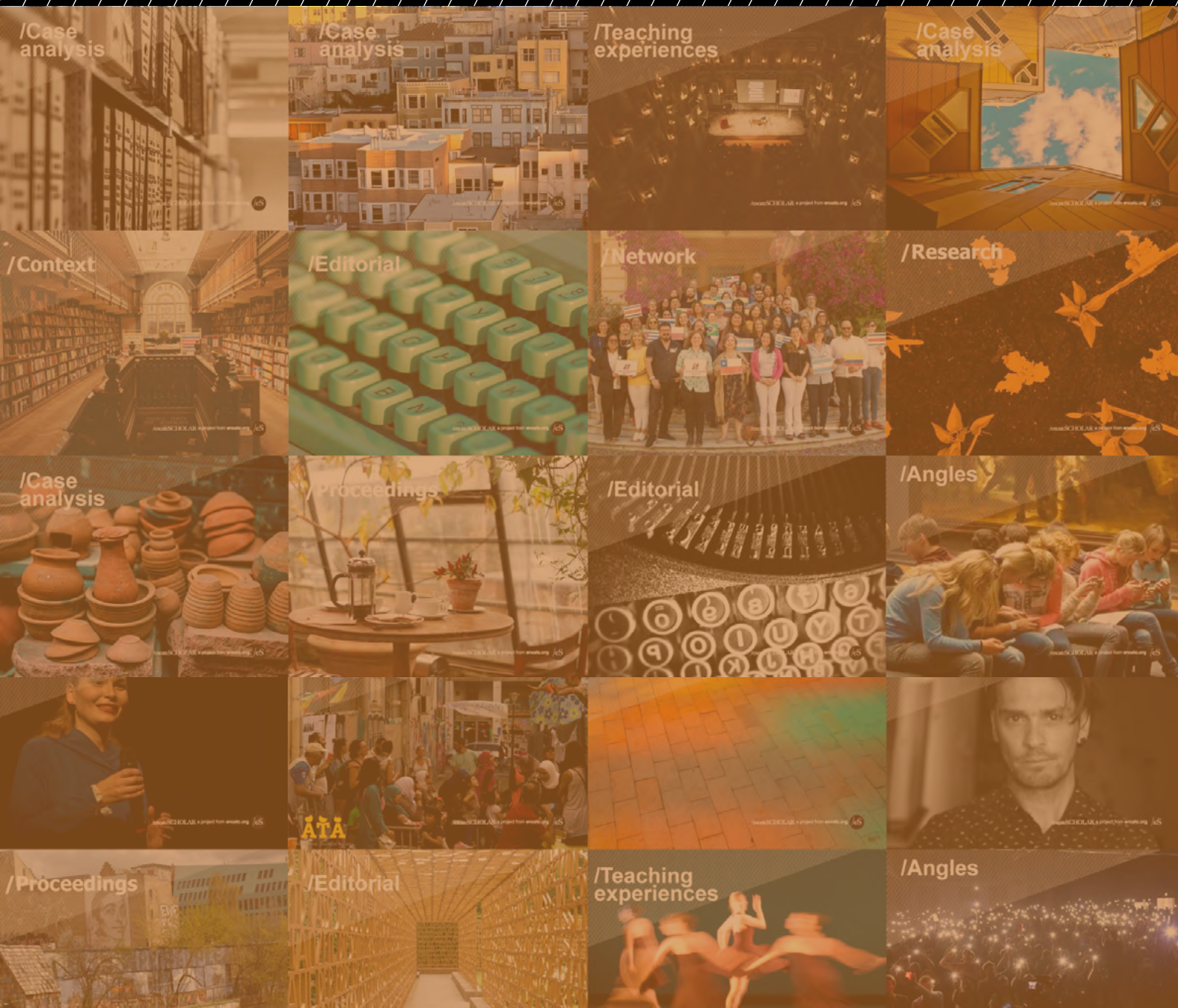
/encatcSCHOLAR
for lifelong learning on policies
and cultural management

ISSUE #15
May 2021

IMPACT OF ART FAIRS ON REGIONAL-LOCAL LEVEL



"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.

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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.

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An initiative of:
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Supported by:
Co-funded by the Creative Europe Programme of the European Union

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ARCOlisboa. Main entrance at Cordoaria. 2019
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/CASE ANALYSIS

ARCOlisboa: a newly art fair and its impact

By Adelaide Duarte
Researcher and Professor at Institute of Art History, School of Social Sciences and Humanities, Universidade NOVA de Lisboa, Lisbon, Portugal

ARCOlisboa: is there a need for a new contemporary art fair? Before COVID-19 crisis, academics agreed that arts fairs flourished all over the planet, showing their performance as a core business of the primary art market within the global world (Adam, 2014). Curioni, an Italian professor trained in Economics and Social Sciences, points out art fairs' numbers since the seventies, mentioning a growth in 2011, from merely three to almost two hundred (Curioni, 2012), a number that didn't stop increasing from then on. This demanding face-to-face attendance has been criticized for the exhaustion or the 'fairtigue' it provokes, adding the huge financial investment that requires from galleries, participating in them around the world. Since the pandemic period, digital art fairs converted the face-to-face traditional trade to their virtual versions, with an expectation of a prolific field of possibilities (with still unstudied results). Answering the raised question, in the global context there is no need for a new contemporary art fair. Therefore, it seems reasonable to discuss the relevance that a small art fair like ARCOlisboa may have, committed to

the promotion of the contemporary art with an international ambition, and try to understand if it can be an alternative to other art fairs or if it can attract dealers, curators, agents, and collectors of high income. On the other hand, we will try to understand its impact, analyzing it. Addressing those questions is the main aim of this article.

How can an art fair be distinguished from others? ARCOlisboa recently opened, in 2016, and takes place yearly in May. It is promoted by IFEMA[1], also responsible for ARCOmadrid, a leading large-scale art fair that begun in 1982. It is its first internationalization outside Spain. The model adopted for Lisbon is indeed different from the one for Madrid. It claims to be a boutique art fair with featured artists (a different concept from the niche art fair focused on a subject or on a technique), in order to minimize the investment risk and to respond to a peripheral art market, such as the Portuguese. The boutique art fair concept is one of the reasons for choosing Cordoaria gallery, a historical place from the former navy rope factory built in the 18th century with easy circulation. At the same time, aware of the need to distinguish itself from others, and in opposition to Madrid, which usually adopts the guest country strategy (since 1994), ARCOlisboa organizers intend to stimulate autonomy and the identity trough unique contents, underlying Lisbon atmosphere and its art environment, in a human scale dimension where artworks can be enjoyed in an intimate and comfortable situation.

Portugal traditionally has a low contemporary art market performance and a local scope. Nevertheless, especially since the beginning of the new millennium, a set of infrastructures and activities that seem to articulate a common strategy towards internationalization have been noticed, mainly through the action of private agents. I am referring to the contemporary gallery sector, which aims to promote the visual arts locally and abroad, and to the art collector's activities. Both seem to join efforts: the first have been progressively participating in art fairs abroad at the same time that they have included foreign artists in their program. The second, concerning the collector's activities, we observe that they have been acquiring art from Portuguese contemporary artists alongside with foreign counterparts which they have shown in recently opened art centers and museums (Duarte, 2020; Duarte, 2016).

