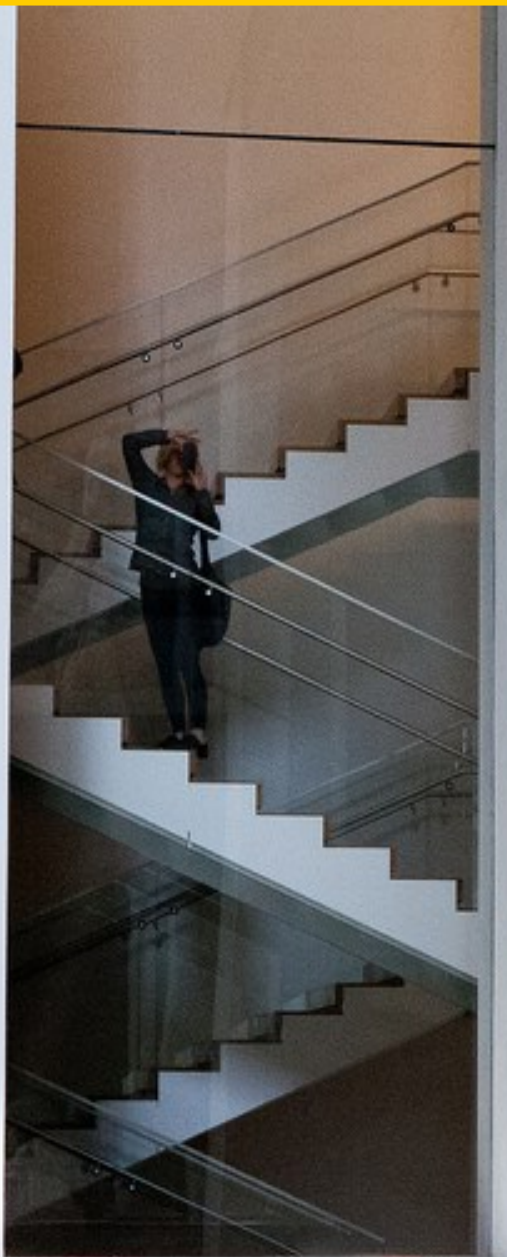


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ENCATC Advanced Seminar Rethinking Cultural Evaluation: Going Beyond GDP

22 October 2014 // Paris, France

REPORT

Organised by

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TABLE OF CONTENTS

Advanced Seminar Summary	3
Bibliography	11
<i>Documents from the Advanced Seminar</i>	
Programme	13
Speaker Biographies	14
List of Participants	17
About ENCATC	19
About ENCATC Thematic Area “Monitors of Culture”	20

ADVANCED SEMINAR SUMMARY

Ortega Nuere, C. and Bayón, F.¹

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 Diputación 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 the Advanced Seminar organized in Paris. This 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.

The advanced 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 CCIs 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



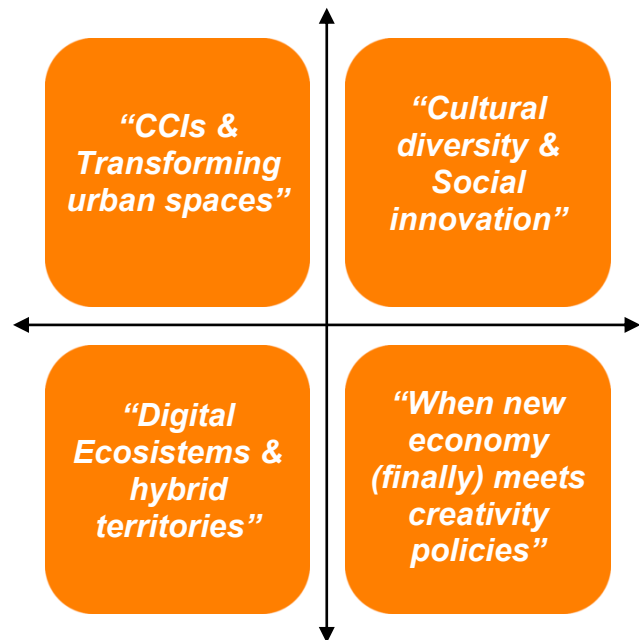
¹ Ortega Nuere, C. and Bayón, F. (2014). “Rethinking Cultural Evaluation: Going Beyond GDP”. /encatcscholar, number 3, January, 2015. ENCATC. Retrieved from: <http://www.encatc.org/encatcscholar>, Accessed January 31, 2015.

