MEASURING CCS HACKATHON

A SUMMARY OF THE MAIN CONTRIBUTIONS

MEASURING CCS
HACKATHON

ABOUT MEASURING CCS

The Project will work closely with Eurostat all Member States, and other cultural and creative organizations to assess currently available data on culture and creative industries' goods and services, and to rethink and propose new ways to fill gaps in the data created by the great technological changes witnessed in the last 20 years.

MEASURING THE CULTURAL AND CREATIVE SECTORS EU

PROJECT

An ambitious Pilot Project titled "Measuring the Cultural and Creative Sectors in the EU" began in mid-december 2020, with the purpose of elaborating a new statistical framework to measure the Cultural and Creative Sectors (CCS) in the EU. The project aims to enable regular statistical analysis of the economic, cultural and social potential of the CCS in Europe. The work, expected to have a long term impact across the whole cultural and creative sectors in Europe, has been entrusted by the DG for Education, Youth, Sport and Culture of the European Commission to a consortium of organisations that combines expertise in economic and social research and in cultural and creative industries. These objectives are to be reached through an extensive review of data sources available at international, national and industry level and further research proposals on how to fill data gaps that cannot be covered through existing data sources.

OBJECTIVES

To offer an updated definition of the scope of the 'Cultural and creative sectors' with a clear statistical definition per single sector (including on-line services);

To develop a new methodology for capturing and quantifying on-line services per sector whether these are paid services, or financed by advertising and by data;

To build a new statistical framework to allow better quantification of the CCS and comparability at EU level of all available data (existing data, and new data as resulting from the newly developed research), as well as a methodology for its regular monitoring;

To provide updated economic figures on CCS at EU level in application of the proposed methodology.

ABOUT THE MEASURING CCS HACKATHON

The hackathon represented a tool that allowed Measuring CCS researchers and collaborators to have an open consultative space between the definition and engagement of sources and the research processes that allowed external stakeholders to interact strategically to explore relevant options, collaborations, datasets and topics.

WHEN WAS IT?

The Hackathon took place for 24 hours on November 29, 2021. It had interventions, closed sessions and open sessions from 9:00 to 20:00 CET, while the Tweetathon was active from 9:00 until 9:00 CET the following morning.

WHERE WAS IT?

Online. The closed session participants received specific credentials to access the online platform for collaboration. The open sessions links were announced here on the website as well as on social media. The wider dissemination and engagement happened on twitter.

WHY?

The project's researchers imagined it to be a forum to stimulate inspiration, ideation and integration as they tackled emerging gaps in this very important exercise of the Measuring CCS project, which is to review the gaps in the current methodology to measure the cultural sector (official and non-official statistics). Also, seeing it as a way to allow for cross-fertilisation of research, projects and initiatives that are so necessary to understanding the current gaps. We continue to work closely with the EC, Eurostat, and a number of national organizations across the EU.

CHALLENGE 1

Surveys on cultural 'digital' services – *How to measure the effect of digitalisation in the CCS?*

In the last two decades technological advancements have shaped the economy and shifted trade to increasingly digital forms. In this sense, tracing the cultural and creative sectors has become more challenging as new digital ways of consumption and participation have emerged. Within this context, it is important to develop new methodologies to better assess the effect of digitisation on the CCS and capture its impact on these sectors.

CHALLENGE 2

What does 'cultural and creative sectors' mean in statistical terms? – *Concept of CCS and its scope*

For more than a couple of decades, we have been discussing the profile and attributes of activities that we sense may be very relevant for the functioning of the European socio-economic system. The cultural industries are said to be crucial in answering the declining economic position of Europe. To which cultural and industrial sectors are referred to, and how to support these exactly through what policy measures, is yet not always specified in this recent discourse.

CHALLENGE 3

CCS employement and business statistics – *What is the best way to measure employment in CCS? How to capture second jobs and micro-enterprises?*

An important gap involves the current issues related to cultural employment. To date, it is still not possible to fully map the CCS including all dimensions that make the sector's uniqueness. One of the factors that are currently not considered is the involvement of non-standard workers in CCS. Another measurement gap involves very small-scale companies that are neither represented in the statistics nor included in the social dialogue and policy discussions.