How do we analyse the impact of an art fair at a regional level? When we consider the figures of ARCOlisboa's four editions (between 2016 and 2019; in 2020, ARCOlisboa was an online edition due to the COVID-19 pandemic crisis), galleries participating numbers grew up from 45 to 71, from 8 to 17 countries and a predominance of foreign artists, with an audience attendance that slightly decreased from almost 13k to 11K[2]. Taking into account that the impact of an art fair can be measured using categories, such as the social and the economic impact, those numbers suggest a low impact between stakeholders and involved agents. During the art fair's attendance, IFEMA employs a number of people to carry on logistic activities, management, press and media, guided tours through booths – thus representing an important source of revenue. Also, to boost interest in the fair, organizers created an attractive program of talks, meetings and social events for both the local and international audience, discussing the hierarchies, the scale and the influence of the global art system on peripherical markets through art collections, contemporary art tendencies, museums and art centers. New contents have been recently added: the new special section, Africa Focus, started in 2019. Paula Nascimento, an architect and curator, is being the responsible since the last two editions, for the invitation of the galleries from Portuguese speaking African countries, aiming to diversify the ARCOlisboa's offer, in a moment where contemporary African art showed an increased interest by agents and by the art market. The ARCOlisboa organizers also provide gallery walks, inviting experts and collectors to special openings of Portuguese galleries (the number

[1]IFEMA is a consortium run by the Madrid City Council, Madrid Regional Government, the Chamber of Commerce and Industry and Fundación Obra Social y Monte Piedad de Madrid. In Portugal, IFEMA has the support of the Lisbon City council, the Tourism of Portugal, and the Portuguese Ministry of Culture.

[2]This data came from a research carried out by author for the publication of a forthcoming article named: *From Global to Local: ARCOmadrid – ARCOlisboa. A case study.*

of the ARCOlisboa's invited collectors come up from 51, in 2016, to 190 at the four edition, in 2019, showing a strong commitment to its successful participation), and the realization of restricted meetings in the collectors' private houses, or artists' studios, in a kind of cultural destination with an educational goal (Morgner, 2014).

Besides, there are external factors contributing to the underlying of the art fair impact. Art institutions, galleries, independent art spaces, articulate a special program to enhance the circulation of its art lovers target, during the art fair's attendance. The aim is to allow agents to gain visibility and use their ability to open a network linked with museum curators, art dealers, artists and wealthy collectors. Plus, the city council supports the art fair, allegedly to stimulate a modern image of the city as a cosmopolitan Lisbon, a brand that it wants to engage with. Thus, a protocol was signed with IFEMA, in 2018 (for three years), ensuring conditions for the logistic issues and for the creation of acquisition funds to stimulate institutional collecting at the art fair. Another external factor is the appearance of JustLx – Lisboa Contemporary Art Fair, the first ARCOlisboa satellite art fair, opened in 2018, devoted to emergent art and relevant for the dynamics it creates to the Lisbon art scene.

Returning the previous question, how do we analyse an art fair's impact, numbers showed a deficient performance understandable in a peripheral art market. But, at the same time, ARCOlisboa organizers set up activities and measures to encourage the event, underlying its quality, its aesthetic pluralism, and the benefits for an intimate human scale. If this global pandemic crisis will bring a redefinition of the art fair model, ARCOlisboa with its human scale and specificity may contribute to the discussion, avoiding the 'fairtigue' complain and being valued in international terms.

Questions for further discussion

- Is there a need for new contemporary art fair nowadays?
- How can an art fair be distinguished from others?
- How do we analyse an art fair's impact at a regional level?

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ARCOlisboa. Main entrance at Cordoaria. 2019
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/ANGLES

The impact of culture for the local development in the EU: policies, funding, future prospects

By Maciej W. Hofman

Policy Officer at Culture Policy Unit, Directorate-General for Education, Youth, Sport and Culture (DG EAC) of the European Commission

It goes without saying that regions and cities in the European Union highly value their culture and cultural heritage. Local cultural heritage as well as cultural and creative sectors are also a vital asset for regional economic competitiveness, while constituting a key element of the image and identity of cities and regions, both from the perspective of the locals and the visitors.

What is the basis for the EU's action in the field of culture? While individual Member States as well as local and regional authorities remain responsible for their own cultural policies, the European Union is there to help address common challenges and "bring the common cultural heritage to the fore", as stated by article 167 of the Treaty on the Functioning of the European Union[1].

[1]European Union, Consolidate version of the Treaty on the Functioning of the European Union, OJ C 326, 26.10.2012, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A12012E%2FTXT

What about EU Cohesion Policy then, the main EU instrument for reducing disparities across its regions and cities that accounts for roughly one third of the overall EU budget in 2014-2020? The Article 174 of the Treaty[2] clearly states that the EU's cohesion policy aims to strengthen economic and social cohesion by reducing disparities in the level of development between regions.

Against this backdrop, the European Union can play a strategic role in culture and local development topics and, as it shall be demonstrated in this article, this theme is present in EU strategic documents, but also in funded projects, EU-wide collaborations and peer-learning exchanges. The notions of "local" and "European" are also interconnected when it comes to future perspectives of the European Union and its upcoming 2021-2027 budget. Culture, local development, EU – here today, here tomorrow, here (hopefully) the day after tomorrow.

Culture and local development and EU strategic documents

When looking at key strategic EU cultural policy documents, we can see that the New European Agenda for Culture[3] proposed by the Commission in 2018 acknowledges that EU cities and regions are at the forefront of culture-led development and constitute natural partners for experimentation, anticipating trends and exploring models of social and economic innovation. The role of the local context is also underlined in the Work Plan for Culture 2019-2022 of the Council of the European Union[4], i.e. a document adopted by EU culture ministries collaborating together. The Member States' representatives are keen on recognizing that the EU should acknowledge the role of culture at local level, also in relation to topics such as architecture or the links between culture and social cohesion. More recently, the Member States have also demonstrated a keen interest on the links between culture and Sustainable Development Goals – as exemplified, for instance, by the Council Resolution on the Cultural Dimension of Sustainable Development that was adopted in November 2019 under the Finnish Presidency of the EU Council[5].

Also during the European Year of Cultural Heritage 2018, the topic of cultural heritage and local development has been prominent. Among over 23,000 events organised in 2018, reaching more than 12.8 million participants altogether[6], it goes without saying that quite a large number of them focused on the local dimension and stories related to cultural heritage. As a result, it does not come as a surprise that the European Framework for Action on Cultural Heritage[7], put forward by the Commission at the end of 2018 as a "legacy document" of the Year, also features a number of specific actions that are relevant for cities and regions (quite a few of the intiatives mentioned later in this article are also featured in the Framework). The suggested initiatives look at, among others, regenerating cities and regions through cultural heritage, promoting adaptive re-use of heritage buildings as well as balancing access to cultural heritage with sustainable cultural tourism and natural heritage.

