive forms of cultural engagement

(e.g., boosting the size of audiences) and more active involvement. The tendency has been to combine both, in a drive to increase access (Keaney, 2006). This view is reflected in the recommendation by the Parliamentary Assembly of the Council of Europe (2012) in which active and passive participation are treated equally. To change the situation and establish a major role for engagement in arts practices, policies aimed at boosting active arts participation should consider increasing arts appreciation curricula in schools and encouraging the development of amateur pursuits in extracurricular and out-of-school settings (Parliamentary Assembly of the Council of Europe, 2012). Apart from promoting junior artists and increasing the value of active arts participation for children and teenagers, this will enhance the substantial effect of education on all types of cultural participation. As observed in the literature, arts education increases the probability of attending arts activities (Bergonzi and Smith, 1996; Borgonovi, 2004; Ateca Amestoy, 2009; Martin et al., 2012); and in social environments strongly oriented to active arts participation, individuals are much more likely to be interested in active arts participation, and vice versa (Sacco, 2011). A growing body of data illustrates the interrelation between participatory arts practice and attendance at live events, particularly for younger adults, who are more likely than older adults to be involved in participatory activities (Brown et al., 2011). Moreover, involvement in the arts as a child increases an individual's chances of becoming an active arts consumer as an adult (Oskala et al., 2009).

Because parental influence, family background and personal demographics can determine the degree to which children receive or do not receive encouragement to become involved in the arts, more opportunities for children and young people to engage in the arts outside the family context should be provided. Moreover, targeting those who are less likely to receive parental encouragement might enable a larger number of people to experience and become familiar with the arts as they grow up (Fresh Minds, 2007; Oskala et al., 2009). The importance of attendance at cultural events at a young age for subsequent active arts participation has been emphasised, among others, by Fresh Minds (2007) in a report

on Culture in Demand commissioned by the UK Government's Department for Culture, Media and Sport. According to the report efforts should be made to foster amateur groups and to include active participation in a child's educational journey (Fresh Minds, 2007:10).

Other ways in which participation could be increased are through the creation by local authorities of mechanisms to allow citizens greater input in determining what kind of cultural provisions are valuable to their communities (Keaney, 2006; Jancovich, 2011) and to recognise the crucial impact that grass roots structures like the amateur arts sector have on developing vibrant and inclusive communities (Dodd et al., 2008). Major cultural institutions can be key in developing participatory projects (produced with local residents), where members of the public are invited to participate in the creative process through workshops that involve them personally in the artistic practice (Parliamentary Assembly of the Council of Europe, 2012).

Governments can also use the boom of digital culture and the Internet to encourage active participation by the public, especially among young people.

All these social benefits are particularly important in the current context of economic crisis, which has led to severe reductions in the levels of funding available for culture in many European countries. Although the amateur arts sector does not rely as heavily on government subsidies as the professional sector, public cuts might have far-reaching negative consequences not only for individuals but also for civic engagement and for the sustainability of the communities. These could be partially redressed by improving the level of understanding of the value of voluntary and amateur arts for individuals, organisations and communities (Jeannotte, 2003; Dodd et al., 2008), as well as by providing potential donors and sponsors with stronger tax incentives, as in the professional sector, and encouraging donors to support the wealth of social and community benefits emerging from the work of amateur arts groups.

In the knowledge that research lacks a common understanding of the main concepts and appropriate data for in-depth contextualisation, this article has contributed to the limited cross-national comparisons of cultural policies fostering active arts participation. In order to further the debate on cultural and arts participation, it is crucial to work on a cross-national statistical framework that provides a reliable empirical basis for comparable EU statistics. The need for a European approach to this issue and for evidence-based policies has been widely covered in the literature (O'Hagan and Castiglioni, 2010). Further research should also explore the way in which cultural policy, legislation, and public and private funding can be used to favour more active arts participation.

Questions for further discussion

- Which arguments governments could use in order to support amateur arts in your respective countries?
- Does it make sense to support amateur arts in periods of severe economic crisis?

References:

- Ateca Amestoy, V.M., 2009. El capital humano como determinante del consumo cultural. *Estudios de Economía Aplicada*, 27 (1), 87-110.
- Bergonzi, L. and Smith, J., 1996. *Effects of Arts Education on Participation in the Arts*. California: National Endowment for the Arts.
- Borgonovi, F., 2004. Performing arts attendance: an economic approach. *Applied Economics*, 36 (17), 1871-1885.
- Brook, O., 2011. *International comparisons of public engagement in culture and sport*. [online]. London: Department for Culture, Media and Sport. Available from: <https://www.gov.uk> [Accessed 27 November 2014].
- Brown, A.S., Novak-Leonard, J.L., and Gilbride, S., 2011. *Getting In On the Act. How arts groups are creating opportunities for active participation* [online]. San Francisco: The James Irvine Foundation. Available from: <https://folio.iupui.edu/> [Accessed 27 November 2014].

- Catterall, J.S., Chapleau, R., and Iwanaga, J., 1999. Involvement in the arts and human development: general involvement in music and theatre arts. In: E.B. Fiske, ed. *Champions of Change: The Impact of the Arts on Learning*. Washington, DC: Arts Education Partnership and the President's Committee on the Arts and the Humanities. Available from: <http://artsedge.kennedy-center.org/> [Accessed 27 November 2014].
- Convenio Andrés Bello, 2004. La fiesta, la otra cara del patrimonio. Valorización de su impacto económico, cultural y social. *Economía & Cultura*, 8. Bogotá: Convenio Andrés Bello.
- Council of Europe/ERICarts, 2012. *Compendium of cultural policies and trends in Europe* [online]. Available from: <http://www.culturalpolicies.net> [Accessed 27 November 2014].
- Cowling, J., 2004. *For Art's Sake? Society and the arts in the 21st century* [online]. London: Institute for Public Policy Research (ippr). Available from: <http://www.ippr.org> [Accessed 27 November 2014].
- Delaney, L., and Keaney, E., 2006. *Cultural Participation, Social Capital and Civil Renewal in the United Kingdom: Statistical Evidence from National and International Survey Data* [online]. London: Institute for Public Policy Research (ippr). Available from: <http://www.ippr.org> [Accessed 27 November 2014].
- Department for Culture, Media and Sport (DCMS), Arts Council England (ACE), 2008. *Our creative talent: the voluntary and amateur arts in England*. London: Department for Culture, Media and Sport.
- Deroin, V., 2011. European statistical Works on Culture. ESSnet-Culture Final report, 2009–2011. *Culture études, Politiques publiques et regulations*, 2011–8, 1–24
- Dodd, F., Graves, A., and Taws, K., 2008. *Our Creative Talent: the voluntary and amateur arts in England*. London: Department for Culture, Media and Sport.
- Eckstein, J., and Feist, A., 1991. The amateur arts and crafts. *Cultural Trends*, 3 (12), 31–51.
- Elsley, S., and McMellon, C., 2010. *Starting young? Links between childhood and adult participation in culture and science a literature review*. Edinburgh: Scottish Government Social Research. European Commission, 2013. Special Eurobarometer 399 on Cultural Access and Participation (79.2) [online]. Available from: http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf [Accessed 27 November 2014].
- Fresh Minds, 2007. *Culture on Demand: Ways to engage a broader audience*. London: Department for Culture, Media and Sport.
- Harland, J., Kinder, K., Lord, P., Stott, A., Schagen, I., Haynes, J., Cusworth, L., White, R., and Paola, R., 2000. *Arts Education in Secondary Schools: Effects and effectiveness*. Slough: National Foundation for Educational Research.
- Hollinger D.M., 2006. *Instrument of social reform: A case study of the Venezuelan system of youth orchestras*. PhD dissertation. Arizona State University.
- Jancovich, L., 2011. Great art for everyone? Engagement and participation policy in the arts. *Cultural Trends*, 20 (3–4), 271–279.
- Jeanotte, M.S., 2003. Singing alone? The contribution of cultural capital to social cohesion and sustainable communities. *The International Journal of Cultural Policy*, 9 (1), 35–49.
- Keaney, E., 2006. *From access to participation. Cultural policy and civil renewal* [online]. London: Institute for Public Policy Research (ippr). Available from: <http://www.ippr.org/> [Accessed 27 November 2014].
- Martin, A.J., Anderson, M., and Adams, R-C., 2012. What Determines Young People's Engagement with Performing Arts Events?. *Leisure Sciences: An Interdisciplinary Journal*, 34 (4), 314–331.