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-Bialowolska, Coordinator of the Cultural and Creative Industries Activity of the European Commission-Joint Research Centre; Olivier Le Gualy, Editorial Manager at the Forum de l'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' (CCIs) 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, CCIs 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.

Frameworks 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 Medici, 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: <http://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 brining 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 BRIICS). 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: <http://www.oecd.org/statistics/better-life-initiative.htm> and <http://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 http://www.communityindicators.net.au/about_us

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: <http://www.aemuse.nl/encatc-seminar-paris/> and <http://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: <http://www.vivendi.com> and <http://www.vivendi.com/responsabilite-societale/>

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.

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.



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PROGRAMME

Wednesday, 21 October 2014 // Paris, France

09:15	Registration
09:30	WELCOME GiannaLia Cogliandro Beyens , ENCATC Secretary General
09:45	INTRODUCTION “The unbearable lightness of being (intangible): searching for Spillover Effects” Cristina Ortega Nuere , Director of the Institute of Leisure Studies, University of Deusto, Spain and Chair of the ENCATC Thematic Area “Monitors of Culture”
10:00	PANEL 1: OPEN FRAMEWORKS <i>Moderator:</i> Fernando Bayón , Researcher on the official Leisure and Human Development research team, University of Deusto, Spain <i>Panelists:</i> Melika Medici Caucino , Programme Specialist, Division of Creativity, UNESCO María Iglesias Portela , Head of Research and Analysis – KEA European Affairs Lorena Sanchez , Project Coordinator of Better Life Initiative, OECD
11:30	<i>Coffee Break</i>
11:45	PANEL 2: NEW METHODOLOGIES <i>Moderator:</i> Cristina Ortega Nuere , Director of the Institute of Leisure Studies, University of Deusto, Spain and Chair of the ENCATC Thematic Area “Monitors of Culture” <i>Panelists:</i> Kim Dunphy , Research Programme Manager at the Cultural Development Network, Australia Claudine de With , Researcher at Erasmus University Rotterdam, Netherlands Pascale Thumerelle , Vice President CSR at Vivendi, France
13:00	<i>Lunch Break</i>
14:45	ROUND TABLE DISCUSSION <i>Moderator:</i> Bernd Fesel , Senior Advisor at the european centre for creative economy (e.c.c.e.), Germany <i>Discussants:</i> Dorota Weziak-Bialowolska , Coordinator of the Cultural and Creative Industries activity, European Commission - Joint Research Center Olivier Le Guay , Editorial Manager at the Forum d’Avignon, France Bernd Fesel , Senior Advisor at the european centre for creative economy (e.c.c.e.), Germany
16:30	Closing Remarks Cristina Ortega Nuere , Director of the Institute of Leisure Studies, University of Deusto, Spain and Chair of the ENCATC Thematic Area “Monitors of Culture” Annick Schramme , ENCATC President
16:45	End of the seminar

SPEAKER BIOGRAPHIES



Fernando Bayón (Bilbao, 1971) earned his PhD in Philosophy from the University of Deusto (2002), where he works actually as senior research fellow at the Institute of Leisure Studies. He has been a visiting scholar at the Universities of Tübingen (Germany), ETH-Zürich (CH), Princeton and Yale (USA), and a postdoctoral fellow for five years at the Spanish National Research Council (CSIC) in Madrid. He held various guest professorships in universities in Europe and Latin America, inter alia at the universities of México D. F., TEC-Monterrey, Bogotá, Bologna and Siena. He has been co-editor of several monographs and author of over 60 scientific papers. His research interests lie at the intersection of Urban Studies and Cultural Heritage, Narrative Construction of identity and Politics of European Memory in the Late Modernity. His books have been reviewed in a range of scholarly journals as well as the press.



