Cultural values in the cultural sphere: a European perspective

1st UNCHARTED Workshop

**Faculty of Arts and Humanities
of University of Porto
16-17 September 2021**

WORKSHOP BOOKLET

Main objectives of the UNCHARTED project

UNCHARTED is a H2020 project which studies the emergence of values connected with culture, their configuration, and the political impulse that these values could deliver to the society.

In recent decades, with the growing emphasis on the creative economy, culture has tended to be increasingly seen in political circles under the exclusive lens of the economy and its contribution to it.

The UNCHARTED project aims to counteract this tendency, identifying the social values associated with culture, its social genesis controversies, and main configurations.

In this first workshop, results are presented from the two initial work packages: WP1 (completed) and WP2 (ongoing).

WP 1 carried out a first analysis about how the values of culture in Europe are constructed aiming with the central goal to examine the influence of a series of circumstances and key factors in shaping these values in five areas: Gender and rising diversity; Urbanisation, spatial and social segregation; Globalization and digitization; Neo-liberalism and the European historical and political experience in relation with the promotion of cultural values.

WP2 analyses the emergence of values linked to culture in practical contexts and in the field of cultural policy and cultural administrations. Its specific objectives are:

- to identify the plurality of values of culture in cultural participation in live arts and culture;
- to identify the plurality of values of culture in cultural participation through media;
- to identify the plurality of values of culture in cultural production and heritage management;
- to identify the plurality of values of culture in cultural administration;
- to identify tensions, conflicts, and public controversies in these four domains.

The Consortium

The UNCHARTED Project is multidisciplinary to address a wide range of aspects and perspectives of the plural value of culture in different contexts and sectors.
Its consortium comprises 9 partners, 8 of them are acknowledged academic institutions and one is a SME successfully active for many years in the sector of cultural heritage communication.
The academic team brings together a plural group of social scientists from diverse European regions with a long academic career and a large experience in participating and leading European research projects. Their expertise covers a wide range of fields: economy, sociology, history, arts and cultural heritage management, urbanism, public cultural policies. This consortium has been established to assure a large range of perspectives for understanding and asses the plurality of value of culture in different contexts and sectors.
A six-member Scientific Advisory Board comprised of a group of six internationally renowned academics specialized in the fields of sociology of culture, cultural economics and cultural policies is in charge of reviewing and discussing the deliverables produced by the consortium.

Coming from 7 European countries - Spain, Portugal, UK, France, Italy, Hungary, Norway – the partners are:

1. Universitat de Barcelona (Coordination)
2. Eötvös Loránd Tudomanyegyetem
3. Centre for Social Studies of the University of Coimbra
4. University of Bologna
5. Telemark Research Institute
6. CNRS
7. University of Porto
8. Goldsmiths, University of London
9. Promoter S.r.l.

Programme of the workshop

Through an extended dialogue between the whole consortium, some members of the project advisory board and other invited stakeholders, this workshop will develop an examination of the factors shaping the value of culture in Europe and will carry out a systematic comparison between perspectives on different areas of cultural practice where these values emerge.

The programme includes sessions devoted to present and discuss the results of WP1. The case studies carried out in WP2 are presented in parallel sessions focused on the three main areas in our project: cultural participation, cultural production and cultural administration. Advisory board members will act as discussants in these sessions.

Another kind of sessions will confront the synthetic representations of the configuration of values in the different areas of cultural practice that we will elaborate along WP2 with practical reflections by selected stakeholders.

Additionally, in a final session partners and stakeholders will debate about the Covid-19 impact on the values of culture in cultural participation in view of generating policy recommendations for cultural institutions at a time of recovery of normality.