- Matarasso, F., 1997. *Use or ornament? the social impact of participation in the arts*. Stroud: Comedia, Bournes Green.
- McCarthy, K., Ondaatje, E., Zakaras, L., and Brooks, A., 2004. *Gifts of the Muse. Reframing the Debate About the Benefits of the Arts*. Santa Monica CA: Rand Corporation.
- O'Hagan, J., Castiglione, C., 2010. European Statistics on Cultural Attendance and Participation and Their International Comparability. In: *ESA Research Network Sociology of Culture Midterm Conference. Culture and the Making of Worlds*, 7-9 October 2010, Université Bocconi. Milan: European Sociological Association. Available from SSRN http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1692083 [Accessed 27 November 2014].
- Oskala, A., Keaney, E., Wing Chang, T., and Bunting, C., 2009. *Encourage children today to build audiences for tomorrow. Evidence from the Taking part survey on how childhood involvement in the arts affects arts engagement in adulthood*. London: Arts Council England.
- Parliamentary Assembly of the Council of Europe, 2012. *The right of everyone to take part in cultural life, Recommendation 1990* [online]. Available from: <http://assembly.coe.int> [Accessed 27 November 2014].
- Ramsden, H., Milling, J., Phillimore, J., McCabe, A., Fyfe, H., and Simpson, R., 2011. *The role of grassroots arts activities in communities: a scoping study*. Birmingham: Third Sector Research Centre.
- Ramsey White, T., Rentschler, R., 2005. Toward a new understanding of the social impact of the arts. In: F. Colbert, ed. *Proceedings of the 8th International Conference on Arts & Cultural Management*, 3-6 July 2005, Canada. Montreal: HEC.
- Sacco, P.L., 2011. *Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming* [online]. Available from: <http://www.eenc.info> [Accessed 27 November 2014].
- Schuster, J.M., 2007. Participation Studies and Cross-National Comparison: Proliferation, Prudence, and Possibility. *Cultural Trends*, 6 (2), 99-196.
- Stolle, D., and Rochon, T. R., 1998. Are all associations alike? Member diversity, associational type and the creation of social capital. *American Behavioral Scientist*, 42 (1), 47-65.
- Taylor, D.G., 2008. *Magnetising Neighbourhoods through Amateur Arts Performance*. A Report for the Urban Institute, September 2008, USA.
- UNESCO-UIS, 2012. *Measuring cultural participation*. 2009 Framework for Cultural Statistics Handbook n. 2. Canada: UNESCO Institute for Statistics.
- Vanherwegen, D., van den Broek, A. and Lievens, J., 2011. *Active Participation in Cultural Activities. Six targets, with examples from Flanders and The Netherlands* [online]. Available from: <http://www.amateo.info> [Accessed 27 November 2014].
- Vanherwegen, D., Siongers, J., Smits, W., Vangoidsenhoven, G., Lievens, J., and Elchardus, M., 2009. *Amateurkunsten in beeld gebracht* (Amateur arts in focus). Gent: Forum voor Amateurkunsten.
- Waldron, J. and Veblen, K., 2009. Learning in a Celtic Community; An Exploration of Informal Music Learning and Adult Amateur Musicians. *Bulletin of the Council for Research in Music Education*, Spring (180), 71.
- Weitz, J.H., 1996. *Coming Up Taller-Arts and Humanities Programs for Children and Youth at Risk*. Washington, DC: President's Committee on the Arts and Humanities.



/PROCEEDINGS

Rethinking Cultural Evaluation: Going Beyond GDP

By Dr. Cristina Ortega Nuere & Dr. Fernando Bayón

Director, Institute of Leisure Studies, University of Deusto &
Senior researcher, University of Deusto

Advance Seminar: Rethinking Cultural Evaluation: Going Beyond GDP

Organizers: European network on Cultural Management and Cultural Policy Education (ENCATC)

Scientific Coordinator: Prof. Cristina Ortega Nuere, Chair of the ENCATC Thematic Area "Monitors of culture"

Venue: Paris, France

Main focus of the discussion: A discussion follow on rethinking on how to measure the spill-over effects of cultural and creative industries and how to evaluate cultural approaches. This event offered participants the possibility to understand the most recent advancements in the debate on culture as an indicator of well-being and development.

INTRODUCTION

On 23 of October, 50 researchers, academics, cultural operators and practitioners, cultural managers and representatives from European and international institutions met in Paris to discuss about the most recent advancements in cultural evaluation. All in all more than 11 countries were represented with participants coming from as far as Morocco and Australia. Among the audience were representatives of the European Commission, UNESCO, OECD, the European Cultural Foundation, the French Ministry of Culture, the British Council, the Louvre Museum, as well as directors of prominent cultural networks and art organizations.

Organised by ENCATC in partnership with the University of Deusto, Bizkailab and the Diputaci3n Foral de Bizkaia, this event was hosted by Vivendi Universal. After the seminars “Rethinking Cultural Evaluation: Going Beyond GDP (Antwerp, 2013) and “Place of culture in sustainable development: going beyond the GDP indicators (New York City, 2013), the debate on cultural indicators has continued in 2014 with an Advanced Seminar organized in Paris. This new debate in

Paris was a unique platform for the major players on this topic to share their research and results from their respective policies and projects on evaluation in the arts and culture. Participants gained insight into the most recent advancements in the debate on culture as an indicator of well-being and development. A discussion followed on rethinking how to measure the spill-over effects of cultural and creative industries and how to evaluate cultural approaches.

This seminar was an initiative of ENCATC and an outcome of the ENCATC Thematic Area “Monitors of Culture” led by professor Cristina Ortega Nuere, Director of the Institute of Leisure Studies at the University of Deusto in Spain. The ENCATC Thematic Areas were set up in 2007 to offer as a space for specialized knowledge in specific fields of Culture and External Relations –“ Diplomacy, Heritage, Museums, Performing Arts, Arts and Wellbeing, Creative Industries, Cultural Data and Evaluation, and Urban Management.

The hub fostered by the ENCATC Thematic Area “Monitors of Culture” intends to be a space where renowned experts, academics and stakeholders



in creative and innovative policies meet to explore new dimensions of cultural evaluation as a political challenge across Europe. In the specific case of the advance seminar “Rethinking Cultural Evaluation: Going Beyond GDP” international experts from institutions such as UNESCO, OECD, Joint Research Centre; universities such as the University of Deusto and Erasmus University Rotterdam; enterprises such as VIVENDI; consultancies as KEA; research networks like the Cultural Development Network; or other organizations such as the European Centre of Creative Economy and Forum d’Avignon presented their most recent contributions to the state of art of cultural evaluation with an international approach and shared their experiences and good practice at local and trans-regional levels.

The advanced seminar started with some introductory words about the present challenges to develop further indicators about the intangible and immaterial effects of CCI's as well as new methodologies taking advantage of the potential of TIC and artists' participation by Cristina Ortega Nuere, Director of the Institute of Leisure Studies of the University of Deusto. The seminar continued with a first panel about open frameworks where experts such as Fernando Bayón, researcher of the official Leisure and Human Development research team of the University of Deusto; Melika Medici Caucino, Programme Specialist, Division of Creativity, UNESCO; María Iglesias Portela, Head of Research and Analysis-KEA European Affairs; Lorena Sánchez, Project Coordinator of Better Life Initiative, OECD, contributed to a more complex perspective about the measurement of the impacts on culture, with special attention to the diversity of its social dimensions and the richness of its spillover effects. Afterwards, a second panel made up of researchers and professionals such as Kim Dunphy, Research Programme Manager at the Cultural Development Network of Australia; Claudine de With, Researcher at Erasmus University Rotterdam of Netherlands and Pascale Thurmerelle, Vice President CSR at Vivendi discussed about innovative, participative and co-creative methodologies inspired in community engagement. The seminar ended with an open discussion about the new territories of culture, where experts such as Dorota Weziak-Białowska, Coordinator of the Cultural and

Creative industries Activity of the European Commission-Joint Research Centre; Olivier Le Gualy, Editorial Manager at the Forum d’Avignon; and Bernd Fesel, Senior Advisor at the European Centre for Creative Economy (e.c.c.e.) introduced the newest debates about emerging territories of creativity in the global and digital world, with special attention to the role that CCI's and ICTs undertake.

Background

The UN General Assembly in its Resolution 65/309 entitled “Happiness: Towards a Holistic Approach to Development” was conscious that the pursuit of happiness was a fundamental human goal and recognized that the indicator of gross domestic product (GDP) was not designed to and did not adequately reflect people's happiness and well-being. Consequently, the Assembly invited Member States to draft additional measures that could better capture the importance of the pursuit of happiness and well-being in development, with a view to guiding their public policies. Main Member State initiatives to develop new indicators were brought together in the aforementioned Resolution. Another initiative that has led to significant progress in this regard is the Stiglitz-Sen-Fitoussi Report on rethinking GDP produced by the Commission on the Measurement of Economic Performance and Social Progress, where the shift in emphasis from measuring economic production to measuring people's well-being is remarked upon.

Cultural and creative industries (CCI's) can stimulate other processes that go beyond economic development and are likely to generate innovation in sectors other than culture

Cultural and creative industries (CCI's) economic potential is widely recognized: in the EU they account for 3.3% of the GDP and employ 6.7 million people, representing 3% of total employment. Besides their direct contribution to jobs and growth in regions and cities, CCI's

can stimulate other processes that go beyond economic development and are likely to generate innovation in sectors other than culture. Spillover effects (SOEs) deliver excellent results in a wide range of fields including innovative SMEs, urban regeneration, climate change, quality of education, creativity, social innovation, social cohesion, skilled employees, gender equality, well-being, resilience, human development, etc. There is an increasing awareness of the great diversity of spillover effects that CCIs can have on the wider economy, both on society and individuals.

Measurement of spillover effects has been focused on the economic field. Therefore, the indicators developed to enable us to evaluate CCIs impact have been mainly economic, specially oriented to the study of GDP impact and employability. Social impacts of CCIs have also been taken into consideration by a more recent generation of indicators. In this sense, developed indicators go beyond GDP – post-GDP indicators- in order to take into consideration effects such as social inclusion or gentrification. From the methodological point of view applied to develop these indicators, economic and more recent indicators –such as the social ones- are both created from methodologies that do not take into consideration the voice, role and needs of the stakeholders involved, which is necessary indeed.