MEASURING THE CULTURAL AND CREATIVE SECTORS EU

CHALLENGE 1
09:00H - 13:00H

3 FACILITATORS
AND
8 PARTICIPANTS

PRESENTATION OF RESULTS
13:00H - 13:30H

CHALLENGE 2
10:00H - 15:00H

3 FACILITATORS
AND
13 PARTICIPANTS

PRESENTATION OF RESULTS
15:00H - 15:30H

CHALLENGE 3
12:00H - 15:30H

1 FACILITATORS AND 6 PARTICIPANTS	1 FACILITATORS AND 4 PARTICIPANTS	1 FACILITATORS AND 5 PARTICIPANTS

PRESENTATION OF RESULTS
15:30H - 16:00H

SUMMARY OF THE HACKATHON AND MAIN RESULTS
20:00H

HACKATHON: SUMMARY OF MAIN DISCUSSION POINTS

CHALLENGE 1

Surveys and cultural digital goods and services – *How to measure the effect of digitalisation in the CCS?*

BACKGROUND

In the last two decades **technological advancements have shaped the economy** and shifted trade to increasingly digital forms. In this sense, **tracing the cultural and creative sectors has become more challenging** as new digital ways of consumption and participation have emerged. Within this context, it is important to **develop new methodologies to better assess the effect of digitisation on the CCS and capture its impact on these sectors**.

SPECIFIC CONSIDERATIONS

1

Eurostat collects and disseminates statistics on the use of the internet for cultural purposes, from the Community survey on information and communication technologies (ICT).

2

Some international databases try to encompass some metrics related to digital services.

3

The most common types of cultural digital services include for instance Digital Downloads and Streaming. However, there are also other types of digital services, such as online participation.

4

Online platforms such as Spotify or Netflix are tracking internal consumption metrics, the use of which should take into account the need to reconcile the collection of information.

SUMMARY OF CONTRIBUTIONS

The following main points were extracted from the final presentation relating to the challenge. It is a synthesis of the main discussion points of the sessions and represents no final view, but an opening point of discussions raised by the participants of the group.

Definition of digital cultural services

The definition of digital cultural services was generally interpreted from the discussions that digital cultural services allow users to access cultural content or forms of cultural expression and enable the provision of such cultural content from a producer to a user (or consumer), who will appropriate this expression. Digital cultural services also include the phase of "intermediary consumption" devoted to the production of further cultural content.

Dimensions of digital cultural services

Regarding the dimensions of digital cultural services that should be measured and tracked, participants reflected that today there is a general focus on purely economic dimensions; in particular on capturing indicators on production, distribution, and consumption of cultural content from both private and public actors.

Beyond these economic dimensions, it is essential to understand the relationship between cultural content providers and users (especially regarding the expectations of users to increasingly make use of "interactive" cultural content). It was discussed that it would also be interesting to capture the social dimensions under digital cultural services, including well-being, participation, inclusiveness, and critical reflection; and it was also suggested that the presence of soft/digital skills within a particular cultural and creative sector should be tracked to understand the above-mentioned relationship.

Indicators to measure digital cultural services

Participants to this challenge reflected upon potential indicators to measure digital

cultural services within the current national surveys. Consensus was made on the need to include measures of the activities around what is being produced by both formal and non-formal institutions and actors. It would be interesting to measure volumes of what is being produced, traded, and exchanged. For instance, it would be important to capture metrics such as the number of titles that are produced, sold, and are available at any point in time (this example is applicable to the publishing industry, but also to the music and audio-visual industry among others), with particular attention to metrics reflecting economic efficiency, cultural participation, research flow and societal well-being.

Participants to this challenge also suggested that the Digital transformation in other sectors may be a source of already existent data that would be important to include in the Cultural Statistics Framework if they are not currently included. Today, there is an imbalance between supply side indicators and demand side indicators that must be addressed as there is more information available on the provider side, which translates into the need to define specific indicators that reflect demand side considerations, such as how the user experience is being met, with specific indicators that reflect cultural expressions.

Furthermore, the participants noted that it is important to consider a better identification of industry business activities accounted for in national statistics; and that indeed the current level of detail of the industry classification system (i.e., NACE) may cause a loss of information and hinder the identification of specific activities. This is due to the fact that certain activities could be wrongly classified into (i) NACE families not necessarily related to CCS sectors, or (ii) end up being classified within "wider" classes or groups, not allowing to disentangle more granular components. For example, while the NACE classification potentially already captures the activities of companies providing digital cultural services, it is not possible to currently distinguish this component from the rest. This leads to the participants' consideration of working towards an update of the NACE classification, to ensure a better identification of economic and activities.