Agenda

Day 1: 16/09/2021

09:00 - 10:00 Opening session
10:00 - 10:30 Coffee break
10:30 - 11:30 Session 1
11:30 - 11:45 Coffee break
11:45 - 12:30 Session 2
12:30 - 14:00 Lunch
14:00 - 15:15 Session 3
15:15 - 15:30 Coffee break
15:30 - 16:45 Session 4
16:45 - 17:00 Coffee break
17:00 - 18:15 Session 5
18:15 - 18:30 Coffee break
18:30 - 19:15 Special Session I

20:00 Social Dinner

Day 2: 17/09/2021

09:00 - 10:00 Session 6
10:00 - 10:30 Coffee break
10:30 - 11:30 Session 7
11:30 - 11:45 Coffee break
11:45 - 12:45 Session 8
12:45 - 14:15 Lunch
14:15 - 15:15 Special Session II
15:15 - 15:45 Concluding remarks

Day 1: 16/09/2021

Opening Session
Chair: Antonella Fresa, Promoter S.r.l.
 Welcome message: Fernanda Ribeiro, Director of Arts Faculty – Porto University
 Introduction to the workshop: João Teixeira Lopes, Institute of Sociology of Porto University; Arturo Rodríguez Morató, University of Barcelona
 Keynote Speech by Patrycja Kaszynska, University of the Arts London

Session 1. Factors shaping the value of culture: social and technological transformations
Chair: Alain Quemin, Université Paris 8
 Three topics are introduced by the UNCHARTED partners, followed by a discussion among the participants: rising diversity, urbanization, digitisation

Session 2. Policy developments framing the value of culture
Chair: Nancy Duxbury, Centre for Social Studies of the University of Coimbra
 Two topics are introduced by the UNCHARTED partners, followed by a discussion among the participants: cultural values in policy discourse and neoliberalism

Session 3. The emergence of values of culture in cultural participation
Chair: Paulo Pires do Vale, Commissioner of the National Plan for the Arts, Portugal
 Eight cases are presented by the UNCHARTED partners about the emergence of values in live arts and culture, and through media
 Ulrike Meinhof (Southampton University) will discuss the cases afterwards, to which a general discussion follows

Session 4. The emergence of values of culture in cultural production
Chair: Cristina Boari, University of Bologna
 Six cases are presented by the UNCHARTED partners about the emergence of values in cultural production and in heritage management
 Michael Hutter (WZB Berlin Social Science Center) will discuss the cases afterwards, to which a general discussion follows

Session 5. The emergence of values of culture in cultural administration
Chair: Marcin Poprawski, Humak University of Applied Sciences (Finland), AMU University in Poznan (Poland)
 Four cases are presented by the UNCHARTED partners about the emergence of values in cultural administration, plus one block of contrasting cases
 Kate Oakley (University of Glasgow) will discuss the cases afterwards, to which a general discussion follows

Special session I: The challenge of representing cultural value
Chair: Helmut Anheier, Hertie School, Berlin
 Keynote Speeches by:
 Valentina Montalto, Joint Research Centre
 Ben Walmsley, University of Leeds

Day 2: 17/09/2021

Session 6. The conflictual plurality of values in cultural participation
Chair: Ulrike Meinhof, Southampton University
Panel confronting two synthetic presentations with two practical reflections by institutional stakeholders: Mark O'Neill, Event Technology and José Soares Neves, ISCTE, University Institute of Lisbon, Observatory on Cultural Activities

Session 7. The conflictual plurality of values in cultural production and heritage
Chair: Michael Hutter, WZB Berlin Social Science Center
Panel confronting two synthetic presentations with two practical reflections by institutional stakeholders: Roberto Grandi, Bologna Business School; Dea Vidović, Director of Kultura Nova Foundation

Session 8. The conflictual plurality of values in cultural administration
Chair: Kate Oakley, University of Glasgow
Panel confronting one synthetic presentation with two practical reflections by institutional stakeholders: Antonio Volpone, Cultural Observatory of the Emilia Romagna Region and Director of ALTE Foundation; Peter Inkei, Director of Budapest Regional Observatory on Financing Culture in East -Central Europe

Special Session II: Round Table about Covid-19 impact on the values of culture in cultural participation
Chair: Helmut Anheier, Hertie School, Berlin
Two focused areas of cultural participation are discussed with institutional stakeholders: Rebecca Thonander, NEMO – Network of European Museum Organisations; Joost Heinsius, IDEA Consult; Tone Østerdal, Association of Norwegian Concert Organizers.
Partners Participants: Victoria D. Alexander, Goldsmiths, University of London; Félix Dupin-Meynard, CNRS