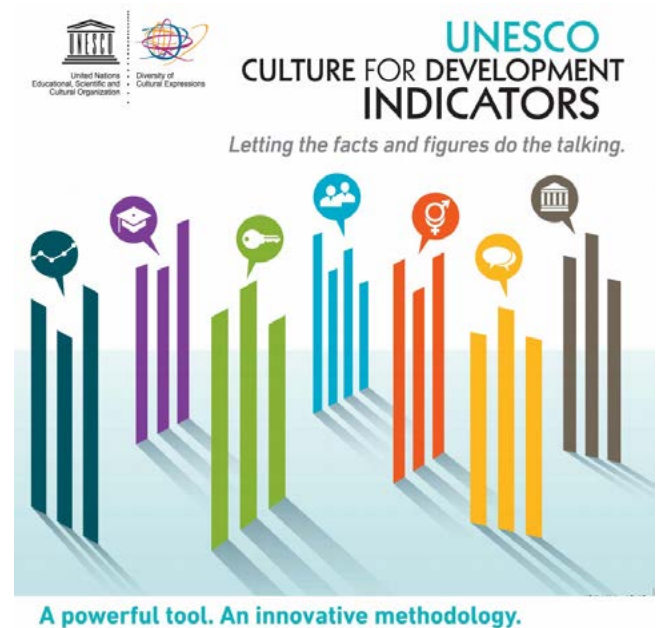
There is little research that has overcome the economic and social perspective including, for instance, impact on human development factors psychological well-being, active aging, innovation and social innovation. One of the reasons for the lack of these indicators is probably their indirect and intangible nature or quality. It is indeed a challenge for the social sciences to develop indicators to measure immaterial and indirect effects.

Framework and methods

Practices performed along the advanced seminar held in Paris were setting up for two panels and a roundtable discussion. Panels were called “open frameworks” and “new methodologies” and are summarized in the following paragraphs. By means of these panels as well as the round table the seminar aimed to gather and coordinate

the two levels in which the current of cultural evaluation is pivoted: the conceptual framework and applied methodologies. None of them can be understood separately. The first panel tried to answer to the questions “what should we understand by cultural impact?” and the second one “what methodologies allow us to test the new indicators of these impacts?”

Culture for Development Indicators, UNESCO



Melika Medicci, Programme Specialist, Division of Creativity, UNESCO, presented the work carried out by UNESCO, specifically from the specialist division of creativity. That institution has been researching about the relation between culture and development for a long time ago and, at the present moment, their work is focused on the pursuit of culture for development DNA, stepping over in the delimitation of a culture methodology for development. Demonstrating with facts and figures are the contribution of culture in development processes and assessing the environment for enhancing and sustaining cultural assets, resources, and processes for development are the main objectives that this research seeks. Along the presentation were exposed twenty-two indicators, which are approaching to measure the seven dimensions, consider for the method to achieve main aims in the field. Concerning the dimensions, there are two kinds of indicators (benchmarks and descriptive) that move across vital dimensions: economy, education, governance, social participation, gender equality, communication and heritage.

The research has been tested in 11/12 countries and the collaboration of 150 partners. For further information visit: <http://en.unesco.org/creativity/cdis/>

Evaluation of European Capitals of Culture, KEA



María Iglesias Portela, Head of Research and Analysis KEA European Affairs presented some insights about the evaluation of European Capitals of Culture. The European Commission has carried out many evaluations on the European level on its successful ECoC initiative. Notable evaluations come from: 1994 (Lisbon) 2004 (Lille) 2006 (Patras). These evaluations have been complemented with evaluations done by the cities themselves that take into account the local priorities that aren't represented in the EC evaluations. As a consequence, there is a lack of comparable data on ECoC since cities' reports are made up of different targets, contexts, frameworks and methodologies, etc. However, evaluations will be even more important and are part of the new EU rules. ECoCs must integrate cultural policy into their applications and already have an evaluation strategy and indicators to measure the impact of their activities and actions. It will also be important to: a) to promote close collaborations with other sectors; and b) to increase citizen awareness and participation. For further information visit: www.keanet.eu

The Better Life Initiative Index, OECD



Lorena Sanchez, Project Coordinator of Better Life Initiative, presented OECD's Index on Better Life. OECD's focus has been on GDP and not on culture, although bringing culture in has been a hot discussion topic. As culture is not yet a dimension, should it be added? Actually it is more of a question of when it will be added. We are now at the beginning stages of culture becoming a dimension. The initiative undertaken by the OECD in terms of this approximation towards a cultural dimension that can introduce new components based on quality of life, human development and well-being to be defined as "the better life initiative". There are five contended features, which are related to: people, outcomes, averages and inequalities, objectives and subjective aspects and time aspects (distinguish between today and tomorrow and the generation of future sources of good outcomes that people will be able to achieve). This entire work starts answering a question: "How's life?" in 2011, first edition, where it is provided a set of internationally comparable indicators to measure well being in 40 countries (OECD and BRICS). At the second edition in 2013 it includes new components in the analysis concerning human costs on the finance crisis, well-being in the workplace and the importance of quality jobs, gender inequality in well-being and, finally, on sustaining well-being over time. For further information visit: www.oecd.org/statistics/better-life-initiative.htm and www.oecdbetterlifeindex.org

Holistic model of outcome evaluation for arts engagement, CDN Australia



Kim Dunphy, Research Programme Manager at the Cultural Development Network of Australia, introduced a holistic model of outcome evaluation for arts engagement developed by this independent non-profit organization held in Melbourne. For them it is essential to create links

between local government, communities, artists and related agencies into the own process of/for culture, indeed, in their own words: “we advocate for the essential function of arts and cultural expression in the development of creative, healthy, engaged and sustainable communities. We support local government in their role of assisting and resourcing local communities to make and express their own culture”. According to the holistic model presented, it starts questioning some problems about outcomes: which perspectives, data and subjective direction and dimension. It represents a global circle divided in five sets or domains, as called, about ecological, cultural, civic, social and economic aspects. Within each, it is defining seven components bringing us to a complete and complex perspective for the real change and expected one. Community Indicators Victoria domains of local development have inspired it. For further information visit: www.culturaldevelopment.net.au and www.communityindicators.net.au

Measuring the quality impact, Erasmus University Rotterdam

Claudine de With, Researcher at Erasmus University Rotterdam, presented a project focused on measuring the quality impact: an evaluation framework that provides an assessment of merit (quality) of cultural policies and activities, assume that this information help the cultural institutions and policymakers. The approach for a monitor of quality impact of cultural policies is given through four steps, in form of questions: What does the organization aim to achieve? What does the organization possess in order to achieve the values or ambitions? Who is on the receiving end of the organization’s activities? How to make Quality Impact insightful? The design of this approach in terms of the artistic and social value of Dutch arts centers showed during the seminar gives another way to tackle/address the measurement of quality of cultural policies. For further information visit: www.aemuse.nl/encatc-seminar-paris/ and www.aemuse.nl

Keys to a sustainable creativity impact model, Vivendi

Pascale Thumerelle, Vice President CSR at Vivendi, introduced the private sector perspective to the debate. The insight from Vivendi in its presentation

is facing across a media and content business where it is added value through corporate social responsibility (CSR). For this company CSR is articulated in ten priority areas for action of which three of them are emphasized into a cultural dimension: promoting cultural diversity, protecting and empowering young people and knowledge sharing. These three strategic issues stemming from human rights and other institutional reports support “the responsibility of enterprises for their impact on society” and are putting them into practice through a project to integrate them since 2003. The Head of CSR explained the project along last years and how they obtain very higher results, economical and socially, in comparison with others companies in the sector; through specific media indicators. For further information visit: www.vivendi.com and <http://www.vivendi.com/responsabilite-societale/>

CSR priority areas on cultural dimension: promoting cultural diversity, protecting and empowering young people and knowledge sharing

New horizons of empirical research of cultural impacts of JRC (EC)

Dorota Weziak-Bialowolska’s from the European Commission, Joint Research Centre (JRC), introduced the work done in the Econometrics and Applied Statistics Unit Composite Indicators Research Group (JRC-COIN). She introduced the debate the contribution of Empirical research to out knowledge on the CCI. She pointed out the current difficulties to find data on CCIs. However, this situation will be improved with the Modernization and Social Statistics Unit that has been set up in the Eurostat to deal with cultural data; and the Expert group on cultural statistics (composed of National Statistical Offices and possibly Ministries of Culture) that will start working in April 2015. She remarked the fact that more tailor-made research is needed to explore the impact of the CCI on other industries and on society. She finished her presentation with some examples of composite indicators underlining

the need to integrate science and technology with arts.

More tailor-made research is needed to explore the impact of the CCIs on other industries and on society

A critic consideration of evaluation practices, e.c.c.e.