Sources of information

The participants discussed that the cultural industry comprises a variety of actors which differ in size and scope of action such as platforms that have an online presence and that create new ways of distributing content and connecting producers and users of digital cultural; these platforms are generally not eager to disclose their

commercially sensitive information. It was reflected that trying to find ways and incentives to convince these actors to disclose (at least some) information about their cultural activities would be extremely relevant to better grasp digital cultural services.

Furthermore, it was discussed that there could be alternative ways to capture aspects of volume and typologies of cultural content, such as tools that allow to crawl online platforms, to understand the activities of content users and producers (e.g., registries uploading new content or exchanging craft products). On reflection, participants also found it important to underline that these crawling activities may not always be feasible, due to legal or technical limitations. Reviewing the business activities of platforms whenever possible may provi e a more complete picture of the content users and producers (e.g., registries uploading new content or exchanging craft products).

In addition, participants highlighted that it is important to note that there are other valuable actors, including national actors (such as national libraries), which have the duty to preserve data in their registries and may be extremely valuable sources of information when it comes to titles and collections.

Participants agreed that surveys can still be considered one of the most relevant methods to capture the demand side of cultural consumption; and recommended to disseminate more surveys, and of a greater variety.

CHALLENGE 2

What does 'cultural and creative sectors' mean in statistical terms? – *Concept of CCS and its scope*

BACKGROUND

CULTURAL INDUSTRY

The term "culture industry" has its foundations in the Frankfurt School of Critical Theory with its background in Marxist ideology and critical social theory. The term is attributed to Theodor Adorno and Max Horkheimer.

CULTURAL INDUSTRIES

Later, the singular term (culture industry) was converted to its plural form (cultural industries), in a bid to acknowledge the complexity and interconnectivity of the different sectors of cultural production, alongside with the uniqueness of each specific field.

CREATIVE INDUSTRIES

The shift from "culture industry" to "cultural industries" has been followed by emergence of the concept of "creative industries", which was led by a policy shift from cultural to creative industries.

POLICY SECTORS

A key moment that heralded the age of the creative industries occurred in 1997 when the UK government coined the term "creative industries" as a classifier for one of its main policy sectors, replacing the previously used notion of "cultural industries".

SPECIFIC CONSIDERATIONS

The policy shift from the cultural industries to the creative industries (or more generally from cultural to cultural and creative industries) witnessed in the 1990s and 2000s was accompanied by a corresponding discursive shift in academic writings—from "cultural economy" to "creative economy". During 70 years, from the 1940s to the early 2010s, academic interest has shifted from "culture industry" to "cultural industries" to "creative industries".

The creative sectors rely on creativity to produce creative products that can be used to generate intellectual property and economic benefits. Following this line of reasoning, there is little reason why the creative industries should include cultural activities, while excluding sectors in science, research, and development.

The term "Cultural and creative sectors" is therefore understood differently in various international contexts, and these definitions can vary widely due to the influence of local politics, histories and geographies.

There is a lack of consensus over which activities should be considered part of the cultural and creative sectors. No international classification system exists for the Cultural and creative sectors.

There are however serious and fundamental issues that need to be acknowledged and clarified. One of the most important issues respects to defining and scoping cultural and creative industries also known as cultural and creative sectors.

SUMMARY OF CONTRIBUTIONS

The following main points were extracted from the final presentation relating to the challenge. It is a synthesis of the main discussion points of the sessions and represents no final view, but an opening point of discussions raised by the participants of the group which were in some cases divergent.

Characteristics that distinguish "Cultural" and "Creative"

The participants discussed how cultural sector characteristics were defined, independently of the creative sector, and whether it is possible to distinguish one from the other. The participants generally accepted that the problem strongly affected stakeholders throughout the Cultural and Creative sectors and industries. The group considered as a starting point for these discussions specific reports produced by KEA, NESTA as well as by Kreativwirtschaft Austria which were highlighted as having good background information for the discussion. It was also discussed that there was a tendency to differentiate cultural and creative sectors based on market orientation. "Cultural" tends to be less market-orientated, and "Creative" has a more prominent market orientation.

Considering Practical Examples

The lively discussion considered various examples to understand the boundaries in statistical terms. The participants dissected each example to understand where the cultural and creative sectors started and/or ended. The factors that determined the boundaries were suggested by participants. The factors considered included factors such as how much detail could be extracted from the activities, whether the elements could be easily distinguished and valued, and whether it was possible to distinguish or include the experience-based elements.

•The first example considered was of botanical gardens. It was discussed that aspects such as the landscaping, organisation of the experience and interactivity with users would be considered creative. In contrast, industrial processes such as planting, growing, or reaping would mean that the outputs of a botanical garden, for example, would be classified outside the CCS's scope.