INTRODUCTIONS TO THE SESSIONS

OPENING SESSION - KEY NOTE SPEECH

ABSTRACT

Valuation as meaning making

Presented by Patrycja Kaszynska, University of the Arts London

The AHRC Cultural Value Project opened up new avenues of inquiry for understanding cultural value and valuation more broadly. One of the key messages was that the public discourse has been dominated by economic and metric expressions of value (e.g. those generated from within economics, statistics and AI algorithms) which lack transparency. As a result, people don't, on the whole, understand where value comes from, why value is measured the way it is, nor why some things are attributed much more importance, worth and esteem than others. Crucially, it is not apparent that value is a matter of collective agreement. This, together with the reservations about the limitations of the dominant registers, underscores the need for an alternative valuation framework. This talk will offer preliminary concepts and considerations for a humanities-grounded and design-informed approach. The proposal builds on the traditions of critical theory and pragmatism as well as the more recent work in inventive sociology and design. The central tenet is that valuation should be approached as a meaning-making endeavour and thus, studied as a form of deliberation and interpretation which is collectively justified. Accordingly, value is to be recognised as a product of how people collectively interpret and warrant what matters to them as they operate within the constraints of their local situations, including not just discursive contexts but also socio-material-technical systems.

SESSION 1

FACTORS SHAPING THE VALUE OF CULTURE: SOCIAL AND TECHNOLOGICAL TRANSFORMATIONS

Topic 1: Analysis of the influence of gender and rising diversity in the configuration of the values of culture
Presented by Matías Zarlenga, University of Barcelona

This communication has a double purpose. Firstly, it seeks to identify the factors that led the rising diversity and increasing gender equality in European societies in recent times. Secondly, it aims to analyze how these factors impact on the shaping of values of culture in three specific areas: institutionalized culture, cultural administrations and cultural policies, and citizen culture. The report analyzes the factors that contribute to the growth of diversity and gender equity, taking into account short- and long-term socio historical factors as well as related social movements. In the second part, it is pointed out, on the one hand, how these factors transform the values of culture, making difference emerge as a positive value in society. On the other hand, it is showed how the positive value of difference becomes part of the arena of institutionalized culture, cultural administrations and cultural policies, and citizen culture. In this regard, firstly, we make reference to the growth of tolerance and respect towards ethnic, cultural, linguistic, religious and sexual orientation differences as emerging social values. Secondly, we identify the trend towards an increased diversity of artistic and cultural contents and repertoires from different origins and their legitimization in consecrated spaces (such as museums, festivals, biennials, etc.). Finally, the report points out how the positive value of diversity is reflected in the different configurations of cultural administration and in the orientations of cultural policies in a significant sample of European countries, representative of the different existing diversity profiles: UK, France, Germany, Spain and Bulgaria.

SESSION 1

Topic 2: Analysis of the influence of urbanisation and social and spatial segregation in cities in the configuration of the values of culture

Presented by Eszter Gyorgy, Eötvös Loránd University (ELTE) and Sónia Apolinário, University of Porto

Some major paradigm changes in the recent urban development are considered to be the social processes of gentrification, touristification and segregation, and its consequences on urban heritage preservation.
Research demonstrates that urban regeneration has been most permeable to neoliberal logics, and mostly characterized by gentrification which has became a global and multi-scale territorial phenomenon. Urban spaces are also major hubs of human mobility, both of migrations and of recently growing tourism; these are multicultural places, where heritage, cultural industries and multi-ethnic neighbourhoods are now economic assets of tourism industry.
Regarding heritage, the number of urban sites is growing considerably, while due to the integration of the conceptual novelties of cultural heritage preservation (intangible heritage, cultural diversity, sustainability, resilience) the range of values to be preserved is expanding as well. Regardless the recent heritage discourses stress on the role of the local community and on the importance of participation in order to avoid such undesirable outcomes like gentrification, a great number of studies show that instead of the development of urban space, inequalities and segregational dynamics are reinforced.
So, gentrification and touristification have become main characteristics of urban reconfiguration, creating socio-spatial segregation, as much as overtourism, as major concerning outcomes. When it comes to the analysis of interrelations between urban heritage preservation and gentrification or socio-spatial segregation, it seems that heritage can not only act as an enabler on transformation of cultural spheres but with its increasingly important position in contemporary political and professional discourse on urban development, has major impacts on the urban configurations.