Bernd Fesel, Senior Advisor at the European Centre for Creative Economy (e.c.c.e.) introduced some reflections about the social sustainability of societies. Qualitative research leads to idea production and it is also a response to participatory needs. But how can we motivate citizens to participate in urban change? How can we combine quantitative and qualitative research? It is fundamental the kind of vision we have of society that will dictate or influence the kind of research that is carried out. The European Commission has also cited in its Europe 2020 strategy the importance of social cohesion and a sustainable society. The Communication "Europe 2020 A strategy for smart, sustainable and inclusive growth" was surprising because it went beyond (or at least a little bit) the pure economic wording and ideology. Now perhaps is the time for researchers to take advantage of this. Culture is not about making an economically efficient society it is about making a sustainable social society. For further information visit: www.e-c-c-e.de

Rethinking the experience of Forum d'Avignon



Olivier Le Guay, Editorial manager at the Forum d'Avignon from France introduced some issues for reflection. Is measurement of culture's

spillover a utopian idea? Forum d'Avignon sought to take a look at spillover. Culture is a strong driver for the economy, but in order to take action we need figures since evaluations lead to decisions. Figures and research are also important for comparing the cultural sector with other sectors. This drives the point of the importance of creativity. It's interesting to see how cultural indicators are completely spread all over the place. We need people who try to bring them all back. Together they can have a greater impact. Can measurement be dangerous for creativity? Public and private players need to work more together. What is our cultural footprint and what will this mean for future generations? As new funds become available this is the time to review where we are standing. And also to ask: What is our vision? It is crucial to bring in researchers, practitioners, policy makers, cultural players into these actions. If we invest in accessible culture it is possible to change the dimension of the local territory. But it is more than building a new museum these decisions need to be strategic. A culture of change will go beyond the political term of the person who initiated it. This is why strategy is so important. For further information visit: www.forum-avignon.org

Current debates and future challenges

After a brief introduction, the Advanced Seminar started with a panel on open frameworks followed by a debate on methodologies and a final round table where discussion was focused on the following issues.

It is difficult to find existing indicators that are harmonised and comparable. During panel discussions several experiences about the process of developing indicators were shared. Besides the difficulties faced to measure culture, such as the diversity and broad scope, measuring spillover effects have to overcome further difficulties to make tangible the intangible and measure the indirect effects of CCIs such as subjective wellbeing. One of the first issues arose was the need to have a dialogue among the scientific community, policy makers, private sector and society. Special attention was given to the lack of participation of artists from the beginning of the process when designing indicators as well as the value of social narratives.

Relevance of testing and developing context based tailored made indicators

During the discussion some issues such as the relevance of testing and developing context based tailored indicators were remarked. Indicators developed by experts in a meeting room or as a result of desk research do not always work once you get into the field. For international organizations this is particularly difficult because they are working with so many regions worldwide that some of the indicators are not very meaningful for some of the countries, but for others they are. Countries are usually encouraged to design additional indicators “more tailored – that reflect their unique situations in order to complement the international frameworks. These indicators should be elaborated in a participatory way in order to better interpret data. This data is crucial for facilitating broader discussions with both cultural and non cultural players because the discussions, interpretations, priorities, etc. are different from country to country.

Trans-sectorial thinking and dialogue

Learning from or communicating with other territories, organisations. Which indicators and data resources are they using? What methodologies are they developing? Collaboration with other sectors was highlighted during the discussions. We look for indicators among indexes that have been developed from other sectors such as innovation or human development. However, cultural indicators can also be highly valuable for other sectors. Dialogue between sectors and more collaboration among public, private, civil society, regions and cities should be highly encouraged to reflect together on how to advance measurement. Sometimes bringing different people together who usually do not dialogue around the same table is more important than the research results.

From participation to co-creation

How can this be done? From the very beginning, involving stakeholders: artists, cultural managers, citizens, local organisations, etc. all these actors need to be engaged and feel part of the discussion. This is a way to fine tune some of the indicators and data collection qualities. It is also a way to engage with new audiences and empower the population. The more you know about what

and who you are evaluating the more you can identify, adapt and frame your evaluation.

There are some experiences like the OECD index where any citizen can contribute to the discussion. Right now citizens can do two things with the OECD index: they can remove an indicator completely from factoring into the index and/or participants can add a comment for additional dimensions or indicators that they think are important. Being aware that it is enough, when the extended survey is constructed this should be more upfront. Based on the comments received to date, many people mention culture, the weather/climate.

Regarding the nature of stakeholders involved in the development of international indicators, most of them are institutional: national and statistic offices, ministries of culture, professional associations, social affairs, gender, employment, etc. However, some professional organizations are not used to working with indicators. Including them in national workshops –when building frameworks and indicators– means a process of building capacities together –that is the case of CDIS. In other cases such as ECoC, cultural managers have been included in the process of evaluation. We need the sector and players to take ownership and we also need to better inform associations who aren’t used to using this data.

From big to small data

It is difficult to go more deeply at the national level with the surveys and data sources we have to evaluate culture’s spillover effects. It’s difficult to know who has answered. Have artists and creators responded? It is important that cities are involved because they can provide new insight where national evaluations cannot provide a better understanding. At the municipal level it is easier to work with cultural institutions, gather more detailed data and work with focus groups in order to really be able come up with new indicators.

Transforming intangible into the tangible

How can we look at qualities and if they are being achieved? The cultural sector is different from other sectors, among other issues because there are a lot of non-profit organisations which mean

they have qualities that require other indicators. A value-based approach is required here, but it can be difficult to talk about values. Often it is easier for people to discuss not what values they have, but about what it is they want to achieve/goals. How do we translate these goals into values? Here language is also very important because not everyone uses the same definitions or has the same terminology to talk about values, objectives, aims, goals.

We need to find ways to turn qualitative data into quantitative. An example given: when a patient in a hospital is asked to rate their pain level on a scale of 1-10 this is a perfectly acceptable and considered a sound measurement of pain. Why can't it be the same for people's feelings about culture? What needs to be done is to develop a framework where data can be entered. And the other way around we need new social narratives that could give new political senses or meanings to the pure figures.

Panels ended with many other reflections and questions posed by participants that might need further reflection and be discussed in next debates and seminars: How can we better connect people, business, environment, research centres? How can technology play a role? This has a great potential to get more people to participate: How can we invent/create new methodologies and compare them? How can we teach/inform cultural managers to use these evaluation tools? How can we better report data? How can organisations publish their results? Open access? How to measure/encourage civil participation taking into consideration that there are three indicators for a cultural dimension that reflect values of society from the point of citizens?: a) Access to cultural products and services, (b) Contexts favourable for one to develop his or her own creativity and enjoying abilities to be creative, (c) Contribution of media to generate the development of society. Culture has been around for thousands of years. We ourselves can be barriers in the measurement of culture's spillover effects. Is it a question about ideology? If we can figure out a way to measure quantum physics, we should be able to measure culture.

Most relevant conclusions

The debate concluded remarking the value of the following issues: awareness, rethinking and better understanding of CCI's measurement.

Awareness: Awareness about how CCIs can stimulate other processes and contribute to more than just economic growth should be increased. The value of CCIs to development beyond GDP –such as human and societal development– should be enhanced.

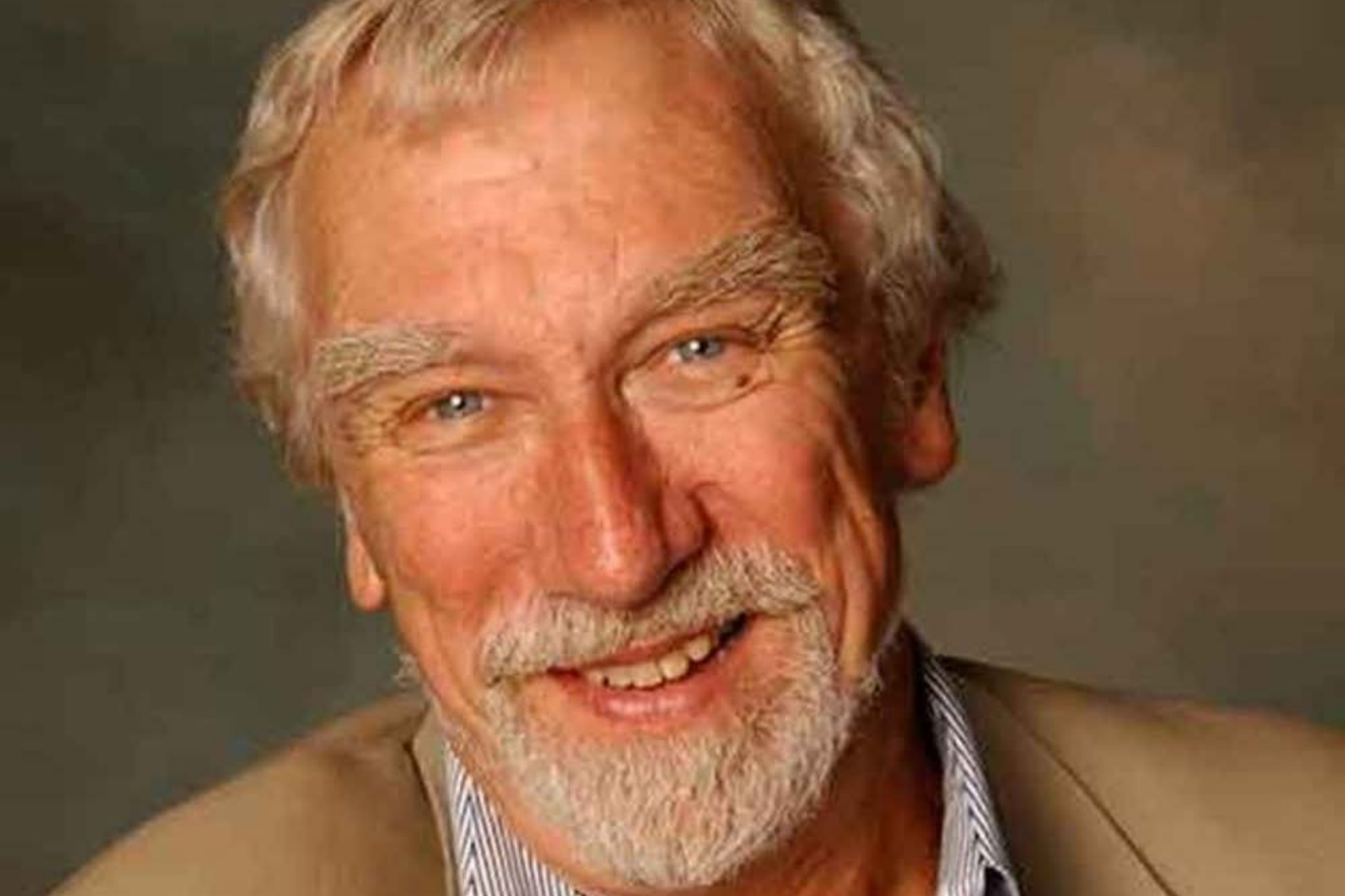
Rethinking: Rethinking development measurement beyond GDP demands rethinking not only the frameworks and indicators but also the methodologies. At this stage traditional approaches no longer apply and need to be rethought. We should respond to the drastic changes and advancements in technology and take advantage of TIC to better measure spillover effects since society is rapidly changing and the potential of new technologies has been undermined. More research needs to be done on: a) common definition/understanding of spillover effects; and b) new measurements "beyond GDP": Frameworks, indicators and methodologies.