EU funding for cultural infrastructure and cultural projects

Regions and cities can benefit from a number of EU programmes, also supporting culture in local and regional development. The funding for this

[2]European Union, Consolidate version of the Treaty on the Functioning of the European Union, OJ C 326, 26.10.2012, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex%3A12012E%2FTXT

[3]Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions – A New European Agenda for Culture, COM/2018/267 final, 22.5.2018, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2018%3A267%3AFIN

[4]Council conclusions on the Work Plan for Culture 2019-2022, Official Journal of the European Union, 2018/C 460/10, 21.12.2018, https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221%2801%29

[5]Resolution of the Council of the European Union and the Representatives of the Governments of the Members States meeting within the Council on the Cultural Dimension of Sustainable Development, Official Journal of the European Union, 2019/C 410/01, 6.12.2019, https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=OJ:C:2019:410:FULL

[6]Report from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the implemenation, results and overall assessment of the European Year of Cultural Heritage 2018, COM(2019) 548 final, 28.10.2019, https://ec.europa.eu/transparency/regdoc/rep/1/2019/EN/COM-2019-548-F1-EN-MAIN-PART-1.PDF

[7]Directorate-General for Education, Youth, Sport and Culture (European Commission), European Framework for Action on Cultural Heritage, Publications Office of the EU, 27.05.2019, https://op.europa.eu/en/publication-detail/-/publication/5a9c3144-80f1-11e9-9f05-01aa75ed71a1

can come not only from Creative Europe, the only EU programme designed specifically to support EU's cultural and creative sectors, but also from a number of other programmes, supporting research (Horizon 2020[8]), Lifelong learning (Erasmus+[9]) or SMEs and entrepreneurship (COSME[10]) to name just a few.

Most importantly however, when discussing local development and culture, the funding for local cultural projects – including infrastructure or heritage restoration endeavours – comes from the European Structural and Investment Funds[11] (ESIF) under the EU Cohesion Policy mentioned earlier in the introduction.

The numbers speak for themselves[12]– in 2014-2020, around 4.7 billion EUR are foreseen for culture in the European Regional Development Fund - ERDF (part of ESIF). To this figure, we should add possibly a large amount from almost 1 billion EUR from ERDF devoted to "access to public sector information (including open data e-culture, digital libraries, e-content and e-tourism)" that can also be used by cultural operators and organisations. Finally, European Social Fund, European Agricultural Fund for Rural Development and even European Maritime and Fisheries Fund (all part of ESIF) can also have their role to play in supporting culture and cultural heritage in the local context – from projects aimed at supporting cultural cooperation to boost social inclusion to specific projects for rural or maritime heritage (thus adding possibly a few more billion EUR to this overall figure of EU funding for culture locally). By means of comparison of the "financial" scale, the Creative Europe budget for the 2014-2020 period accounts for 1.46 billion EUR.

EU helping cities, regions and local actors to learn from each other

The European Union can help not only by financing projects and collaborations, but also creating fertile ground for mutual exchanges and learning opportunities between local stakeholders from across Europe on how to best integrate culture in their local policies and actions.

A good example of a successful project here is the peer-learning project *Culture for Cities and Regions*, funded by Creative Europe, which examined selected existing cultural initiatives and their impact on local and regional development. Outputs of this project, carried out in 2015-2017, included a catalogue of 70 case studies, study visits to 15 cities/regions, and expert coaching for 10 cities/regions[13]. This project, successfully implemented by a consortium led by Eurocities in collaboration with the European Regions Research and Innovation Network (ERRIN) and KEA European Affairs, not only allowed to produce the abovementioned results, but also fostered contacts between local authorities and actors, inspiring each other to start new ambitious projects and initiatives on the ground.

Another interesting example is the *European Creative Hubs Network*[14] that was co-founded by Creative Europe in 2016-2018, bringing together more than 200 platforms or workplaces for cultural and creative sectors scattered across European cities, in order to foster their exchanges, strengthen cooperation and facilitate capacity building. This project, back then administered by the British Council in collaboration with a number of associated hubs, later led to the establishment of a fully fledged network financed directly by its members. A great example of how local actors

[8]Find out more about this programme here: https://ec.europa.eu/programmes/horizon2020/en
[9]Find our more about this programme here: https://ec.europa.eu/programmes/erasmus-plus/node_en
[10]Find out more about this programme here: https://ec.europa.eu/growth/smes/cosme_en
[11]Find out more about ESIF here: https://ec.europa.eu/info/funding-tenders/funding-opportunities/funding-programmes/overview-funding-programmes/european-structural-and-investment-funds_en
[12]European Structural and Investment Funds Data of the European Commission, „Yes, the EU protects and promotes cultural heritage", accessed 14.10.2020, https://cohesiondata.ec.europa.eu/stories/s/Yes-The-EU-supports-cultural-heritage/9gyi-w56p/
[13]Some of the project outcomes (case studies' catalogue and reports from study visits) can be accessed here http://www.cultureforcitiesandregions.eu/culture/Library/Catalogue_practices_cfcr and here http://www.cultureforcitiesandregions.eu/culture/Library/study_visits
[14]More information on the network can be found here: http://creativehubs.net/

can not only get connected thanks to EU funding, but also continue to work together beyond the project's lifespan!

In fact, many of the EU initiatives share the underlying goal of mutual learing among cultural operators, and the initiatives targeting the local context are no exception. Let's take for instance the European Capitals of Culture, one of the longest running – and probably one of the most recognizeable – EU initiatives devoted to culture on the local level. The initiative that turned 35 in 2020, has been allowing cities to celebrate the diversity of their cultures and involve their residents in those celebrations. The celebratory factor is of course important, but does not end here – since being a cultural capital means attempting to integrate culture into long-term development plans, while learning from the experience of other cities.

Being a European Capital of Culture is by no means an easy feat – and this is also why one of the new initiatives of the Commission as part of this action is to better assist cities to learn from their mutual experiences[15], joining the vibrant "learning community" of Europe's culture capitals – past, present and future.

Prospects for the future? Future EU budget? New research questions?

The previous parts of this article only showed a tip of an iceberg of the complex topic of culture-led local development in the EU, but what are then the prospects for the future? Let me just point to a few of them and share with the readers where we are likely to see more "EU action" in the nearest and possibly also more distant future.

Firstly, the question of the future Multiannual Financial Framework 2021-2027 and the EU programmes that we are likely to see. Although they are part of larger puzzle and negotiations, if all of these pieces come into place, we shall be able to see a new and ambitious Creative Europe, offering more dedicated support to specific cultural sub-sectors such as architecture, cultural heritage, design or performing arts. The future support to individual artistic and cultural mobility in the Creative Europe programme[16] could also be a great tool for local and regional authorities – just think about how this could help local artistic residencies and stimulate direct cultural exchanges between cities and regions across Europe!

Other than Creative Europe, we shall also hope that the new Multiannual Financial Framework and *Next Generation EU*[17] will allow cultural and creative sectors to benefit from a range of other programmes, including InvestEU, Digital Europe, new Horizon Europe and, of course, European Structural and Investment Funds. The Commission proposal for Cohesion Policy for the 2021-2027 period provides possibilities for investment in culture, provided it contributes to the relevant policy objectives. Culture is also specifically mentioned under future Cohesion Policy objective 5 'A Europe closer to citizens by fostering the sustainable and integrated development of urban, rural and coastal areas and local initiatives'. On 27 May 2020, the Commission proposed to adjust its proposal for the future cohesion policy programmes, in order to respond to the heavy impact of the COVID-19 pandemic on many regions, including on their tourism and cultural sectors. A specific objective on 'enhancing the role of culture and tourism in economic development, social inclusion and social innovation' is added under Policy Objective 4 'A more social Europe implementing the European Pillar of Social Rights'. Both of these objectives thus very clearly link to the issue of local development and culture.