Claudine de With was trained as an art historian. She is currently a PhD student at the Faculty of History and Arts at Erasmus University Rotterdam, the Netherlands. Her research examines the dynamic relationship between artists and patrons in different times and cities. Its central theme is that there is no strict separation between the two, as is often assumed, but that the world of art and the world of finance are mutually dependent while of course also retaining their autonomy. Besides the PhD project she is also the co-founder of a creative consultancy firm called aemuse research and consultancy. Here the focus is on the measurement of qualitative impact. The consultancy is developing a system to evaluate and guide cultural organizations which respects their individual characteristics and the multifaceted nature of the sector in which they operate. Her other interests are the interconnections between painting and the 'sister arts' and the collecting of photography.



Dr. Kim Dunphy is the Research Program Manager of the Cultural Development Network, Victoria, Australia, where she contributes to knowledge about cultural development, particularly in the local government sector across Australia. CDN advocates for the essential function of arts and cultural expression in the development of creative, healthy, engaged and sustainable communities. The organisation supports local government in its role of assisting and resourcing local communities to make and express their own culture. Kim's research interests include arts evaluation, cultural indicators, accessibility and the arts, community revitalization, expressive arts and dance movement therapy. Her coming book, *Making Culture Count: the politics of cultural measurement*, (Blomkamp, Badham, Dunphy & Macdowall) will be published by Routledge in 2015. Kim has a background in community cultural development and arts education, with a particular interest in Asia-Pacific cultures. Her recent PhD examined the role of participatory arts in social change in Timor-Leste. She is also a Director of Many Hands International, an NGO that works in Timor-Leste to promote cultural asset-based community development. www.culturaldevelopment.net.au



Bernd Fesel is an independent promoter, researcher and senior advisor in the Cultural Creative Industries in Europe. He studied Economics and Philosophy in Heidelberg and Bonn from 1983 to 1990 and graduated with an economist degree. Bernd Fesel lectured f.e. at the University Bonn and University of Arts Berlin (UdK). In 1990 he started his career in art market as co-owner of the Gallery Karin Fesel, becoming 1997 Managing Director of the German Gallery Association in Cologne and later on of the European Gallery Association in Brussels. In 2003 he founded the Bureau for Cultural Policy and Economy and served as advisor of the German UNESCO Commission and the German Federal Foreign Office. He realized the first National Conference on Creative Industries in Germany in Berlin (Pariser Platz) from 2004 to 2009 as well as the first European Creative Industries Summit in Brussels in 2009. Since 2009 he served as senior advisor at the European Capital of Culture RUHR.2010, since 2011 at the european centre for creative economy (ecce) in Dortmund, www.e-c-c-e.com - a sustainable followup institution of RUHR.2010. He is advising

projects like Creative.Quarters Ruhr, Network for Innovations in Culture and Creativity (N.I.C.E.), LABKULTUR.tv and the Forum d'Avignon Ruhr. In 2011 Bernd Fesel was elected chair of the European Creative Business Network (ECBN) in Rotterdam, www.ecbnetwork.eu.



María Iglesias Portela is the Head of Research at Kea where she has been responsible for different assignments in the field of culture related policies. María is the project director of the evaluation “Longitudinal impact assessment of the socioeconomic and cultural impacts of Mons – European Capital of Culture 2015” for the Foundation Mons 2015 and of the study The contribution of arts to local development for the CREART, a Culture Programme project. Other recent assignments concern “Creating, Innovating, Disrupting through Arts and Business organisations” for the Arts and Business Culture Programme project, “The Use of Structural Funds for Cultural Projects” for the European Parliament or the study “Towards a “Benchmarking Raster”: A selection of indicators to measure and assess policies for CCIs” prepared for the INTERREG IVC project CREA.RE. In addition, María has led multiple research projects in the field of copyright and related policies. Her main research interests are culture and related policies, copyright and public policy evaluation.