Further transfer of knowledge, understanding and empowerment: There is a lack of knowledge of the potential, value and existence of indicators among organizations, associations, entrepreneurs, etc. They should be better informed on how to use collected and analysed data they may not be used to using these resources. The sector and actors should also be encouraged to take ownership and be more involved. Feedback from citizens, artists, and those who can use this data and analysis is requested as well. Furthermore, awareness should be increase so that research gets into the hands and is read by those who can benefit the most.

Cited as:

Ortega Nuere, C. and Bayón, F. (2014). "Rethinking Cultural Evaluation: Going Beyond GDP". / *encatcscholar*, number 3, January, 2015. ENCATC. Retrieved from: <http://www.encatc.org/encatcscholar>. Accessed January 31, 2015.





/PROFILES

**David Throsby (1939),
renowned Australian
economist, has gained
international recognition for
his research and writings in
the economics of the arts and
culture**

By Silvia Cuevas-Morales
Writer

A distinguished professor in the Department of Economics, at Macquarie University, Sydney, Throsby holds Bachelor and Master of Science degrees from the University of Sydney and a PhD in Economics from the London School of Economics.

He has been a consultant to a number of national and international organisations including Sydney's Museum of Contemporary Art, the Australian Museum, the Copyright Agency Limited and VISCOPY. At an international level, he has been a

consultant at Food and Agriculture Organization of the United Nations (FAO), The United Nations Conference on Trade and Development (UNCTAD), UNESCO, The Organisation for Economic Co-operation and Development (OECD), and the World Bank.

He is a member of several Editorial Boards, including the *Journal of Cultural Economics*, the *International Journal of Cultural Policy*, *Poetics*, the *Asia Pacific Journal of Arts and Cultural Management* and the *Journal of Cultural Property*.

He's former president of the New South Wales branches of the Australian Agricultural Economics Society and the Economic Society of Australia, the Association for Cultural Economics International (ACEI), and was Foundation Chair of the National Association for the Visual Arts (NAVA).

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

According to Professor Throsby in a recent talk given in Chile [1], in the past 15 years the idea of the economy of culture has extended, even though it has always been associated with the Arts world, but culture covers much more than that, its politics involve shared aspects of our lives, our values and how we express ourselves. But how is this related to economics? Throsby explains how dance companies, for example, are businesses, because apart from being artistic agents, they must be profitable and be able to sustain themselves economically. And in terms of creative economy, he considers creativity as the basis of innovation, which in turn motivates and encourage technological progress that will inevitably imply a contribution to the economy. This is how creative industries are born.

For Throsby, one of the greatest challenge is how to measure the value of culture, that not only can be associated to money, but also to be able to determine its real value as an asset. To cite an example, a building can be valued as an economic asset, but behind that building there's

also a geographical location, an architectural design and a historical background that can have as much or even more value. He also believes that too many times people see culture as an expense and not as a long term investment as it should be.

For Throsby, one of the greatest challenge is how to measure the value of culture, that not only can be associated to money, but also to be able to determine its real value as an asset

He has published several books and numerous reports and journal articles in the economy of culture, as well as in the economics of education and the economics of the environment. His book *Economics and Culture*, published by Cambridge University Press in 2001, has been translated into eight languages, including Spanish (Editorial Akal, 2003). This book considers both the economic aspects of cultural activity, and the cultural context of economics and economic behavior. The author discusses how cultural goods are valued in both economic and cultural terms, and introduces the concepts of cultural capital and sustainability. The book goes on to discuss the economics of creativity in the production of cultural goods and services; culture in economic development; the cultural industries; and cultural policy.

Professor Throsby's latest book, *The Economics of Cultural Policy*, was published by Cambridge University Press in 2010. In this book Throsby analyzes how cultural policy is changing, in it he explains how traditionally, cultural policies have been concerned with providing financial support for the arts, for cultural heritage and for institutions such as museums and galleries but in more recent years, interest has grown in the creative industries as a source of innovation and economic dynamism. This book argues that an understanding of the nature of both the

economic and the cultural value created by the cultural sector is essential to good policy-making.

In January 2014, David Throsby was made an Officer of the Order of Australia for distinguished service to the community as a leading cultural economist, to the promotion and preservation of Australian arts and heritage, and to tertiary education. Currently he continues to devote his career to study and enact the role of culture in economic development.

Selected bibliography

Books

Ginsburgh, Victor. A. & David Throsby (ed.), 2006. *Handbook of the Economics of Art and Culture*, Elsevier, edition 1, volume 1, number 1, December.

Ginsburgh Victor. A. & David Throsby (ed.), 2014. *Handbook of the Economics of Art and Culture* Vol. 2, Elsevier/North Holland.

Hutter, Michael & David Throsby (ed.), 2008. *Beyond Price: Value in Culture, Economics and the Arts*, Cambridge Books, Cambridge University Press.

Throsby, David, 2000. *Economics and Culture*, Cambridge Books, Cambridge University Press.

Throsby, David, 2010. *The Economics of Cultural Policy*, Cambridge Books, Cambridge University Press.

Throsby, David & Anita Zednik, 2010. *Do You Really Expect to Get Paid ? An Economic Study of Professional Artists in Australia*. Sydney: Australia Council.

Articles

Throsby, David (2012), "Why should economists be interested in cultural policy?" *Economic Record*, (forthcoming).

Throsby, David (2012), "Artistic labour markets: Why are they of interest to labour economists?" *Economia della Cultura*, (forthcoming).

Throsby, David (2012), "Sustainability and the Cultural Diversity Convention : Origins and implications of Article 13", in Sabine Schorlemer (ed.), *Commentaries on the UNESCO*

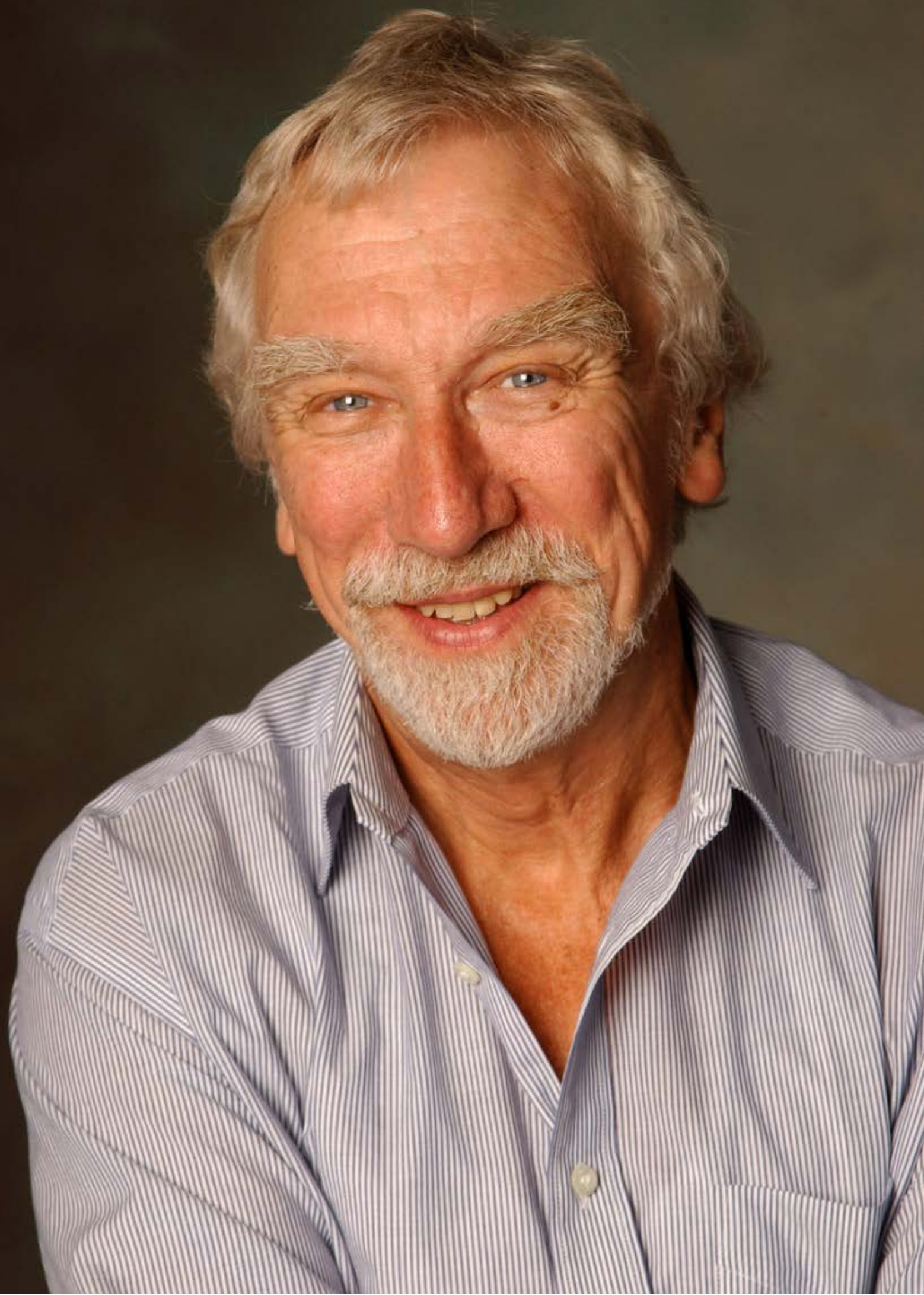
Convention on the Protection and Promotion of the Diversity of Cultural Expressions. London : Sage (forthcoming).