•In the case of film production, participants considered that the filming, directing, and acting would certainly be considered cultural and creative. However, security

for the production, which in some instances was now included in part within the CCS statistics, perhaps should be outside the scope.

•Concerning the fashion industry, the participants viewed creating a new piece as adding value to the creative industries. However, mass production, selling, and distribution are outside the creative process.

•As it concerns the events sector the participants considered that it should be better captured in the CCS statistics and that since it was not present in the NACE codes, it was not considered a creative industry.

Participants concluded that a closer look at the value chain is fundamental to determining the distinctions and boundaries of the CCS.

Novelty, New Media, and Networks

The challenge participants discussed "novelty" as a consideration of the definition of "Creative". It was suggested that the creative industries are considered to have a novelty aspect to them; when innovation is included in the industry, this becomes a nucleus of differentiation.

The discussions moved to considerations about people producing creative pieces or artefacts on TikTok in large volumes. Currently, there is no way to include these pieces in the current statistics as there is no market value for the creative content, and it would be important to understand the creative output in new technological mediums.

The participants also spoke to their own experiences. It was suggested that Creative Hubs generally incorporate creative production in areas where the limits between culture and creativity are not easily distinguishable. For other networks present, the participants pointed out that it was not particularly useful or practical to disaggregate members and considerations based on "Culture" and "Creative" classifications. Instead, these networks harmonised activities by concentrating on common topics across other distinctive considerations.

Implications of differentiating between cultural and creative sectors

The participants generally agreed that any methodological differentiation of the cul-

tural and creative sectors has huge implications on what is included or not. They questioned whether there was a true advantage to having this clear distinction between cultural and creative sectors and whether it was in the best interest of the actors involved. It was considered that what is included and excluded in official measurements has strong political implications and is highly interdisciplinary.

Occupational and Industry Approaches

The discussion considered the historical changes in how the measurements have evolved in their classification. This includes the shift from CCI to CCS and, currently, the shift towards the more inclusive CCSI grouping. There was an extensive discussion on the various measurements. The participants noted that differentiating between the occupational and industry approaches was important in considerations of what is included or excluded. In the occupational approach, the value chain production could be missed, while in the industry approach, many occupations are missed as the NACE codes do not cover them. It was agreed that it is essential at all levels to have a clear distinction to the approach and recommendations of what is to be adopted at the European and national levels. The participants suggested the implications of switching between the traditional Industries definition, and this more inclusive sector and industries definition needs to be assessed thoroughly.

Other potential implications of differentiation discussed included that strongly differentiating between "Cultural" and "Creative" may introduce ideological mismatch and may create motivations for actors across the sector to assimilate in one direction or the other if that identify strongly with either sector. Beyond the ideological aspects, the very practical aspects would have significant consequences. The participants highlighted that unaccounted for aspects of the CCS data such as with TikTiK cultural production could alter the perspectives significantly.

Strategies to facilitate the harmonization of statistics between EU Member States

The participants considered and discussed four main strategies that could facilitate the harmonisation of statistics between EU member states:

1) The use of mixed-methods approach: Having two layers of data, including market-driven data and non-market driven data (to capture what is not fiscally measu-

red). This includes a layer of things measured that are more qualitative.

2) Measuring occupations to correct the statistics of the sectors in terms of how many cultural and creative workers there are in there. This could help to clarify and validate the data set relating to the structure of the sector.

3) Open data is important for harmonisation. There should be an open repository where data is accessible. Moreover, a technique could also be implemented in each EU country in the same way. It would be using the input-output methodology for the cultural and creative industries' direct, indirect, and induced effects.

4) Culture and Creative Sectors should be made a priority, and there should also be specific national observatories for the harmonisation of the statistics on cultural and creative activities.

Participants agreed that surveys can still be considered one of the most relevant methods to capture the demand side of cultural consumption; and recommended to disseminate more surveys and of a greater variety.

CHALLENGE 3

CCS employment and business statistics – *What is the best way to measure employment in CCS? How to capture second jobs and micro-enterprises*

BACKGROUND

CURRENT SITUATION

There is no single European survey dedicated to culture and creative sectors. **All the information presented at the European level is taken from various harmonized statistical surveys and EU data collections including data related to culture.**

These surveys are **not specifically dedicated to cultural and creative activities**. This is certainly one of the reasons why the measurement of Cultural and Creative Sectors (CCS) faces **several challenges**.