SESSION 1

Topic 3: The influence of digitization in the configuration of the values of culture
Presented by Ole Marius Hylland, Ola K. Berge and Åsne Dahl Haugsevje, Telemark Research Institute (TRI)

This study aims to describe the influence of what is allegedly one of the most fundamental drivers of societal change for the last couple of decades: digitization. Our research questions are the following: What kind of values might be related to the digital turn in the cultural sector? What does research tell us about these questions? In what way does digitization influence how culture is valuated? To address these questions empirically, we have conducted a systematic literature review to investigate results from different strands of research on the relations between digitization and on the configuration of values of culture.

The value of culture is both essential and contested within the field of cultural policy. It is essential because valuation serves a need to legitimate relevance of and explain the benefits of cultural participation. It is contested because the methods by which we might measure and analyse such value are epistemologically challenging. This study investigates how the value of digital and digitized culture has been analysed and identified. Through the literature review, we find that the identified values belong to three different broad categories: Production, Access and Participation. The review conducted in this paper shows that digitization has affected the configuration of the values of culture in different ways. It has brought an increased complexity to the valuation of culture, and the views and attributed values of digitized culture have also developed during two decades of cultural digitization. In general, we also find increasingly more critical views on the potential values of digitization in more contemporary research, especially in the categories of Access and Production.

SESSION 2

POLICY DEVELOPMENTS FRAMING THE VALUE OF CULTURE

Topic 1: Cultural values in policy discourse
Presented by Emmanuel Négrier, CNRS

What are the values attributed to culture by cultural policies in Europe? Is there a historical evolution of values from intrinsic values to extrinsic values? Is the evolution of cultural values unidirectional?
What are the conditions of emergence, disappearance or confrontation between values?
To answer these questions, we must define "values", crossing the contributions of sociologists and philosophers, economists and political scientists, to arrive at a convergent meaning around "autotelism": a value only refers in relation to itself, while other notions such as "norm", "principle", "objective" refer to a value. Concerning culture, we meet a very large number of notions which claim to be of value. After having drawn up the "catalogue" of these "values", from an in-depth study of the literature on cultural policies (analysis of a corpus of scientific articles, books and research reports as well as press articles), we identify five central values of culture in cultural policies in Europe, which are intended to bring together the "levers of valuation" that are the norms, objectives and algorithms. These five values are: aesthetics, economy, democracy, identity, well-being.
We believe that the values stream in the cultural field is not a progressive substitution of one value for another. It can be defined through a double phenomenon: the accumulation of values, with, depending on the configuration, one value more or less dominating the others; and controversy, in the sense that the identification of values always generates a debate on their meaning, and on their appropriation within professional sectors, political territories, historical periods. We call « configurations » these contexts generating and transforming the values of culture; these are combinations (in cooperation and conflict situations) of 4 ingredients: ideas, social actors, institutions, material constraints.

SESSION 2

Topic 2: Policy developments framing the value of culture: Neoliberalism

Presented by Oliver Peterson Gilbert, Goldsmiths, University of London

This case study developed a comparative typology of cultural policy in 30 European nation-states to understand different approaches to the value of culture. The typology is based on the relative centrality of neoliberal market-based values within each country's subsidised cultural fields. To produce this typology, we studied European cultural policy assemblages, that is, the networked systems that comprise cultural policies, cultural policymaking bodies, the performative reactions of cultural organisations, and cultural intermediaries.

All contemporary European nation-states are, in some senses, neoliberal, although crucially their cultural policy assemblages manifest a heterogenous range of marketised practices and justifications, which speak to the framing of cultural value. To capture this heterogeneity, we developed eight indicators of market orientation which allowed for comparison across the 30 European nation-states. We describe differences in market-orientation through a classification of nation-states into four categories, Resistant, Emergent, Established, and Dominant (REED). The REED typology supports a comparative cultural policy analysis centred on six clusters of civic and politico-economic values. The relationship between the REED categories and these civic and politico-economic values enabled us to examine the association between market-orientated justifications and the presence of instrumental objectives across European cultural policy.