Secondly, the question of various types of territories (urban, non-urban, rural, peri-urban), their connections as well as finding good ways

[15]Find out more information about an EU-funded capacity building project for European Capitals of Culture here: https://capacitybuildingecocs.eu/

[16]Find out more about the i-Portunus pilot projects that are providing individual cultural mobility grants in the current 2014-2020 Creative Europe programme, to be replicated in 2021-2027: https://www.i-portunus.eu/

[17]Find out more about the Commission proposal for the new 2021-2027 budget on the following website: https://ec.europa.eu/commission/presscorner/detail/en/ip_20_940

of working together and exchanging shall also become more relevant in years to come. In 2020, within the framework of *Voices of Culture*, the European Commission structured dialogue with the civil society in the field of culture, a group working on the topic of 'The role of culture in non-urban areas of the European Union' was convened. 35 organisations from across Europe to address the question of what the EU can do to promote culture in the peri-urban spaces (outside of urban centres), the suburbs and the periphery[18]. All of this at the moment when the European Union – and the Commission – is in the process of rethinking their long-term vision for rural areas[19]. So I would definitely say "watch this space" for more yet to come!

Thirdly, a large number of EU initiatives exploring specific topics related to local development and culture or experimenting with innovative ways of working together. This spans from projects looking at how we can collect local data and "measure" culture locally (such as Cultural and Creative Cities Monitor of the Joint Research Centre[20], launched in 2017 and updated in 2019, or the joint policy project of the Commission with the OECD Centre for Entrepreneurship, SMEs, Regions and Cities on cultural and creative sectors and local development[21]), finding good ways of working together across the EU on complex urban-related topics (Urban Agenda for the EU and its Partnership on Culture and Cultural Heritage[22], which shall start its Action Plan in 2021) or looking at socio-economic impact of cultural heritage investment at the territorial level (applied research on *Cultural Heritage as a Source of Societal Well-being in European Regions – HERIWELL*[23], financed by ESPON 2020 Cooperation Programme, and co-financed by the European Regional Development Fund).
Peer-learning among local cultural stakeholders and local authorities, financed by the EU, is also here to stay to experiment with new ways of working together. Be it in the context of *Cultural and Creative Spaces and Cities*[24], policy project co-funded by the Creative Europe programme that seeks to develop new ways for cities and regions to bring together the public administration and the cultural sector to co-create public policies (launched in 2018 and coming to an end in 2021), or *Cultural Heritage in Action*[25], a "spiritual successor" of the previously mentioned Culture for Cities and Regions and an important action for local authorities from the European Framework for Action on Cultural Heritage.

Looking at the future programmes and initiatives, it is certain that the EU offers opportunities and will continue to offer opportunities to local stakeholders when it comes to culture and local development. The question remains how to best take advantage of them on the local level and how to ensure that the information about a number of useful tools that exist reaches the local level. But this is yet another topic and possibly a departure point for yet another reflection.

[18]Find out more about the Voices of Culture as well as this specific group here: https://voicesofculture.eu/2019/10/10/the-role-of-culture-in-non-urban-areas-of-the-european-union/
[19]See the recent information from the Commission on the request for public feedback: https://ec.europa.eu/info/news/european-commission-seeks-feedback-its-long-term-vision-rural-areas-2020-sep-07_en
[20]The Joint Research Centre Cultural and Creative Cities Monitor is available online here: https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/
[21]Find out more about the Project on the following OECD website: http://www.oecd.org/cfe/leed/culture-and-creative-sectors.htm
[22]Find out more about the Urban Agenda for the EU and its thematic partnerships here: https://ec.europa.eu/futurium/en/urban-agenda
[23]Find out more about this project here: https://www.espon.eu/HERIWELL
[24]Find out more about this project here: https://www.spacesandcities.com/
[25]Find out more about this project here: http://www.culturalheritageinaction.eu/

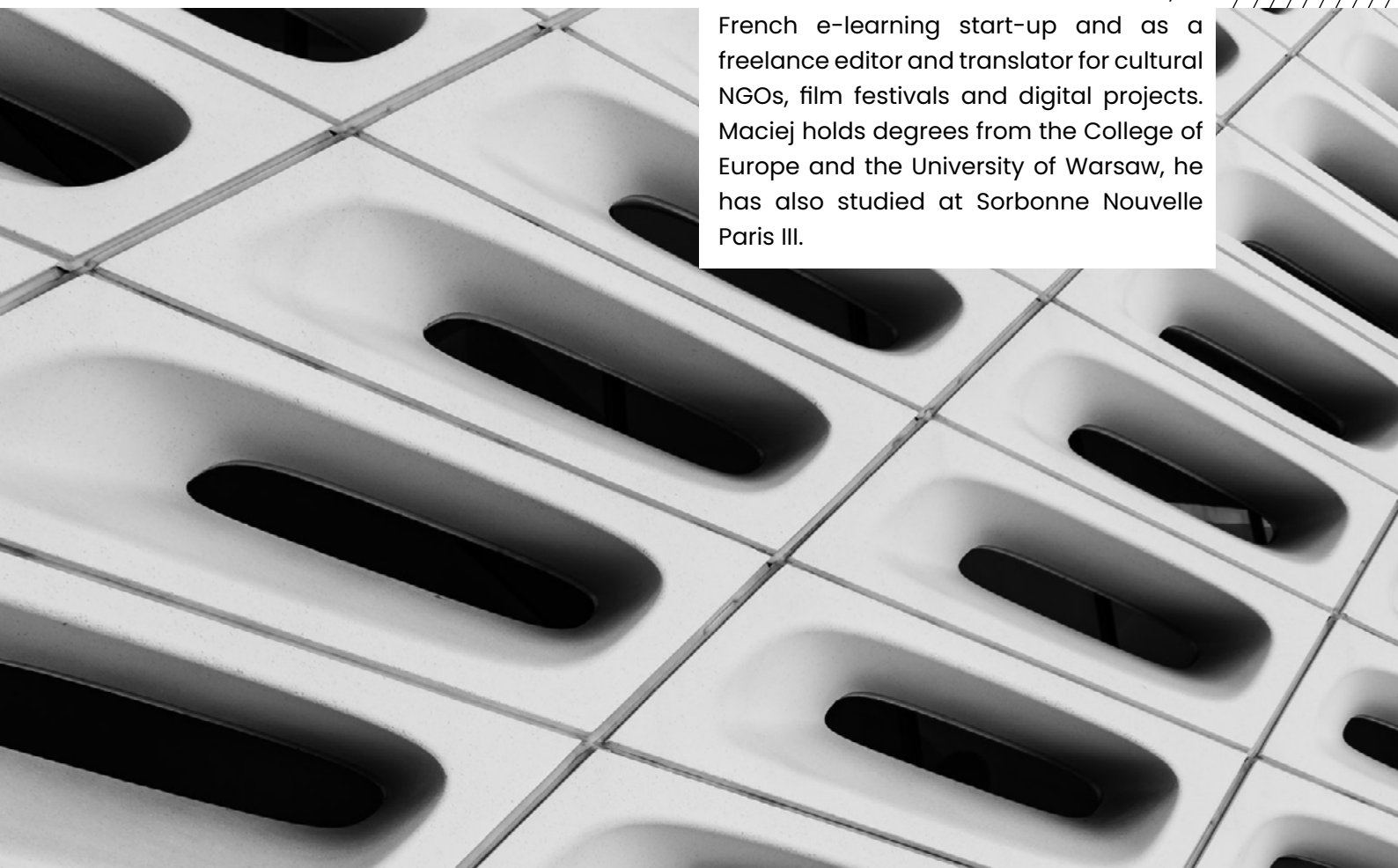
Questions for further discussion

- How to best take advantage of EU opportunities for culture and local development in relation to COVID-19 situation and difficulties that cultural sectors are experiencing?
- How to best reconcile the perspectives and needs of different types of territories as well as territories that present different contexts (social, economic, demographic, historical, geographical, etc.) across the EU?
- How to best communicate the existing opportunities and make sure they answer the local needs of cultural sectors?
- How to collect data and measure the impact of culture-led local development strategies across the EU so that the resulting data is comparable?