CULTURAL EMPLOYMENT

When estimating **cultural employment**, it is difficult to determine what **proportion** of some economic activities and occupations is **genuinely cultural**. For this reason, activities and occupations which are **only partially cultural are often excluded from official cultural employment statistics**. In addition, labour force surveys include only a respondent's **main paid job** and **do not capture the secondary employment or volunteer employment**, which is present in CCS.

EMPLOYEE'S PROFILE

Self Cultural workers are more often **self-employed, work part-time, combine two or more jobs**, and do not have a permanent job. Such **'atypical work' patterns** are more frequent in the cultural and creative industries.

According to Eurostat, in Europe, the percentage of **self-employed in cultural employment is at least double observed in total employment**. In some countries, the self-employed account for almost half of all cultural employment.

BUSINESS MODEL

It is crucial to take into account the particular characteristics of the cultural and creative industries, namely the fact that most companies in these sectors are small or micro enterprises or consist of self-employed persons. Business models should be considered in a wider sense, including not only profit-making organisations, but also not-for-profit cultural organisations and self-employed individuals in the cultural and creative sectors.

SOCIAL SECURITY

A characteristic feature of the sector, which is dominated by non-standard forms of employment, is 'project-based' working conditions, which makes it hard to benefit from social security coverage, given that paid working periods are limited, while income is not continuous and often low.

SPECIFIC CONSIDERATIONS

1 Introduction Careers in the cultural and creative sectors are not linear as in the traditional economy and this impacts the traditional life cycle.

2 Another major difference with the traditional economy is that the focus on economic growth or economic added value is not always a goal on its own for CCS professionals.

3 The cultural and creative sectors are composed of a myriad of self-employed professionals as well as micro-, small- and medium-sized enterprises and organisations (including not-for-profit) in various disciplines and professional sub-sectors. Therefore, there is an increasing need for physical and digital structures and networks to facilitate mutual acknowledgement, interaction and collaborations, as well as to foster the sustainability of their projects and enterprises.

SUMMARY OF CONTRIBUTIONS

The following main points were extracted from the final presentations relating to the challenge. It is a synthesis of the main discussion points of the sessions and represents no final view, but an opening point of discussions raised by the diverse participants of the three challenge groups.

Availability of data on employment in CCS

Participants suggested that there was a lack of proper statistical information on employment in the cultural sector. It was proposed by participants that employment in the CCS is difficult to measure because culture is not a unit of statistical analysis, information on CCS is difficult to aggregate and access. In the CCS, certain economic activities are also difficult to capture, for example, employment in small and micro enterprises is not adequately represented in business survey samples. In this way, the discussion considered that not all forms of occupational activities are adequately covered, and the value of cultural output is often also difficult to measure.

Participants suggested that the way of measuring employment in CCS is very country dependent and that there is a difficulty to find a common measure that can be used in broad Europe. Some countries confuse job statistics with taxes and social

security statistics.

Participants reflected that at the level of associations and networks, in many cases, they do not have the capability to provide the data in a real formal way and if they do, the data gathered is not comparable across borders or sectors.

Participants discussed to what extent indirect employment escaped the official statistics and discussed that indirect employment is hard to measure. Indirect employment can also be confused with subcontracting, which is a very important part of the creative industries' economy. This discussion was also directly linked to a term which could be defined as "the non-cultural employment of the cultural industries" (e.g. an accountant working inside a film production company). Another issue discussed was that the creative industries depend a lot on volunteer work, and it was suggested that this kind of work is not measured in European statistics. Generally, secondary jobs in the cultural and creative industries were considered as an under-researched type of employment. It was also discussed that Micro-companies are not usually counted because they are under the threshold, which underlines a gap in data collection within the CCS.

Alternative sources could help to gather more accurate data

Participants discussed Europe's promotion of the ESCO classification, a classification of competence and skills of four different types of works which questions if the competences that someone acquires for certain jobs can be valid for other jobs. It was suggested that alternative services to measure the impact in Europe include using information from all official registers, like the register for Social Security Taxes and using the national public data providers. The participants discussed that further to this, when it comes to non-standard forms of employment, social security information and tax records could be used for tracking down self-employed and atypical work across CCSs.

It was proposed the possibility of solutions such as obtaining data from retirement statistics for artists but whether those ideas could be implemented in different countries across Europe has not been discussed yet. Also proposed was to cross data from tax-based data, which again was not deeply analysed in the discussion. Another solution proposed by participants involved making a distinction between self-employment and micro-employment.