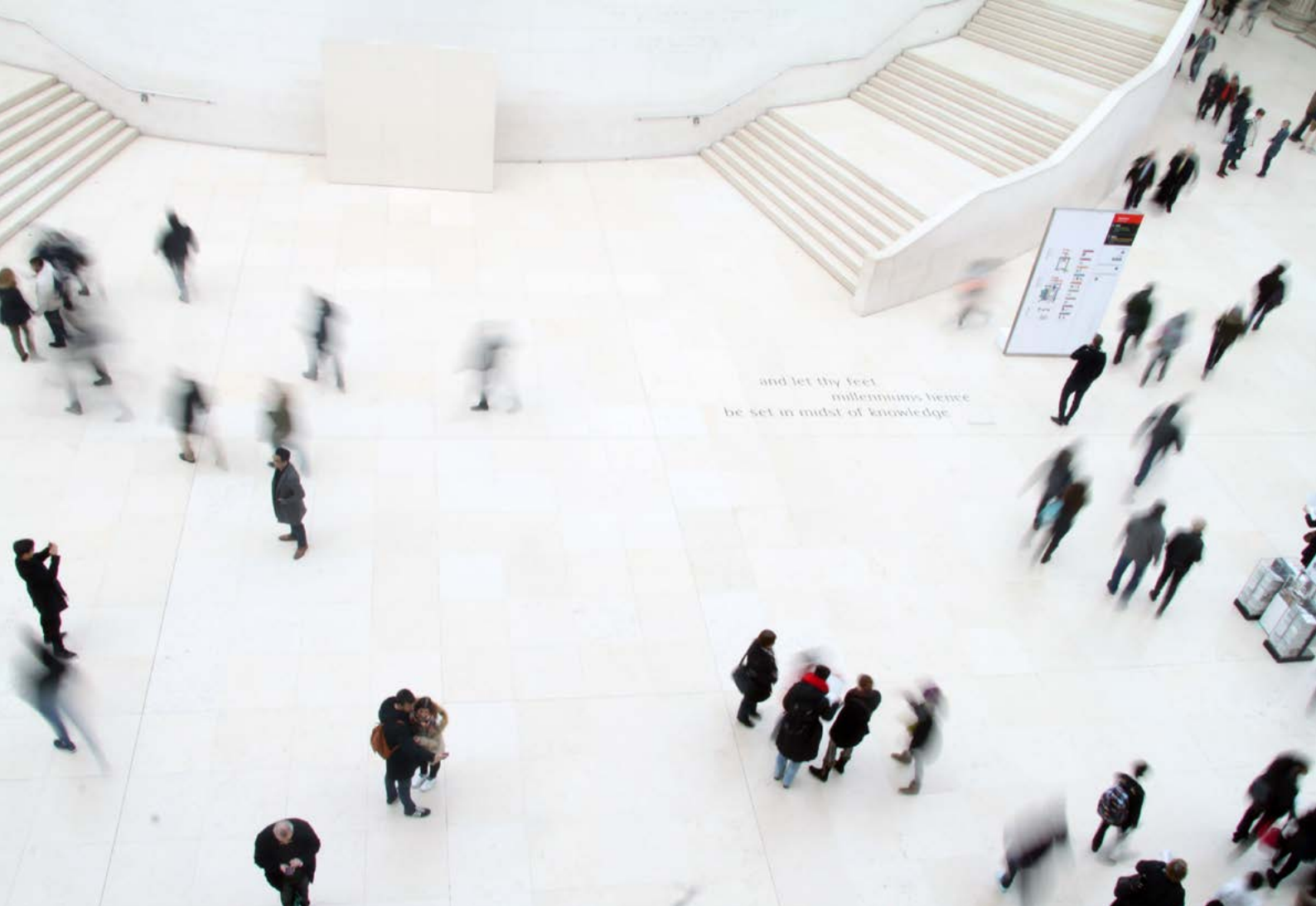
Throsby, David (2012), "Assessment of value in heritage regulation" in Anna Mignosa and Ilde Rizzo (eds.), *Handbook of the Economics of Heritage*, Cheltenham: Edward Elgar, (forthcoming).

Links

Official web page at Macquarie University:

http://www.businessandeconomics.mq.edu.au/contact_the_faculty/all_fbe_staff/david_throsby





/INTERVIEW

Social impacts of cultural and creative industries – Part 1

By Fernando Bayón Martín

Researcher. Leisure and Human Development. University of Deusto.

General Information & Cooperation with external agents

María Mur [MM]: Consonni is a producer of contemporary art located in Bilbao and created December 12, 1996. Consonni invites artists to develop projects that, in general, don't adapt an aspect of being an art object exhibited in a space. Consonni investigates formulas to expand concepts such as production, programming and edition from the contemporary art practice. Consonni proposes to register the different ways to criticize these days. It has evolved considerably: in 1996, Franck Larcade, an artist from Iparralde, created consonni; in 1999, I started doing an internship there via the Institute of Leisure Studies; and well, in 2006, I took over the leadership.

The main activities we are carrying out, and there are two that are transverse: one are the feminisms, and the other is a line of analysis, like self-analysis or self-psychoanalysis, of self-reflection, which we have called bird or ornithologist at the same time. The arts display certain schizophrenia between the genius on one

side, the exceptionality, the autonomous self-understanding; and the issue of profession on the other side. And here it needs to be added, related to the exceptionality and the genius, the value of the unique: that suddenly a piece, a vase of whatever, signed by whomever, may cost 800 euros, right? So, it is not the budget that is often reduced, but later on the value a piece may have on the arts market is astronomical that is the schizophrenia we are moving in. That is why it is important to pay the artists in advance, that they have a set of fees. I don't know whether that is so that it can be considered an industry as such, but obviously so that the conditions of production won't be precarious. I believe that there are pros and cons to naming it industry.

Marcin Garbacki [MG]: Well, the owner of Soho Factory has a private fund and the money comes from there. So does the land. We don't have third parts, so to say, no bank, no city. The city is not interested in this kind of development. Now they are really happy because the neighborhood is more organized now and people want to move to this part of the city. But they were not a part of the project. The same goes for the Ministry of Culture and the National Audiovisual Institute. There was no cooperation. It was more about the owner, the architects, and cultural activists but not the organized part of the city. So as for this part we can say that our partners are rather other architects. The revitalization was funded by the owner of the land. It was a deal that we are financing the revitalization but not paying rent. Because of that, we had the opportunity to have a big studio. And our idea was to not use it just for architectural activities.

Very often, we have projects that are present in the public space, in a restaurant, in a contemporary cultural place. And also the owners of the places are promoting the projects. We, as architects, just use Facebook; later there are press releases, and it goes like this. But we are not consulting PR agencies. It [the existence of collaborations] is very different in our case, because we are not (maybe not yet) doing offices, housing or roads, but mostly revitalization and renovation. Connected to this, there are different functions, for example now we have a project, which is like 10 projects in one, and each phase is communicated in a different

way. The exhibition we did as the first phase was communicated in one way, the second one was a restaurant, so it was different. So, as I said, it depends on the project.

We are a young office, and we started with two projects. One was a competition, a public architectural competition, and the second one was Soho Factory. The owner contacted me because he knew some of my previous work. It goes like this. Our work is in different fields; one is art exhibition, art space, because for Soho Factory we did two exhibitions in art galleries and we are working for the Museum of Modern Arts in Warsaw; so this is one specialization, the second one is restaurants on the Soho Factory land, and then people called us because they liked the project. It goes like this. And also, the competition and the project we did, there was no continuation: it was a specific renovation of a museum in the south of Poland and it's done and it's not as fruitful as, for example, this restaurant from Soho Factory or this art gallery from Soho Factory. We started and we continue to apply for architectural competitions, for example a competition in Wrocław for housing. So, it goes both ways.