SESSION 3

THE EMERGENCE OF VALUES OF CULTURE IN CULTURAL PARTICIPATION

Case study 1: Values of autonomous culture: Illegal musical events in the times of COVID-19

Presented by Félix Dupin-Meynard, CNRS

Restrictions due to the COVID crisis (closure of cultural venues, ban on public gatherings) led to the emergence of illegal and self-organised musical events, such as clandestine concerts and rave parties. Some of these events were already taking place before these restrictions – notably for aesthetics and practices that are not recognised by cultural institutions and policies, or that claim autonomy, "do it yourself", or political contestation. Others have emerged during the COVID crisis, from the expressed 'need' to experience musical events in collective presence, despite the health and legal risks – and faced an increased repression, as well as public moral judgements about their supposed responsibility for the pandemic dissemination.

Our research focuses on the values advocated and/or experienced by organisers and spectators of rave parties and underground concerts in the south of France during the COVID crisis. Do these events, organised without any link to cultural policies and institutions, carry the same social values as institutional events and "legitimate culture"? If not, what specific values and valuations emerge from this autonomy and informality? How do participants consider the balance between health risks, legal risks, and the 'need' for collective musical experience? How different values are intertwined in these cultural and social spaces (socialisation, entertainment, freedom, well-being, empowerment, autonomy, democracy…)? What are the relative places and shapes of aesthetic and social values? What is the reciprocal influence between social contexts and artistic contents?

SESSION 3

Case studies 2 and 3: The emergence of values of culture in cultural participation through digital media: Two case studies of remote delivery during Covid-19, a museum makerspace initiative (Reimagine, Remake, Replay) and London choirs

Presented by Victoria D. Alexander and Oliver Peterson Gilbert, Goldsmiths, University of London

Goldsmiths developed two contrasting case studies to investigate values attributed to cultural participation via digital media during the Covid pandemic. Although the case studies were chosen to be distinct, significant overlap in the values expressed by participants means that it is more efficient to present both case studies together. We will briefly discuss each case study, its context, and its methods, and then present the value clusters that emerged in both case studies.

The social distancing regulations implemented in response to the Covid-19 pandemic forced UK cultural and creative organisations to migrate to modes of remote delivery in order to continue operation during lockdowns. Our case studies explored two radically different spaces of cultural participation which migrated online: amateur choirs in London and Reimagine, Remake, Replay, a sequence of museum makerspaces in Northern Ireland for participants aged 16-25. While much has been written about the impacts of Covid-19 on culture's supply-side dynamics, our research centred on what participants valued from online participation. In particular, we sought to explore how remote participation was justified in the face of a fundamentally reconstituted, and often inferior, online cultural experience.

For our first case study, interviews were conducted with members and organisers from a variety of choirs and choral societies to explore the values ascribed to online activity. These choirs had different musical repertoires, deployed varied technological solutions to facilitate online participation, and comprised participants ranging from beginners to longstanding members. For our second case study, focus groups were held with Reimagine, Remake, Replay participants to understand why they chose to participate in the programme's online iterations. Despite the difference in cultural participation across the two case studies, we discerned clear value commonalities in six value clusters. These include: emotion regulation, sociality, identity consolidation, spatial-temporal affordances, new capabilities, and aesthetic values. These value clusters did not appear to operate in conflict or tension with each other but rather existed in an overlapping and mutually sustaining plurality, which contributes to what we could call a 'socio-emotional toolkit' to counteract the negative impacts of Covid-19.

SESSION 3

Case study 4: Culture-based creative tourism: Loulé Criativo

Presented by Sílvia Silva, Centre for Social Studies (CES), University of Coimbra

Loulé Criativo [Creative Loulé] is a creative tourism-based project established by the Municipality of Loulé in the Algarve region of Portugal. The municipality views Loulé Criativo as its obligation vis-à-vis its residents to preserve the local heritage, enhance its territory, and reinforce local identity. The ongoing programme offers a range of workshops, short courses, thematic weekends, and other activities, provided through a local network of artisans and artists. Participants include both travellers (national and international) and local residents. Our fieldwork involved document and data compilation and analysis (for contextualization); semi-structured interviews; and observation in three "Oficinas" [Network of Workshops]: Casa da Empreita [palm weaving]; Oficina do Barro [clay]; and Oficina dos Caldeireiros [copper].