Other suggested sources for information on small and micro enterprises included organizations representing cultural and creative sub-sectors, because these organizations might also have further information on companies and other members active in the sector. It was also suggested that there are also a lot of entities that are receptive when creating data, they provide the specific data when they are asked for it. The participants suggested that it might also be interesting to look at national registrations of companies or Chamber of Commerce registrations.

The participants suggested that to measure cultural output, registries that collect information on non-profit organizations at national level, as well as at a European level. This could also be achieved by reviewing data that already exists at a European level. A potentially strong source of data could be from application data on organisations that apply for Creative Europe programmes or other EU programmes, as there is a lot of information provided and details elaborated in these applications that would not otherwise be captured in the current statistical frameworks.

The participants suggested that to better understand the demand and supply side of the labour market, online platforms for mediating work might not be an adequate source of information because the cultural jobs are not 100% advertised on conventional online job markets but have their specialized platforms on the web. The discussion put forward that it might also be interesting to look at activity in social media because lots of cultural creative actors are very active there.

It was highlighted by participants in discussions that not having standard ways of employment is one of the main reasons why it is so difficult to measure the Cultural and Creative Sector.

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ASSOCIATIONS AND NETWORKS IN CCIs

The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) is a European cultural and educational network with around 300 member institutions for professional music training in 57 countries.

Representative: Stefan Gies (Chief Executive Officer).

The InterculturaCidade Centre is a non-profit Association whose aims are cultural action and local development, popular education and cooperation for development as factors for improving the living conditions of populations and the requalification of their urban or rural habitats.

Representative: Mario Alves (Director).

CAE is the major European network of cultural networks, organisations, artists, activists, academics and policy-makers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU. As the only intersectoral network, it brings together all practices in culture, from the performing arts to literature, the visual arts, design and cross-arts initiatives, to community centres and activist groups.

Representative: Tere Badia (Secretary General).

The European Audiovisual Observatory was set up in Strasbourg in 1992 to reply to a distinct lack of information and transparency concerning this industry. To the present day, it continues to provide a comparative European overview of the audiovisual industry in 41 different countries as well as detailed analysis of national and even regional industries.

Gilles Fontaine (Observatory's Head of the Market Information Department).

European Creative Business Network

The European Creative Business Network (ECBN) is a unique not for profit foundation, founded in 2011, promoting the interests of the cultural creative industries in Europe.

Given the diversity of cultural expressions as well as of cultural and creative markets across Europe, ECBN works – on purposes indirectly and decentralized – by supporting leading agencies, funders and intermediaries on local, regional and/or national level to help them support their cultural and creative entrepreneurs.

Representative: Gerin Trautenberger, (Executive Board member).

The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs around Europe and neighboring countries.As focal points for creative professionals and businesses, hubs offer the most effective way to support the growth and development of cultural and creative industries.

Representatives: Vassilis Charalampidis, (President) and Chryssa Vlachopoulou, (Project Manager)

european **creative hubs** network

The European Music Council (EMC) is a non-profit organisation dedicated to the development and promotion of all genres and types of music in Europe. It is a network that promotes and supports music-related activities for representatives of both national music councils and European networks involved in the fields of music education, creation, performance, participation, production and heritage.

Representative:Katharina Weinert (Policy Advisor).

FEP is an independent, non-commercial umbrella association of book publishers associations in the European Union. It also represents 29 national associations of book publishers of the European Union and of the European Economic Area.
Representative: Enrico Turrin, (Deputy Director and Economist in the FEP's Brussels Office).

Sub-Directorate for Culture, Sports and Leisure, Education and Heritage, in the Directorate General for Equality and Institutional Policy of the FEMP, Juana Escudero, also joined the Hackathon.

Trans Europe Halles (TEH) is one of the oldest and most dynamic cultural networks in Europe. This network has been at the forefront of repurposing abandoned buildings for arts, culture and activism since 1983. They are based in Sweden and have 135 members in 39 different countries across Europe.

Representative: Jose Rodriguez, (Marketing and Communications Director).

RESEARCH, POLICY AND WIDER CCI STAKEHOLDER ORGANISATIONS

Erasmus University Rotterdam is a public research university located in Rotterdam, Netherlands. Trilce Navarrete, a specialist in the economic and historic aspects of digital heritage was also part of one of the group discussions at the Hackathon. Navarrete was responsible for the first national study of the economic and historic development of digital museums, in The Netherlands.

Erasmus University Rotterdam

Live DMA is a European non-governmental network supporting live music associations. This network aims to enhance the recognition of live music venues, clubs and festivals all over Europe, as essential cultural, economic and social operators.