Hans Dreher [HD]: From the suggested agents we have (we had) a co-operation with Urbane Künste some years ago, but it was only small meetings every now and then. What needs to be mentioned in this regard, however, is Stiftung Ruhr2010, which belongs to Urbane Künste, and that they promoted one of our projects last year. It was a punctual project, or rather a trilogy of productions. It was our large-scale project called "Trauma-Stadt-2013", consisting of three plays and one prologue on the similarities between the Ruhr Area and the Roman Empire. That is to say, at first glance it was about that; actually, however, it was just an opportunity to get closer to the topic "Rome", which had been a big dream. I would say that our big artistic hopes of drawing attention to the Ruhr well, we did not quite achieve that, I have to say. But each of the plays was valuable, and we are still showing them on stage, so people actually like them.

Stiftung Ruhr2010, which has also used all of its resources by now, has gotten us out of a tight spot, I guess, it is no secret that it is a constant

fight for survival here, and Stiftung Ruhr2010 was our biggest sponsor in 2013. As for ecce, we have been trying to collaborate with them for years but we just don't manage. They set up their criteria in a way we cannot fulfill them. Or they have liquidity issues, so the very nice Ms Rogg informs us that it doesn't make sense to submit an application. The thing is, the European Center, that also focuses on the term creative quarter here in Bochum, they still haven't found a proper intersection for a, let's say traditional, theater like we are, so we could cooperate. This has been the official statement so far, and it is true. Our main focus is on theater, traditional theatre, and that isn't cool enough for many people.

[MM]: Yes, the idea is that they advise us in selecting the artists and authors, especially in the field of productions and activities on the one hand, and publications on the other: what kind of authors, etc. So far, this is happening, but in an informal way; what we want is to formalize it in a framework.

Relations with local authorities in the cultural sphere

HD: As for the Cultural Affairs Office, I am not quite sure about the responsibilities, but ever since the end of 2012, we have been receiving an additional allowance for the running costs from the Cultural Affairs Office. As you aren't supposed to speak out the terrible term "institutional support", they came up with the term "additional allowance for the running costs". We are receiving this additional allowance from the City of Bochum which thereby also signals that it is doing everything it can, and it is true: The budgetary position of Bochum is and will continue to be wretched, and one recognizes of course that they don't know how to promote the free theatre, how to promote it any further than it is already doing. So yes, we are receiving funding from the Cultural Affairs Office, and, dependent on specific projects, also from the Ministry. In our case, it always goes via the district authority Arnsberg, and our success rate is 50 per cent I would say. We submit project proposals which they either accept or not; however, they never fund the entire amount, because obviously also their resources are cut more and more every year.

[Interviewer]: In return for the financial support, do you have to submit a final report?

[HD]: Exactly, a final report is required, as is a proper proof of how the means have been used etc. Basically, they act as partners and thus of course have the right to get involved in the financial decisions. It is a huge amount of forms and of course, the institution is also being promoted by these project-related fundings, you just aren't allowed to say that out loud. Neither the Ministry, they all know about it. Each of the ensembles or theatres that receive project-related funding also use it to promote their institution, but again, no one says it out loud; it is the biggest lie tolerated about ministerial support.

[Interviewer]: Let's go back to the final report for a second; is it mainly about the economic dimension?

[HD]: Indeed, of course. One also understands it, it is the taxpayers' money, and of course they need a clean proof of the expenses and also the revenue. Needless to say that a theatre of our dimension has no chance to be profitable, probably no traditional theatre in Europe does, and even less one of our dimension. They also want you to name them as promoters in your announcement, the program, on posters and in the press, that is obvious; and in the final report they then want to know: Were there invitations? How often was the play performed? Ironically, that isn't very relevant, as they are allowed to provide funding only until the première, but they also want to know about the effects and impact. They are always happy about reviews indicating that the play could be realized with the help of the Ministry, it is just that the newspaper never mentions that. It is a vicious circle. But I think, it is easier for them to provide the funding, if the play is nominated or if a critic states that it is the best production of the year, or whatever. This has happened a few times to us, so we do have a relatively good rate.

I have to say, I take off my hat to the City of Bochum and the interpersonal aspect of our cooperation. One really feels like the colleagues of the Cultural Affairs Office are very motivated and interested, and that they know that not only we but also

other cultural institutions are struggling to survive, also because of the freeze on public spending. It keeps them preoccupied a lot and they are trying very, very much to improve the situation. There has been a recent incident, when we, a couple of cultural institutions in Bochum, attacked the City, because they were cutting the funds for the current year by 10 per cent due to the freeze on public spending. The City of Bochum announced the cut rather undiplomatically and also very, very late. That's why we were protesting a bit, and as soon as Mr. Townsend, the City Manager and Head of the cultural department, was able to divert that a little bit, the people of the Cultural Affairs Office were very, very quick in making sure we would get the funding and thus saved some of us from insolvency. In general, one can say, the poorer a city is, the more creative are the people in the Cultural Affairs Office, I believe; and I really have to say, there are a handful of contact persons I am extremely grateful to. It was them who made it possible in the first place for us to open our theatre back then and to still keep it open I guess, that must be said that vehemently.

The first time we cooperated with the City of Bochum was, as I already said, in the second half of the year 2012, in the context of the additional allowance for the running costs. In our case, that exclusively affects the rent and staff expenses. The first funding from the Ministry we received in December 2011 for our project *Best of Nibelung*. Ever since, they promoted three more projects with funding from different pots. There is the general project financing via the responsible district authorities, in our case Arnsberg and then there is the regional financing via the Ruhr Area. We have received each of them once. Those are our main partners. And maybe it isn't that important for you and your work when I say that a financially impotent city falls back upon the utilities of the city or the local bank, and makes sure they engage in cultural sponsoring. And that is why we have received funding once from the utilities of the city, and also will receive funding as of 2015. They are saving our asses one really has to say it like that. But of course, that always implies certain dilemma, especially because of the scandals around the utilities of the city of Bochum regarding dubious agencies and distributions

of profits. At the same, it is a partner that, by no means, aims at intervening in the artistic sphere and allows us a relatively free hand.

[MG]: It was a specific situation in this area because normally you need to deal with the conservator of the monument, but here that was not the case. Here, the buildings, even if they are old, were not listed, so it was a chance for the land because it did not take a lot of time to do it. We had no city to deal with. It was easier and faster. And maybe because of that, it happened. We took a building with two different studios, one is another architecture studio and the other one a graphic studio. We took a huge building and we work in a small space, and we use a big part of the building for exhibitions, parties and so on. And we sometimes give our part of the building for other activities. But that's not a normal architectural activity. So the question about relations with local authorities, it exists on the site, but not in our work. On the site, you have a small theatre which is dealing with the city, they are giving them donations and funds, but that is not our case. For example, we once had a cooperation with a wood factory, that helped us to construct something, but it's not city authorities.

[MM]: All of the support is punctual, that is, all of the support mentioned is project-related. Because the employment structure I presented to you aims at developing projects; and those projects basically are: long-term projects, activities in the building, experimental programs, and publications. And this is what we are obtaining the grants, the funds, and the agreements for. The documentation is tremendous. In some cases it's easier than in others, for example, the Bilbao City Hall, and that made not only us but also other people at the cultural department stop asking for support because it was a pittance.

Stand during the phases of ideation, development, creation, exhibition, marketing

[HD]: In the phase of ideation, we almost always work alone and independently. There are a few exceptions, like co-operations and co-productions, but our co-productions imply a great advance of trust in other theatres in North Rhine-Westphalia, so, yes, well, we basically invite

them to perform their finished production. The same goes for us, the usual way a project-related request for support works is the following: You've got an idea, you submit it, and then they accept it or they don't. And that, of course, has to be an idea that is interesting for the sponsors.

As for the [phases of] development and creation, once the funds have been granted and we are ready to start, we are completely independent. Obviously, we have to pay attention to the established budget, of which 50 per cent generally come from one of the previously mentioned sponsors. Regarding the phase of exhibition, equating exhibition with premi re, the thing is that all of the official or half-official sponsors are allowed to promote [us] only until the premi re. That means, we carry the risks of the following performances all on our own, and thus are only able to show them as long as we are able to afford it. If they are a success, of course there is no problem then and we can show them several times. If they aren't a crowd-puller, however, we have to take them off the program soon. And the marketing of the production, that also depends on how well it is going and whether we manage to give guest performances. The guest performance is the usual product in our case; we aren't interested in recording and selling DVDs.

[Interviewer]: So one could say it depends on the development and success of the respective phase whether you include external agents or not?

[HD]: Exactly. Well, as for us, it is not about making a profit, that is basically impossible. But it is about securing a break-even result in order to keep a production running. Our philosophy is that the well going productions are also covering for the badly going ones. And obviously there are a few plays that aren't that successful, but we are very attached to them, so we keep them in the program. But sometimes there is also something like an overall failure, that is, neither does the show attract a lot of people nor do we like it; and that is when we have to take a play off the program rather quickly.

[MM]: If *Consonni* invites an artist, the artist develops a project by inventing most of the things,

and *Consonni* takes care of all the financing, visibility, etc.