Maciej Hofman

Maciej Hofman works as Policy Officer at the European Commission since 2015, where he is responsible for managing initiatives related to the role of culture in cities and regions, access to culture via digital means, as well as support to cultural and creative sectors. In his current role, he is a frequent speaker and panelist at events across Europe, devoted to the role of culture in cities and regions in the EU, as well as the EU funding for culture.

Before coming to Brussels, he worked at the Polish Ministry of Culture, British Council offices in Warsaw and Paris, a French e-learning start-up and as a freelance editor and translator for cultural NGOs, film festivals and digital projects. Maciej holds degrees from the College of Europe and the University of Warsaw, he has also studied at Sorbonne Nouvelle Paris III.



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If not now, then when? Challenging times for Eindhoven and Dutch Design Week

By Mary-Ann Schreurs
Strategic Advisor at Innovate.City

At the turn of the 21st century, the design field in Eindhoven was in a flux. Already big in consumer products made by companies as DAF but especially Philips, Philips Design, had a brilliant director, Stephano Marzano, who moved the company far beyond into the realm of future city development and design of total environments. Applying it amongst other things to the field of care, but also making the combination of light and city identity. He influenced heavily the curriculum of the 2001 newly created Industrial Design faculty of the Technological University of Eindhoven, including the business angle and focusing on making technology fit for practical use by people.

At the other side of the spectrum, the graphic school had turned into the Design Academy. Coming from an art background it had become a breeding place for

the so-called Dutch Design. Conceptual in its approach and worldwide celebrated, it was object-orientated in a way you can say it was about deconstructing and reconstructing chairs. Some of the graduates of the Design Academy settled in Eindhoven to work or start their own company though there was a preference to leaving for Amsterdam. A lot of the teachers came from there and the Annual Graduation Show was there. When the Academy chose to transfer it's annual presentation of the exam of students from Amsterdam to Eindhoven in 2001, it meant that a total different kind of ecosystem came to Eindhoven and the DDW.

So at the start of the century a substantial impulse took place in the design field of Eindhoven. Very much in tune with the worldwide rise of the creative classes as described by Richard Florida in 2002. But this development was not really top of mind within the local administration. In 2002, I started my first period as vice-mayor of Eindhoven. One day a colleague of mine who did culture asked me to replace him at the opening of the "Week van het Ontwerp", as the Dutch Design Week was then called. Apparently we subsidized it in a very small way. It was a very local affair based on designers showing other designers what they were creating, initiated and organized by designers themselves. The director, who was a Design professional from Philips, allowed to take on that job. I was sold on the spot. It was not only the positive energy of people passionately showing what they were doing, a bit like becoming part of their flow. But the focus and ability to make things better was even more enthralling. Moreover, it illustrated that what we create is a cultural decision. We can also choose differently, what is mportant to realize when dealing with new technology, something that became very important later on. However, at that moment in time, the co-creational design methodology that enabled creating things that work for people was the most important aspect.
Since the Second World War the division of labor was ingrained in all we do for the public good. Though meaning well in organizing things in such way to cope with the demands of the welfare state, it reduced both workers and beneficiaries to objects. Objects distributing or receiving benefits top down devised for a standardized person, who does not exist. As a consequence, you are trying all the time to put round people, in square boxes. And on top of this, it is all organized in silos, which causes inconsistencies.

This made the co-creative design methodology become a gift from heaven. Especially how Philips applied it was a example to follow: they designed hospitals that way. With all the stakeholders included, they turned the hospital into a patient centered environment. An environment in which as a patient, you did not feel estranged and stressed. The positive effect is not only apparent in the feedback from the patients, but also in the drop in stress-related vital signs, declining number of days spent in hospital because of faster recuperation and less time spent in procedures as scanning. And this makes designing it also more cost-effective. It is a never ending process, where you design something that works better, but which is never the end of it. You can always make a next step forward.

We really have to get into design, I said to my colleagues in the executive committee of the city when returning. Do that, they replied. Amongst other things, conferences were held on the use of design in the public domain to create understanding. The first uses of it in the local government were made. A design program was started within the Brainport cooperation –the economic cooperation the Eindhoven region is famous for– with Li Edelkoort chairing. An old court of justice was made available for exhibitions. And the Dutch Design Awards were acquired and made a part of the DDW.

In 2006, elections lost, I was back in the council with time on my hands to write a design policy with four council members from other parties creating a political majority for it. In the policy, the distinction was made between industrial design, social design and conceptual design, though predicting the merger of the three in the foreseeable development of technological innovations in Eindhoven redirected on societal goals. The latter poses the threat of societal goals becoming under the domination of technology push and economics as illustrated by the Smart City development lead by companies

after the crisis of 2008. It also makes the design of governance and regulation including all stakeholders crucial in the years to come.

The policy was unanimously accepted. It proposed to give extra money to the DDW and for implementing design in the work of the local government. One success story enabled heroine prostitutes to create a new life for themselves. It was done by a social design institute from Germany, proving a challenge for the Design Academy coming from a more esthetic and individual rethinking background. A breathtaking example of how to make the most of both worlds were the sets of cutlery made by a French graduate of the Design Academy. Beautiful and helping people who suffered a stroke to regain dexterity and independence.

At the technological university, the problem was including technology without real added value. But the making of clothes for premature born babies including sensors was spotted on. Enabling handling premature babies without being inhibited by wires and alarms going off.
I was back in the executive committee after the elections of 2010. Design and designers were then made an intrinsic part of the governmental organization. The threat of a smart city taken over by business was counteracted by launching the innovation program. The possibilities of new technology were used for co-creating roadmaps and solutions with all (also business) stakeholders. It fundamentally challenged that the use of technology has to be technology driven or worse data driven or worst black box Artificial Intelligence driven. It has to be people driven, asking the question what we, all the stakeholders, want to use the technology for and how are we going to implement it in our lives, putting the lives of people at the center. The New Institute of Rotterdam, a cultural institute on architecture, design and data, was in the program to help the citizens to ensure this, which they did.

Meanwhile the DDW continued to grow. The number of visitors stabilized around 350.000 in 2018 and 2019 with 2600 exhibitors. The financial spin off in the city of 15 million euros spent in shops, restaurants, bars and hotels and 17 million worth of free publicity, as research on 2017 showed, and 80 percent of the visitors came from outside the city, 65 percent from outside the region and 20 percent from abroad. The backbone of the venue still consists of designers showing what they are doing. Also designers from abroad. Moreover, the Technological University has a joint exhibition together with three more Technical Universities.

The city using design has inspired other authorities to use design and show it. For instance, the regional government went for combining agriculture and food with design. On another note, many companies outside our own region are induced (seduced) to use design for their own goals and then show it at the DDW.

