

ENCATC Meeting on Evaluation

Maastricht, 12-14 March 2020

In the last decades, the art system has been characterised by a booming of Art Fairs. Established fairs such as Art Basel grow by launching new fairs worldwide, new venues are mushrooming, and the clientele as the audience is increasingly diverting its attention from traditional exhibition spaces such as galleries to these temporary events. It is undeniable that Art Fairs have a global outreach. Over time, they were able to diversify themselves and take a specific positioning, yet they have a long history that goes back to the early modern period at least. Interestingly, these art events have mirrored the changes within the art market. This is particularly true for the 70s and 80s characterised by the rise of the contemporary art system and its market, to globalisation, and later the dominance of global players, showing the relevance of multinational corporations.

Today Art Fairs are considered to significantly contribute to the cultural, societal and economic development. These events impact the cultural participation and cultural tourism of the host communities. Cultural economics and management scholars emphasize that fairs are not simply physical markets where commodities are exchanged; rather, they are places of learning and information exchange as well as arenas for building and maintaining consensus on the artistic selection processes, choices, and relationships. These events bring together specialised key-players and an audience (including highly specialised public, the collectors, and general public) and provide a highly competitive forum for transactions and information exchange within a market characterised by high uncertainty and information asymmetry. Therefore, Art Fairs are important events to support and maintain the networking of art markets. They are a temporary cluster of high specialised knowledge on the art markets. Therefore, they have a major role in the construction of global markets.

The success of Art Fairs relies on the inception of conducive social, economic, and cultural settings. Legislation, sponsoring, public support, its history and location, the legitimisation of the art fair and the attractiveness of the surrounding region are determinants that may play a decisive effect on a fair's character and sustainability.

A good example is represented by TEFAF and "TEFAF & the City", a brand-new initiative organised in the city of Maastricht by local partners. In most cases, art fairs received a financial support at local and national level because of the multiplier effect they can generate.

ENCATC's meeting in Maastricht will relate and reflect on the role of Art Fairs in the creation of opportunities for local community-orientated events which contrast with tourist-orientated events which have tenuous links with local communities. Moreover, we will explore and argue that community-based events and Art Fairs provide an opportunity for enhancing local identity and community empowerment, and positively contributing to cultural tourism for the local area.

In particular, the main questions that will be addressed during the meeting in Maastricht are the following:

- To what extent Art Fairs may contribute to more diverse and inclusive societies and co-create positive societal change?
- How do Art Fairs monitor their economic and social impact?
- What kind of indicators can be used to measure their economic as well cultural performance?
- How can these impacts be utilised to contribute to the sustainability of the local and national economy of the region hosting the Art Fair?
- What is the role played by Art Fairs in a more globalised art market?
- To what extent can European Art Fairs vehiculate a positive image of Europe worldwide?

This meeting is a unique opportunity to meet peers, to share knowledge and to debate on the impact of Arts Fairs on people's lives, communities, cities, regions, Europe, and our societies.

MORE ABOUT THIS MEETING:

Organiser

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

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

Website and registration

<https://www.encatc.org/en/events/detail/11th-encatc-meeting-on-evaluation/>

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