Feedback

[HD]: Yes, we do have a Facebook page and we do have a homepage; those are also the most relevant means to inform. Of course, we also have a newsletter but we publish it only once a month. We enjoy a relatively considerable attention in the local newspaper, and every now and then, once or twice a month, we are also published supraregionally; *nachtkritik.de* is a very important site, occasionally in *Welt am Sonntag*, and once we made it into *SZ [deutsche Zeitung]*. Practically, traditional and new media, we are doing everything we can. We just aren't able to do more for lacking capacities in terms of staff; unfortunately, that is important.

[Interviewer]: Does it happen that artists or visitors contact you via those channels?

[HD]: Definitely, yes. I think this goes for any cultural institution of our dimension: the smaller, the more direct. One is and has to be available, artists and visitors constantly approach us, and there is a constant dialogue. Sometimes more than one can take, but one would be stupid not to listen to them. One is a service provider and wants to make the costumers happy, of course, that is something which is often forgotten in the sphere of theatre.

[MG]: On a small scale: yes, for example when we organized an event or a party. On a big scale: the land had few prices for cultural activities in Warsaw. For example, the biggest newspaper of the city gave a price to the land. I think, we can also measure attractiveness through that. But you meant Facebook?

[Interviewer]: Yes, but also any other kind of feedback.

[MG]: So, on Facebook, the people who are responsible for that, like PR people, I think they are receiving a lot of feedback. For example, when we organized the workshop for young architects, we could feel that it was interesting, so we organized a second one.

[MM]: analyze the website of consonni in order to understand our working method; besides, it is a way to always keep it up-to-date. In the end, I believe that websites, just like contracts, represent the way you want to work. So already on the cover you will find three columns, namely the publications on the left, the productions in the center, and the activities on the right. We call it [the blog] intra-stories following Unamuno's concept of the invisible, of what happens behind the production.

Impact on local development and diversity

[Interviewer]: Would you say that "diversi" is one of the key values to take into account in your interventions? Do you actually recognize "diversity" as one of the spillover effects of your work? How would you define "diversity" in relation with your day-to-day effort?

[HD]: Diversity is definitely a term we also use ourselves. We are already more than a small theatre, we are basically a small cultural center. Besides performances by adults, we have a youth ensemble and a child ensemble; we show guest performances and organize concerts, so diversity is definitely one of our declared goals. It also is integrative and partially inclusive: Especially in our youth ensemble, there are a lot of people with a migratory background; and at the moment, there are two refugees from Syria working with us as interns. We also try to regularly show performances with sign language, and so on. Diversity, definitely, and we are quite proud of that. A lot of those things happened especially in the course of last year because we were exploring them in great detail. The feedback is very positive, ranging from all groups of age and all social classes we are addressing. And we are aiming at addressing everyone. It is very interesting to see that a lot of those people who previously didn't dare to enter this neighborhood, are now naturally coming to see us. We are and will continue to be a theatre that attracts people who usually do not go to the theatre, which we are very proud of.

[MG]: *Diversity* is a function, when you have empty land, like industrial zones, and we just wanted to make a diverse, multifunctional space for different users and purposes. So yes, *diversity* was a first objective. Social cohesion, I don't know.

Well, above all, it makes you having your doubts because, for example, when we had a singer here for an event limited to 15-20 people, the singer was a Gypsy, and her entire family hadn't enrolled so they were all outside; so on the one hand it was like a chance, but on the other hand, they weren't enrolled, so what should we do? Thus, those situations cause a confrontation with reality, and with other types of audience, I don't know if they stick together, but at least they put reality in front of you and you can't look away. You can't do this, it's not my job; that is okay, but I don't know, I don't know. Well, what I want to say is that at Sarean, there isn't anyone who is a Gypsy or Afroamerican; another thing is the coordinator of the district, with whom we indeed have a relation via Sarean, and with her it is much more multiple and diverse. And then Sarean has the intention to open the space we will have in April this year. And there the idea is indeed to have more diversity, directed towards social cohesion; maybe more on part of Sarean than on part of consonni, as we won't dedicate ourselves to something as elitist as contemporary art, something which I don't agree with at all, but it is all about how it is perceived, right? So I don't want to be native and talk about social cohesion, I don't think it's our job, but yes, in some of the projects. Our job actually is political consciousness, that is, to try to work as best as possible. That's why I explained to you the whole structure and the project of the feminisms and of the bird and the ornithologist. I explained that because, when I read the questionnaire, I was a bit afraid of being seen a bit oversimplifying. I believe our major contribution is trying to do things as best as we can so that we can later realize them, that is, engaging artists, providing for the best conditions possible.

Security

[Interviewer]: To what degree would you say your activity contributes to the security of the district?

[HD]: I believe a lot, as a matter of fact. Given that RottstraBe, it is by no means a red-light district, but there are well two or three erotic shops, and ever since we have been here, that is, more than five years, we have never seen obviously criminal activities. The thing, of course, is that some people, who previously wouldn't, now come to the district because of us; and I believe that we thus make

a small contribution to the security in the streets. I guess there are a few small indications for that, let me put it that way.

[MM]: Well, I've read it and don't identify with any of them. Security, what security are we going to create; at best, the prostitutes now have more light when... but I don't know, maybe we're also messing up their business, if you think about it, because, I don't know.

[Interviewer]: Have you been told so by your visitors? Or what do you link this perception to?

[HD]: Especially elderly visitors approach us and say, I would have never thought that I'm right here, but that's great. And once you're in front of your theatre and actually go in, it is a fantastic experience. So yes, we definitely are in touch with many, many visitors who wouldn't have come to this street otherwise. And who would be out of place here. There are neither any shops they might go to nor anything else that might be of interest for them. Based on us and a gallery that had been here one year before us, a small cultural quarter has been created; and the first half of RottstraBe, the one that belongs to the city centre, is now passable for everyone.

[MG]: Yes, the space is not empty, housing was renovated, it becomes safer and interesting. And here comes the classic problem of gentrification; the land was empty, the housing was developed on low prices, and the area was rather abandoned. But the prices are not higher in this area, the buildings for housing were constructed with a modest attitude. So I think it will not be transformed into some kind of expensive ghetto. Even if the restaurant is rather expensive and it's not for everyone, the other functions, and especially the housing development, are based on low prices. So I think it's transforming in a good way. *Security* was not a goal, it was a side effect. But we can also say it was a goal, because it was a rather dangerous neighborhood, and it is now changing. It is like an automatic action.

Hans Dreher, Essen-Ruhr (ROTTSTR5 Theater)

Sector: PERFORMING ARTS Hans Dreher: Co-founder and head/manager.

ROTTSTR 5 is one of the most creative "Off-Theater" in the Ruhr Region (with a versatile programme staging own and guest productions, lectures cycles, concerts, etc.) Viktoria.Quartier Bochum RottstraBe 5, 44793 Bochum <http://www.rottstr5-theater.de/> mail@rottstr5-theater.de +49 163 7615071 Share

Marcin Garbacki, Warsaw (Projekt Praga)

Sector: ARCHITECTURE & DESIGN Marcin Garbacki + Karolina Tunajek (an architectural duo)

The leading motif of their activity is the revitalization and dialogue between the past and the present. They design buildings of various scale and function, public space, interiors, and furniture. Since 2010 they have been connected with revitalization of the post-industrial grounds of Soho Factory. Currently, they are working on the project of converting the interior of Warsaw Museum of Modern Art. Together with WWAA and SuperSuper studios, they have initiated the adaptation of office space in building "73" where all of them currently work and make this space available to the coworkers from creative business.

Budynek 73, Mińska 25, 03-808 Warszawa, Polonia www.projektpraga.pl/ biuro@projektpraga.pl Share



María Mur, Bilbao-Bizkaia (Consonni)

Sector: INTANGIBLE ART PRODUCTIONS María Mur,
Director – Consonni

Consonni is a producer of contemporary art, located in Bilbao. Since 1997, *consonni* has invited artists to develop projects that do not generally take on the appearance of an art object shown within a space. *consonni* researches formulas to expand curatorial practice, production and the notion of programming. It also analyses possibilities of publishing art books and is committed to charting different ways of engaging in critique today. After *consonni*'s 17 years out there, there are currently 5 fundamental production lines, which interweave and affect one another: 1/ *Open invitations*. Work with artists including Jon Mikel Euba, Ibon Aranberri, Andrea Fraser, Hinrich Sachs, Itziar Okariz, Iratxe Jaio&Klass van Gorkum, Martha Rosler... who borrow the tools they use from the contemporary, developing art projects with very different formats. 2/ *Bird-cum-ornithologist*. Investigation into the meanings of the production concept. Cross-practice exploration in the shape of residencies (Matadero, Hangar, IASPIS...), publications, interviews, productions... 3/ *ENPAP* (*European Network of Public Art Producers*). Along with other European organizations, *consonni* participates in this network that researches the possibilities of art creating a public sphere. 4/ *Publications*. The publishing side of *consonni* runs three collections: Projects, Paper and Beste, for publishing a diversity of formats and exploring publishing possibilities. 5/ *Programming in consonni*. HPC, with texts and activities out. Experimental programmings in *consonni*'s street level office. Direction: MARÍA MUR DEAN maria@consonni.org Address: C/ Conde Mirasol, 13-LJID, 48003 Bilbao <https://www.consonni.org/> info@consonni.org + 34 944 078 265 <https://www.flickr.com/photos/consonni/sets/> <http://www.youtube.com/user/videoconsonni?ob=0> <http://vimeo.com/consonni> Share