A lot of fringe meetings are taking place. Talks and discussions, national creative programs gather. Within the Netherlands design was, after dealing with Amsterdam, allocated to Eindhoven. As a result it became easier to get national money for the DDW. However, a few years back financial problems arose. Since then, the ownership of the DDW belongs to the city, otherwise it would had been politically impossible to put the money on the table to salvage the DDW. Already this was difficult, but the money was not coming from anywhere else. The organization also changed into the DDF (Dutch Design Foundation), in which there is an advisory board of designers.
Lastly, it is worth mentioning that there are buildings and areas in the city partly or wholly allocated to designers to develop or use. These sites play a big role during the DDW as appealing locations. However, this is not always easy to develop and the role of the government may differ. But they have an effect far beyond enabling designers to work. It enhances the livability of the city. Just one illustration that a thriving design ecosystem has many effects in a city beyond design…

In Eindhoven, the local government was just lucky to have that ecosystem and the event to go with it. The most important thing to do was seeing what was ‘under our nose’ and then enabling it to flourish. But only the intrinsic value and drive of the designers grounds it in your city. In the end, the local government is only an enthusiastic user

and enabler. It is important and even necessary to contribute to the ecosystem, but you are not the essence. That essence should be protected and enabled.

The real question is whether or not this is still the case in Eindhoven. A few unnerving examples will be protrayed now. In 2018, the innovation program was ended and the use of design in the organization was made unnoticeable. At the same time, the slogans of the DDW became more and more presumptuous: If not us, then who, in 2018. And in 2019, If not now, then when?
But when Corona hit, no use was made of design disciplines whatsoever by the local government in dealing with the situation. Also the DDF that normally brings everybody together for the DDW was nowhere to be seen. Communication was only centered on the event. The net result of the local government failing in asking, and the community representative in putting forward, is on the one hand, that the value of design and of designers was not put to use when needed most, and on the other hand, leaving designers without work.

In a national economic program, the region got funding for a Design Museum. The concept developed into a Lab to address wicked societal problems using design and technology. An application was made for a national subsidy for the exploitation. The independent council judged it not up to the mark in any respect. However, when Corona hit early this year this was not known. With the formal purpose of dealing with wicked problems and a wicked problem actually knocking on the door, you expect action on it. Apparently content was not the driving force.
At the same time that a lot of effort and money was put in this Design Museum, the Eindhoven Cultuur Organisation let it be known that the small design and innovation organizations of the ecosystem are keeling over.

To finish off, a last example on the value of design not being the focus of the local government is presented. The council just remade, under the guidance of the mayor, the Council Chambers. Not only the Gesamtkunstwerk of art with the interior of the Council Chamber was destroyed, but the new design replaced the old circular egalitarian design downplaying differences of power, including the citizens, by a panopticon design stating who has the power and that the role of citizens is to be an outsider.

Design is only a matter of taste a spokesman of the Green Left said. Of no interest whatsoever to citizens the liberals said. Both have the biggest number of seats and are leading the coalition together. Often, events are created by genuine passion about the intrinsic value. What looks now even more worrying is that the whole ecosystem is under threat, as well as all the societal immaterial and material gains that go with it.

I have asked myself if the reason of this being able to happen in Eindhoven is the lack of reflectivity in the city. Since design is getting more acclaim, you have to shift the focus anyway from letting it be seen to looking at the darker sides. Reflecting on who pays the bill, especially since design also touches upon the technological developments. In Den Bosch, there was an exhibition on the design of the Third Reich. Corona shows what had gone awry in our society. It therefore also shows what wrong turn design is taking in Eindhoven because of those that should facilitate the implementation of its value.

Questions for further discussion

- Is it worthwhile to arrange an European research program on the implementation of design also in connection to citizen engagement ?
- Is it possible and necessary by use of governance and a regulatory framework to regulate the use of design?
- Should not the ecosystem itself/ the designers be back in control of the DDW?

Mary-Ann Schreurs

Mary-Ann Schreurs believes in design as an important engine for our economy and being just the right tool for defying big challenges of the city. As the first Dutch Vice-Mayor of design she therefore introduced design in local innovation policy. Her goal is to improve citizen's lives by using the methodology of designthinking in co-creation with the citizens itself and other stakeholders in the city. Before she became council member and Vice-Mayor in Eindhoven, she was co-initiator of (European) innovation projects linked to design.


CSP-605

/CONTEXT

A brief history of contemporary art fairs

By Stephanie Dieckvoss
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Looking back at the history of fairs for contemporary art as platforms for the sale and distribution of art at a time when the ongoing coronavirus crisis has virtually stopped the most important opportunity for galleries to generate sales, seems a somewhat indulgent exercise. However, there are good reasons especially in times of great change to remember previous periods of change which brought on the art fair as a novel concept to sell art in the first place and to point out some of the core elements of an art fair that will remain relevant in a post pandemic cultural landscape.

Radical Beginning in the 1960s

The time and place is Cologne in the German Rhineland in the 1960s. A city that was heavily impacted by the destructions of the second world war, but that had once again developed a burgeoning art scene, owed to access to young artists coming from the nearby art academy in Dusseldorf, and a small gallery scene of both re-established as well as new galleries in an area of wealth and collector presence. In short: a place for contemporary German art with the need for a vehicle to promote

it to old as well as new buyers in the centre of Post-war Europe. As has been diligently described by various German scholars and witnesses of the time (Zadik, 2003: Zadik, 2006: Zwirner, 2006; Rombach, 2008), it was a group of young gallerists who expanded on a few print stalls selling works on the side-lines of the blockbuster exhibition Documenta in Kassel. They were inspired by the seemingly radical idea of selling art not in elite and discreet gallery spaces but to a mass audience by creating a marketplace for such galleries: a space for everybody to come, see and buy. The so called Kölner Kunstmarkt in 1967 was the first art fair established in such a form and became the model of art fairs as we know them today. Morgner (2014) defines an art fair as "large organized gatherings of works of art, held at regularly spaced intervals and at particular locations, by art dealers/galleries coming from distant regions and they are visited by an international audience" (Morgner, 2014, p. 34). As working definitions go, this will suffice for the moment. It is also worth pointing out that the subsequent comments refer solely to art fairs for contemporary art. Fairs for fine art and antiques have a slightly different trajectory, which will not be included in the analysis, although their genesis is also under-researched.

The gallerists of this first generation, most famously Rudolf Zwirner, who has been remembering this period in very insightful interviews (Zwirner, 2006), might not have realised that for centuries, from the Middle Ages to modern times, art had already been sold in regional fairs and markets as has been known to mainly specialists in the history of the Dutch art market for a long time (see Vermeulen, 2003). Despite its immediate success, Cologne's biggest drawback was its national focus by only allowing German galleries to exhibit at their art market. This weakness was quickly exploited by a group of Swiss gallerists, amongst them Ernst Beyeler, who understood from the get go that the future of the art market had to be international (Rombach, 2008; Genoni ,2009; Schultheis, 2016) and who from their first edition in 1970, invited international gallerists and dealers to exhibit in what was to become Art Basel – the most established and most reputable art fair of all times, its highs well remembered and its periodical lows quickly forgotten by an art market which doesn't like to shine the light on its failures. The first international and then global outlook has provided a lifeline for the fair ever since. MCH Group AG, owner of Art Basel, expanded to Miami in the early 2000s by founding Art Basel Miami (2002), and in 2013 to Asia by buying and rebranding the already existing Art HK: Hong Kong International Art Fair, a British enterprise, to Art Basel Hong Kong. As these developments show, not only the art market had become global (Zarobell, 2017) but also art fairs.