Representatives: Audrey Guerre (Coordinator) and Juliette Olivares (Project Officer).

FORTH
INSTITUTE OF COMPUTER SCIENCE

The Institute of Computer Science (ICS) is one of the eight institutes of the Foundation for Research and Technology - Hellas (FORTH), a major national research centre partly funded by the General Secretariat for Research and Technology of the Hellenic Ministry of Development and Investments.

Nikolaos Partarakis, and Xenophon Zabulis (both PhD researchers at FORTH) took part in the event. Xenophon Zabulis also represented two European projects Mingei and Digitraining.

An ethical law firm that works to contribute to social development, balanced and aligned with the objectives of sustainable development.

Gabeiras & Asociados is a firm committed to providing highly specialised and socially responsible legal services. They also are the first Spanish law firm to become a BCorp. Also being a member of REDI (Business Network for LGBTI Diversity and Inclusion). Marta Barahona (Expert in Sustainability and Climate Change) and Paula Raez (Culture and sustainability consultant) were part of the different discussions during the event.

The Gran Sasso Science Institute (GSSI) is an international PhD school and a center for research and higher education in the areas of Physics, Mathematics, Computer Science and Social Sciences.

Representatives: Alessandro Crociata, (Cultural economist and Associate Professor of Applied Economics) and Daria Denti (PhD in the Social Sciences field).

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach.

They promote knowledge of the German language abroad and foster international cultural cooperation. They also convey a comprehensive image of Germany by providing information about cultural, social and political life in our nation. Their cultural and educational programmes encourage intercultural dialogue and enable cultural involvement. They strengthen the development of structures in civil society and foster worldwide mobility. It is also the lead partner on the Creative FLIP project.

Hispanianostra is a non-profit association, declared a public utility. Its objective is the defence, safeguarding and enhancement of Spanish Cultural and Natural Heritage. Barbara Cordero, General Coordinator at Hispanianostra, was involved in the Hackathon.

INTERARTS is a private agency with international projection that: contributes to human development through culture, supports the design of cultural policies, promotes knowledge and information in the field of culture, and advocates for the role of culture in public governance networks at European and international levels. Antonio Gucciardo, General Manager at Interarts was part of the discussions within the Measuring CCS Hackathon.

Karraskan is a professional association for the promotion of innovation in culture and the culture of innovation in the Basque Country (Spain). It is a network that includes agents, spaces and programmes related to contemporary creation and applied creativity, from a prospective of dialogue, cross-cutting approaches and hybridisation between different fields and disciplines. Its General Manager, Rosa Abal was also part of the discussions during the event.

NOVA Information Management School (NOVA IMS) is the Information Management school of Universidade Nova de Lisboa. This institute was created in 1989 in response to the scarcity of senior staff specialized in information management, and the growing need to use new information technologies. Alexandre Paredes, researcher at NOVA IMS and Filipa Castilho, also took part in the Hackathon, under an economic and statistical perspective.

The Lithuanian Department of Statistics (Statistics Lithuania) is a public authority that participates in developing and implementing public policy in the field of statistics assigned to the Minister of Finance, and coordinating official statistics in the country pursuant to the provisions of Part I of the Official Statistics Programme. Chief Specialist within the Social Protection, Health, Education and Culture Statistics Division was involved in the Hackathon.

The University of the Basque Country is a Spanish public university of the Basque Autonomous Community. Its mission is to nurture an enlightened population by providing quality education and training based on knowledge, innovation and equity. Victoria Ateca, associate Professor in the Department of Economic Analysis in the University participated in the Hackathon.

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The Entrepreneurship Team working in the Department of Management and Entrepreneurship within the Turku School of Economics of the UTU is oriented towards creating high-class academic research in collaboration with research partners, stakeholders and policy-makers.

Pekka Stenholm, Senior Research fellow at UTU, participated in the Hackathon under a business science and entrepreneurship perspective. He represented the DISCE project (Developing Inclusive & Sustainable Creative Economies) which aims to improve and enhance the growth, inclusivity and sustainability of the CCIs in the EU.

3s Unternehmensberatung GmbH is a Vienna-based consulting and research company, providing a wide range of products and services around the interface of education & training on the one hand and the labour market on the other. Claudia Plaimauer, Project Manager and Researcher at 3s Unternehmensberatung GmbH was also involved in the Hackathon.