Olivier Le Guay is the Forum d'Avignon Editorial manager, coordinator of EU project ‘Catalyse project’ and Manifesto (2013- 2014) with Essen (ecce) and Bilbao (BM30) with three international events and Research actions weeks (RAW), coordinator of Forum d'Avignon studies, and website. For 20 years (1984-2005) he worked as a consultant in corporate communications, financial and digital accounts for large communications agencies. Since 2005 he had the editorial responsibility for corporations such as Fondapol, Salle Pleyel / City of Music, and Générale de Santé. Since 1983 he has worked as a journalist writing about culture for Le Figaro Magazine, The Tribune, Evéne, Le Nouvel Economiste, and VSD among others.



Melika Medici Caucino, Programme Specialist within the UNESCO's Culture Sector, is responsible of the coordination of the Creative Cities Programme since July 2014. In her previous position she was in charge for the design and field testing in 11 countries of a set of 22 indicators measuring culture's contribution to human development, the UNESCO Culture for Development Indicators. Melika Medici is a lawyer specialized in public international law with a Master's degree in International Administration. She has over 10 years professional experience in international cultural cooperation and cultural industries for development with UNESCO and the Spanish Agency of Cooperation for Development.



Cristina Ortega Nuere is Director of the Institute of Leisure Studies of the University of Deusto. She is the chair of the ENCATC network's Policy Grouping Monitors of Culture that includes more than 90 members in over 20 countries. She also served as ENCATC President from 2009 to 2013. Professor Ortega Nuere has a Doctor in Leisure and Human Potential studies, and is the Principal Researcher of the Official Research Team of Leisure and Human Development of the University of Deusto. She has contributed to more than 30 research projects in the cultural field and in the last years was the leader of the project Monitors of Culture, financed by the European Commission. She organized more than twenty international events and scientific meetings, among them, the 6th World Leisure Congress of the Institute of Leisure Studies. She teaches in several PhD and Masters Programmes and specialized courses. She is also Director of the Master in Management of Leisure Projects, Master in Organization of Events and the Postgraduate Course in Local Cultural Management. She is also member of the Culture Council of the Basque Government. Among her publications she gave a valuable contribution to the publication for the European Commission Measuring Creativity; for the publication of the book “The events: functions and tendencies”, by Ortega C. and Izaguirre, M. (2010) Bilbao: University of Deusto;

and as the author Ortega, C. (2010) Observatorios Culturales. Creación de Mapas de Infraestructuras y Eventos, Barcelona: Ariel.



Annick Schramme is President of ENCATC and Professor and Academic Coordinator of the Master programme in Cultural Management at the University of Antwerp and the Competence Center Management, Culture and Policy (Faculty of Applied Economics). Besides, she is the Academic Director of the Competence Center Creative Industries at the Antwerp Management School. Over the last years she has published about arts policy, international cultural policy, heritage management, creative industries and fashion management. From 2004 until the end of 2012 she was the advisor of the Vice-Mayor for Culture and Tourism of the City of Antwerp. She is member of several boards of cultural organisations and advisory committees in Flanders and the Netherlands. She is member of the Arts Council of the Netherlands and of the Strategic Advisory Committee of Culture, Youth, Media and Sports of the Flemish Government and the Flemish UNESCO commission. She is also President of the Flemish Children Theatre house HetPaleis, member of the board of the Royal Flemish Opera house and Royal Ballet and member of the Flemish Fund for Literature, and some other organisations.



Lorena Sanchez is Project Manager in the Public Affairs and Communications Division of the Organisation for Economic Co-Operation and Development (OECD), where she has worked for two years. Her main responsibility is supporting the Director, advising on communications projects, public engagement initiatives, and outreach to youth. She is the Project Coordinator of the OECD's Your Better Life Index (www.oecdbetterlifeindex.org), an interactive tool that allows citizens to measure and compare well-being across countries. Prior to joining the OECD, Lorena worked in higher education, focused on university admission (recruitment and retention). She has a postgraduate degree in Public Diplomacy (combined strategic communications and international affairs) from the University of Southern California, where she specialized in cultural diplomacy and the soft power of international institutions. Lorena speaks English, Spanish and French.