National and Regional Fairs and the context of globalisation

From the 1970s on, art fairs mushroomed first in Europe and North America. Each art market active country aimed to set up its 'national' or at least 'regional' art fair, such as Paris with FIAC (1974), Arte Fiere in Bologna (1974), and in Madrid with ARCO (1982) and so on; and a number of regional fairs in the USA such as Art Chicago (1980) and the Armory Show in New York (since 1994). These initiatives allowed galleries to pool their resources and to gather large audiences through branded and heavily marketed events which would either cater to a regional or international audience (Harris, 2011, Thompson, 2011, Lee and Lee, 2016). Art Fairs became a showcase of national pride, with presidents and kings opening them in certain countries, maybe in reminiscence to the world fairs of the late 19th Century (see Jones, 2016). Paco Barragan, who wrote the first cohesive reflection of what an art fair is and what it does, called this period the "art fair age" (Barragan, 2008; Garutti, 2014). His study also highlights the most important changes to what had by this time already become a quite stagnant and inflexible system – the drive to expansion, globalisation and innovation. The arrival of Frieze Art Fair in London in 2003 introduced the notion of the curated art fair, whereby fairs aim to develop their individuality and identity through expanded curated projects to provide enhanced content in an ever more competitive art fair context (Corrado and Boari, 2007; Moeran, 2011; Yogev and Grund, 2012).

With the ongoing expansion of the art market to new players also across emerging economies, the so called "exotic" fair (Barragan, 2008) was born, with emerging markets seeking the

advantage of a time-limited tradeshow like event that galvanised focus and energy in a specific location over a certain time. This "test" could hopefully provide a suitable context for a more sustainable art market development in certain regions of the world. The model of the art fair fitted new trends in collecting and the ideology of the one-stop-shop. Consumption in the experience economy changed from a small scale, in depth engagement with art to an event driven, time sensitive shopping spree. Examples of the expansion of the art market into a globalised industry (Garutti, 2014, ch. 5) can be found in the foundations of Zona Maco in Mexico (2003), Art Dubai (2007) or SHContemporary in Shanghai (2007), who became catalysts for the establishment of local art markets. It has to be noted however that compared with the globalisation of blockbuster exhibitions through vehicles such as biennials (Kompatsiarsis 2017), the development of art fairs lagged some years behind the expansion of the wider contemporary art world both conceptually and geographically.

Satellite and niche art fairs – the smaller siblings

The response to changes in consumer behaviour did not only lead to a geographical expansion of the art fair across the globe, but also to a tiering of art fairs according to different segments or levels in the art market. In many cities, smaller art fairs established themselves around the leading high-end art fairs. These so-called satellite fairs offer either works at lower prices points (for example Volta or Pulse Art Fairs), for specialist collecting areas such as drawings, prints or photography (such as Drawing Now in Paris, The London Original Print Fair or Paris Photo to mention only a few), or to support the young and emerging art scenes with often not for profit initiatives such as NADA in the USA or Liste Basel in Switzerland.

These smaller, more intimate but also more conceptual entities often promote a more radical stand in an art market which had expanded by the 2000s into not only a vast global industry, but which had also become dominated by a small number of large multinational companies. Art fairs with a global reach such as Art Basel give vast amounts of space at high costs to equally multinational mega-galleries such as Gagosian, Pace or Hauser & Wirth, thereby not only dominating taste but also functioning as gatekeepers against the arrival of smaller galleries, especially from new growth markets. Although Alain Quemin researched this already in 2008, the situation has still not fundamentally changed (see also Quemin, 2012). These high-end mega events draw an often jet-setting crowd of ultra-wealthy collectors, celebrities and other followers (Hickey, 2008, Thornton, 2008; Thompson, 2011), who don't necessarily benefit the broader segments of a more affordable type of art on the one hand, or the critical stand of emerging artists and galleries on the other hand (Graw, 2009). Art fairs thereby replicate the hierarchical, pyramid-shaped structure of the art industry. Furthermore, they also, as some writers suggest, enforce a model of cultural homogenization brought on by globalisation, whereby visitors see the ever-same artists with the ever same works in art fairs across the globe. As Adam points out: "Any visitor to any major art fair will be struck by the similarity of offering by the bigger galleries" (Adam, 2017, p. 36).

It was also in these smaller fairs, where changes to the physical structure of the art fair were experimented with. The regimented form of the white three-walled fair booth isn't fitting for many new modes of art production such as video and film, installation works, or responds well to a more collaborative approach to exhibiting works. Fair organisers and gallerists tried to emulate a different viewing experience by running fairs in hotel rooms, in shipping containers or airport hangers. An early attempt of a digital fair, the VIP Art Fair in New York in 2010 was one of many failed attempts to disrupt the structure of the art fair. Many of them don't exist anymore, such as Christian Nagel's "Unfair" in opposition to Art Cologne, many hotel fairs or Preview Berlin.

Maybe the most successful attempt to offer an alternative model to the internationalised art fair model, which is often overlooked, is the Affordable Art Fairs. The original affordable art fair was launched in London in 1999 by Will Ramsey to bring art to the people with a clear marketing message: Art can be afforded by

(nearly) everyone in a non-intimidating and welcoming atmosphere. Offering works for under £6000 today by artists directly as well as by galleries, the success of the fairs allowed Ramsey to expand into a now global empire – however one which always allows each of the fairs in different countries to respond to local exhibitors; thereby responding to local taste and collecting habits. With 185,000 visitors a year, the fairs have definitely developed vast and new audiences.

Signs of a change

By the end of the 2000s, art fairs had become the most important source of income as well as expense for many galleries. In 2010, galleries made on average just under 30% of their annuals sales at art fairs. By 2019 the figure had risen to 45% (Art Basel, 2020, p. 186). Galleries' reliance on art fairs led to an increase in the criticism of the art fair model for galleries and collectors alike. The market journalist Georgina Adam termed this development "Fairtigue" (Ratnam, 2014). It reflected not only the overwhelming amount of ca. 180 major art fairs across the world (Art Basel, 2020, p. 190), but also the lack of distinction between fairs, the event driven fast paced character and the focus on the ultra-rich. For many galleries the exhibitor costs and the unsustainable amount of travel, combined with ever more demands on artists to produce works of art suitable for art fairs, has also led to increased criticism. In line with this, scholars have more recently tried to understand how art fairs relate to the above-mentioned experience economy and how they fitted in the context of consumer behaviour more widely, especially in the context of late capitalism (Kapferer, 2010). More attention has also been paid to the project heavy approach to criticality and an emphasis on the curatorial employed by Frieze Art Fair and by other fairs (such as Art Basel's Art Unlimited). Academic studies are reflecting critical on the impact and authenticity of art fairs as curatorial platforms (Brien, 2016) and the role artists play in art fairs (Dieckvoss, 2021). Despite increased recent scholarship it is surprising that a more cohesive understanding of art fairs is still outstanding. A forthcoming publication (Korbei and Nathan, 2021) aims to address this gap, but there is still more work to be done to investigate a platform which has dominated the art market for the past 50 years and its impact on a market which for many mid-sized galleries looks already very unstable, even before the coronavirus pandemic.

What next?