INTERSECTING EUROPEAN PROJECTS

The project Créer en Afrique centrale: Support to the cultural and creative sectors, is one of the six regional projects selected in the framework of the ACP-EU Culture programme, a joint initiative of the European Union (EU) and the Organisation of the African, Caribbean and Pacific States (OEACP), through the implementation of the new decentralised region mechanism aimed at strengthening the competitiveness of CCIs in the ACP countries. Antonio Gucciardo, General Manager at Interarts and member of the Consortium for this project joined the Hackathon.

Co-Founded by the Creative Europe Programme of the European Commission, DigiTraining provides small and midsize museums, and heritage institutions with the digital skills and the managerial tools to benefit from them and render culture more digitally accessible.

DigiTraining is set to run until July 2022 as a response to the urgent need for providing specific support to the cultural and creative sector in our current challenging environment. The training is provided by a team with expertise in digital technologies, supporting innovative start-ups, developing and engaging audiences across communication and social media platforms, and with know-how on producing audiovisual material for the arts and heritage.
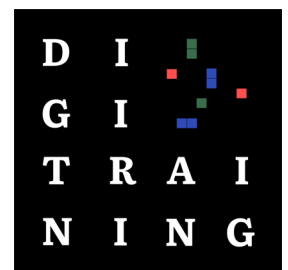
DISCE

DEVELOPING INCLUSIVE AND SUSTAINABLE CREATIVE ECONOMIES

The DISCE – Developing Inclusive & Sustainable Creative Economies project is set to improve and enhance the growth, inclusivity and sustainability of the CCIs in the EU. Overall, the ambitious objectives of DISCE are:
– To support the development patterns of the CCIs within the EU through improved indicators on their performance;
– To contribute to the economy through research on career perspectives, skills development, new business models and inclusive growth;
– To re-shape understanding of what 'inclusive and sustainable growth' consists of in this context, shifting the CCIs (and CCIs policy) towards strategic goals of 'cultural development' that encompass both GDP and human flourishing.

Alessandro Crociata, cultural economist and Associate Professor of Applied Economics along with Daria Denti, from the Gran Sasso Science Institute along with Pekka Stenholm, Senior Research fellow at UTU, participated in the Hackathon.

Mingei will explore the possibilities of representing and making accessible both tangible and intangible aspects of craft as cultural heritage (CH). Heritage Crafts (HCs) involve craft artefacts, materials, and tools and encompass craftsmanship as a form of Intangible Cultural Heritage. Intangible HC dimensions include dexterity, know-how, and skilled use of tools, as well as, tradition, and identity of the communities in which they are, or were, practiced. Xenophon Zabulis, Research Director at FORTH and coordinator of the Mingei project, was involved in the Hackathon.

Mingei

**Finance
Learning
Innovation
Patenting**

Finance, Learning, Innovation and Intellectual Property Rights for CCSI is a Pre-paratory Action, co-funded by the EU and project partners. Its goal is to build a stronger resilience of the cultural and creative sector, by further strengthening their overall ecosystem.

Several Creative Flip partners got involved in the Hackathon; The Goethe-Institut's (the cultural institute of the Federal Republic of Germany, also the lead partner on the Creative FLIP project) external expert, also part of the Royal institute for Theatre, Cinema & Sound, Chris van Goethem; Claudia Plaimauer, Project Manager and Researcher at 3s Unternehmensberatung GmbH, a company focused on the interface between education and the labour market as well as Vassilis Charalampidis, President at The European Creative Hubs Network, a peer-led network with a mission to enhance the creative, economic and social impact of hubs.

SoPHIA – Social Platform for Holistic Impact Heritage Assessment aims to promote collective reflection within the cultural and political sector in Europe on the impact assessment and quality of interventions in European historical environment and cultural heritage at urban level. Antonio Gucciardo, General Manager at Interarts and member of the Consortium for this project joined the Hackathon.

EUROPEAN COMMISSION AND EUROSTAT

Measuring CCS project is entrusted and co-funded by the DG Education and Culture of the European Commission to a combination of experts in economic and social research.

It is in this context that representatives from the European Commission (specifically from the DG EAC, responsible for the EU Commission's policies on education, culture, languages, youth and sport) and the EUROSTAT (the statistical office of the European Union) joined the Hackathon and shared their visions in different topics. The European Commission and EUROSTAT representatives involved were the following: Marta Beck-Domzalska, administrator in the European Commission and statistical officer in Eurostat; Inna Garkova (DG EAC); Jagoda Komusinska, Market and public economics analyst, Gianpaolo Scacco (DG EAC) and Marta Jimenez Pumares (DG EAC).

THANK YOU FOR JOINING US!

MEASURING CCS HACKATHON