Pascale Thumerelle is Vice President, Head of Corporate Social Responsibility (CSR) at Vivendi. In this role she has formalized the scope of social responsibility of the media sector and cultural industries and defined three strategic CSR issues for Vivendi, directly linked to the Group's activities: promoting cultural diversity in the production and distribution of content, fostering the knowledge sharing, protecting and empowering young people in their use of digital media. These three issues are integrated into the variable remuneration of Vivendi Senior Executives. In 2012, Pascale launched "Culture (s) with Vivendi" (www.cultureswithvivendi.com), a new web site dedicated to the contribution of the cultural and media industries to sustainable development. In 2013, she led an integrated reporting pilot project based on indicators establishing the link between investments in cultural diversity and value creation. Pascale began her career in publishing. Subsequently she worked for the European Commission and at the French Ministry of Foreign Affairs before joining Vivendi in 2001. Pascale graduated from Sciences Po-Paris, Paris Sorbonne and New York University. She recently published an article on "[Culture is at the heart of sustainable development](#)".



Dorota Weziak-Bialowolska joined the European Commission Joint Research Centre in 2011. She has been working as a research fellow in the Econometrics and Applied Statistics Unit. She studied Statistical Methods at the Warsaw School of Economics and later obtained Ph.D. in Economics there. She worked as an assistant professor at the Warsaw School of Economics and at the Educational Research Institute in Warsaw. She was Visiting Fellow at the CEPS/INSTEAD centre of reference for research in the social sciences in the Grand Duchy of Luxembourg. Her main research interests comprise composite indicators, poverty measurement and measurement equivalence issues in social sciences.

PARTICIPANTS

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Aldana Ortega	Lorena Dianel	University of Bologna	Student	France
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Thumerelle	Pascale	Vivendi	Vice President CSR	France
Weziak-Bialowolska	Dorota	European Joint Research Centre	Coordinator of the Cultural and Creative Industries activity	- - -
White	Willie	Dublin Theatre Festival	Artistic Director and Chief Executive	Ireland
Yeung	Pui Man	ENCATC	Trainee	Belgium

ABOUT ENCATC

Who we are

ENCATC is the leading European network on Cultural Management and Cultural Policy Education. It is an independent membership organization gathering over 100 higher education institutions and cultural organizations in over 40 countries.

ENCATC was founded in 1992 to represent, advocate and promote cultural management and cultural policy education, professionalize the cultural sector to make it sustainable, and to create a platform of discussion and exchange at the European and international level. Supported by the Creative Europe programme of the European Union, ENCATC holds the status of an official UNESCO partner NGO and of observer to the Council of Europe's Steering Committee for Culture.

Our mission

"To stimulate the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies and technology."

Our focus

As a cross-disciplinary network, ENCATC has eight Thematic Areas that stimulate innovative thinking by researching trends and developments that affect the future of arts and culture, by supporting businesses and organizations with strategy development by means of scenario planning, and by developing new curricula, services and business concepts based on these scenarios.

- Heritage
- Arts & Health
- Cultural Indicators
- Urban Management
- Cultural & Creative Industries
- Performing Arts Management
- Museums & Audience Policies
- Culture External Relations & Diplomacy

What we do

Our activities are structured around **5 strands**:

Advocacy

We develop and influence policies by engaging in advocacy actions through partnerships, advice, policy recommendations, consultations, meetings and public speeches.

Networking

Through a major Annual Conference, thematic forums, projects, activities and events, we enable academics, researchers, professionals, students, artists and policy makers to operate



transnationally, find new audiences, share ideas, projects, methodologies, experiences and research.

Building capacities

We offer our members and non members a wide range of opportunities to enhance and strengthen their knowledge, skills and competencies.