At the end of 2020, a year scarred for everyone everywhere by the coronavirus crisis, the future of existing art fairs as well as the art fair model seems all of a sudden uncertain. Art fairs live of face to face engagement between exhibitors and visitors. In 2020, all art fairs between March and November had to be cancelled wherever they were supposed to take place and the end of the situation is as yet not in sight, despite recent optimism by art fair organisers. At the time of writing of this piece, Art Basel Hong Kong just announced in a press release its 2021 dates being postponed from March 2021 to May 2021. Art fairs' shopping mall architecture, brief time-based structure and their oftentimes vast size make them not only expensive to organise, but the experience is so geared towards visitor numbers of between 30,000 and 100,000 people (Art Basel, 2020, p. 207) that the atmosphere cannot be translated to a satisfying online experience. While all major fairs have offered an online experience in 2020, these online viewing rooms have received mixed acceptance. While they can focus interest of online visitors on certain time periods and have proven that even the more traditional art market is able to enter the age of technology, they can't make up for the huge financial losses that galleries are experiencing. Non-digital art has to be experienced in the physical realm. Digital viewing rooms have enhanced a transparency in displaying prices which is hopefully here to stay in a market that is still perceived to be opaque and unregulated (Adam, 2017). In response to the crisis, some authors predict a strengthening of local markets with smaller fairs catering for more local audiences (Woods, 2020). In a conversation between Mark Spiegler, Global Director of the Art Basel Fairs, and Georgina Adam, Spiegler points towards the innovation push and the upskilling currently happening not only for his company but for the wider industry. "Digital habits" won't go away, but hopefully they supplement real live experiences. But which galleries and art fairs

will survive the massive financial fall-out of the pandemic and how consumers really behave in a post-pandemic world has a yet to be seen.

Questions for further discussion

- What do you think makes are buying least intimidating today?
- What could the future of the fair be in a post-Covid era?
- Do you think art fairs were successful in their attempt to take on the supremacy of auction houses?

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Stephanie Dieckvoss

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/CASE ANALYSIS

ENCATC in Maastricht at TEFAF! The story to be continued...

By Yelena Kharitonova
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Today art fairs are considered to contribute significantly to the cultural, societal & economic development wealth of Europe and beyond. The art fairs have major impact on the development of cultural participation and cultural tourism to the host communities. Before the pandemic and we hope after it as well. The local organisers and community are now using the historical, heritage and cultural themes to develop their own events during annual art fairs to attract visitors and create cultural image in the host cities by holding special (side) events in their own local community settings.

The desire for art fairs is not specifically designed to address the needs for any particular group. The hosting of events are often developed because of the tourism and economic opportunities addition to social and cultural benefits. Many researchers have contested that local communities plays a vital role in the development of tourism through art fairs, such as TEFAF and "TEFAF & the City" brand

new initiative, organized in the city of Maastricht, The Netharlands by local partners.
Events such as TEFAF have the potential to generate a vast amount of cultural tourism when they cater to out of-region visitors, grants, or sponsorships, of direct or indirect intent. The local government now supports and promotes events as part of their strategies for economic development, local positive brand-building and cultural tourism. The events such as art fairs in turn are seen as an important tool for attracting visitors and building positive image within different communities.
As far as art fairs' tourism is concerned, the roles and responsibilities of local governments as well as of the private sector and society in general have significantly changed over the last decade. The situation has been changed where the state had the key responsibility for tourism development and promotion to a world where the public sector is obliged to reinvent itself by relinquishing of its traditional responsibilities and activities in favour of both provincial/ state and local authorities. This indicates the growing influence on the behaviour of governments and business in general for the development of event and tourism industries. This suggests that art fairs's impact on the host population and stakeholders in a number of ways. These factors are primarily concerned with social and cultural, physical and environmental, political, economic and territorial, and can be both positive and negative.

ENCATC's Working Group's meetings in Maastricht in 2019-2020 related and reflected to the role of art fairs in the creation of opportunities for local community-orientated events, which contrast with tourist orientated events and which have tenuous links with local communities. Moreover, we explored and argued that community-based events and art fairs provide an opportunity for the celebration of local identity and community empowerment, creating cultural tourism for the local area. Also, how do art fairs contribute to more diverse, just and inclusive societies and co-create positive societal change? How do they monitor their own footprint? What are the most effective ways to communicate about these impacts? What are art markets' latest developments and their role for art and cultural impacts of art fairs? Can art fairs be European "Cultural Diplomats" or "Ambassadors" and present a positive image of Europe for the outside world? Also starting to think not only about profit related topics, but images.

Together in an unconventional, engaging and inspiring Working Group's session with our ENCATC members and invited participants and our local partners in Maastricht, we learned, explored, co-created, discussed/evaluated the art and culture impacts of art fairs from a critical and holistic perspective. TEFAF representatives are invited to join us and make their own contribution. Our program offered keynote speaches, debates and dialogue! When descussing cultural impact, TEFAF (and its venue) was presented as interesting case and living example on how impacts collide.

It would be a unique opportunity to meet peers, to share knowledge and to debate on the impact of arts and culture on people's lives, communities, cities, regions, Europe and our neibourhoods, but... On March 11th, 2020 the World Health Organisation announced the Pandemic Emergency. ENCATC had to postpone (and cancel our event in Maastricht), hoping we could come back to it afterwards.

On September 11th, 2020 ENCATC had organized yet another members's online meeting, which I initiated and moderated eventualy. It was a fantastic "relief" of the energy, accomulated during the previous six months of lockdown. We had a chance to commemorate the September 11th tragedy, which happened in New York, as well as to draw parallels between the situations in the Big Apple then and the TEFAF (and or ENCATC's program in March 2020) cancelation, by inviting intenational artistic experts to comment and share theirs opinion about the situations from theirs perspectives.

I was honored to moderate this online discussion with the excellent group on international experts on the topic of the "Impact of COVID-19 on the Art World and Art Markets": Nanne Dekking (Founder and CEO of Artory, also the former Chairman of Board of TEFAF0, Agniya Mirgorodskaya (Founding Director of the Riga Biennale and Foundation),

Maria von Vlodrop (MvVO Art Show Founder). Our speakers had shared with much passion and empathy their experiences during the turbulent and extraordinary times, they gave us tips and advice on how to procceed (according to them) with art collectors and art lovers in order to keep in mind and safeguard their art properties.

I firmly belief that we, as a network, will continue with this topic during the upcoming TEFAF-2021.

Questions for further discussion

- How Art Fairs/Markets are disrupted by the worldwide impact of the COVID-19 virus?
- How Art Fairs are online engaged? What are the predictions for blended (online/offline) forms of engagement for the future to come?
- What are the best possible solutions for Art Fairs to overcome disruptions caused by potential physical distancing for the future?
- What's the impact of delaying/canceling of Art Fairs for local situations worldwide?

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Yelena Kharitonova is ENCATC's member and special projects representative in Maastricht. She is founder of Caravan Cultura CreArt Agency, Academy and Consultancy. Yelena has been creating educational opportunities for young international creatives and professionals in the Netherlands and Belgium. She holds MA in Culural Management, Policy and Education, as well as MA in European Public Affairs from Maastricht University, and also a BA in International Studies and Diplomacy from Washington International University, starting her interest in cultural diplomacy at Stanford University. Yelena is an initiator of a brand new platform: "Art Lovers Talks @TEFAF". One of her latest projects was the organization of "Culture beyond the paragraphs" in Maastricht, and other annual Dutch Design Weeks in the Netherlands. She is involved into various programs with ENCATC now.