Research

To anticipate the future and better understand the past, we promote access to cutting-edge research in the fields of cultural management and cultural policy.

Communication

We transform information into knowledge by collecting, analyzing, and disseminating information inside and outside the network through a number of communication tools.

Who should join ENCATC?

ENCATC draws members from all parts of the world and from diverse areas of interests and disciplines in the field of arts and culture.

Membership is available on a full, associate and supporting basis for affiliate organizations such as educational and training institutions, foundations, cultural organizations, regional and local governments and any institution interested in cultural management and policy education.

Contact

info@encatc.org

ABOUT THE ENCATC THEMATIC AREA “MONITORS OF CULTURE”

ENCATC coordinates 8 Thematic Areas that were set up in 2007. They are 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 Urban Management.

The Institute of Leisure Studies of the University of Deusto chairs the ENCATC Thematic Area “Monitors of Culture” since December 2007. Chaired by Cristina Ortega Nuere, “Monitors of Culture” aims to reflect on the role of Culture Observatories in the Future in Europe.

The needs and challenges of cultural observatories were defined during this Thematic Area’s first meeting held in Split in March 2008. The members agreed that the challenges of the Thematic Area should be to promote the role, essence and nature of cultural observatories; to assist in training and education to capitalize cultural observatories; and to support the system, that is cultural policies, in cultural development.

This Thematic Area offers a framework for discussion (platform) and exchange of best practices in order to improve the design and the evaluation of culture policies in Europe, mainly at a regional level.

So far the Thematic Area’s alliance has grown to over 40 European institutions and cultural observatories in 20 different countries and work in close synergy with major organisations at European level such as EUROSTAT, UNESCO, Council of Europe, IFACCA, as well as on other continents, such as OPCA – the Observatory of Cultural Policy in Africa- and OIPC -the Inter-American Cultural Policy Observatory.

Members of this Thematic Area are a mixture of old, recent and emerging observatories in Europe such as ATER Formazione, Culturlink, EUCLID, Interarts, The Budapest Observatory, LabforCulture, Observatoire des Politiques Culturelles, Osservatorio Culturale del Piemonte, Fundación Autor, the Croatian Cultural Observatory, and observatories from other continents. The Thematic Area also has over 100 subscribers to its Google Group. These members receive weekly updates and use this online space to: share experiences, enhance collaboration, keep in touch with peers, aid research, make new contacts, keep up to date with advancements in the field, and announce events.

Members are invited to meet once a year for the Thematic Area’s cultural seminar organized in the framework of the [Annual ENCATC Conference](#).

To date, the Thematic Area “Monitors of Culture” has organized more than 14 events, led a policy grouping of the same name supported by the European Commission, and publications.



Future working research lines or next fields of research areas:

The new lines of this Thematic Area want to contribute to the creation of space to foster exchange of experiences related to the development of social indicators of culture’s impact. This ENCATC Thematic Area aims to reinforce its position as a trusted meeting place to stimulate discussion and analysis for researchers who are committed to the development of new indicators, who are also aware of the role that they play in the sustainable human development in addition to the co-creation and exchange processes of knowledge associated with the intellectually more creative and professionally more emergent disciplines. Furthermore, this Thematic Area wants to put at the heart of this debate opportunities to share innovative theoretical frameworks from which interpret the social undertaking through art and culture.

Finally, this Thematic Area has the ambition to become an interdisciplinary forum for all those agents, producers and international researchers, interested in the generation of participative methodologies, inspired by “public engagement” and “community based”, which help to understand in a interdisciplinary way, and technologically original, the tangible and the intelligible effects, materials and symbolic, of the cultural and creative industries. All this taking into account the new re-significance dynamics of the public area and the social construction of the patrimony of the cities of the future.

Join “Monitors of Culture” on Google Groups:

https://groups.google.com/forum/?hl=en#!forum/ENCATC_monitors-of-culture

Learn about all of ENCATC’s 8 Thematic Areas:

<http://encatc.org/pages/index.php?id=40>

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