This case study illustrates the importance of the arts and crafts and traditional-based practices today, revitalized within a context of creative tourism, reflected at different levels: individual (artists/artisans; local residents and visitors); collective (community); and territorial. From the individual perspective, both facilitating/training artists/artisans and visitors/participants highlighted social interaction and the opportunity to know others and create a relationship; knowing and understanding the process of making; receive and give/share knowledge; and the importance of making with one's own hands, connecting with the sensorial nature of the experience. A therapeutic element was mentioned in relation to being active/"doing something," and "escaping from everyday life and routine" and "slowing down." Along with a traditional focus, a personal space to be creative and innovate, to express, and to challenge oneself was also noticeable. At the collective level, both the participating artists/artisans and visitors (locals and foreigners) understand that these culture-based creative tourism experiences have an important impact on preserving traditions and reinforcing collective identity. By promoting local traditional practices, but with space for contemporary approaches, this project is seen as highly important for local territorial development, conceived in multiple ways.

SESSION 3

Case study 5: Community-engaged artistic projects: De Portas Abertas (O Teatrão)

Presented by Sílvia Silva, Centre for Social Studies (CES), University of Coimbra

De Portas Abertas is a community arts intervention project coordinated by a professional theatre company, O Teatrão, developed in Vale da Arregaça, an urban area of Coimbra, Portugal. This area includes a social housing neighbourhood and other residences, an abandoned green valley, and a ruined industrial facility. The project designs and implements collaborative, multidisciplinary performances with the community (i.e., residents, local associations, and local authorities), with a strong collective mobilization of local partners. Launched in 2019, the project organized a public performance in September 2020, and 2021 marks its second phase. It links social and artistic dimensions, reflecting on the locale's past and present and activating thinking about its future. Data collection involved document and data compilation and analysis, an online questionnaire, and semi-structured interviews conducted with different types of participants.

The main values identified were organized in three main clusters: individual, collective, and territory, i.e., internally for the individual himself, in relation with others, and on the territory. At the individual level, three dimensions were prominent: personal well-being through participation and connection; reviving memories and assisting in healing through sharing of life stories; and learning in many forms, at an individual and artistic level. At the collective level, a set of values were revealed among different collectives associated with the project. Their voices, incorporated in the artistic creation and public performance, were given recognition and validated, reinforcing their pride as local associations; nurturing social relations and connections/"neighbourhood spirit"; giving voice/empowerment and feeling "recognized and heard" internally and external to the community. Additionally, participants valued the project's contribution to informal cultural training, institutional self-awareness, providing an opening to experiencing the arts, and subgroup identity-building. At the territorial level, the project was valued for strengthening territorial assets/identity through its connection to outdoor urban space and tangible and intangible assets, and catalysing external recognition/interest in the neighbourhood.

SESSION 3

Case study 6: The emergence of values in television and new media. A case study on digital concerts.
Presented by Ole Marius Hylland, Telemark Research Institute (TRI)

Live, digitally streamed concerts became the new norm of concert production in mid-March 2020, when the current pandemic hit Norway. In a short while, the numbers and importance of this kind of digital cultural distribution increased exponentially. Although the digital distribution technology did not represent an innovation in itself, it was uncharted territory for both producers and consumers. There were a handful of streaming platforms that were established in the last two weeks of March, and dozens of others would follow. After the first initial phase of digital concerts, the interest in these concerts seem to decrease somewhat. This development coincided with the first attempts to re-open society in May and June 2020. Nevertheless, even if the number of digital concerts and number of artists streaming their performances have decreased, these kind of concerts are still relevant more than a year after the first Covid concerts.
This case study asks the following questions: What role does the audience play at digital concerts? What kind of systems of valuation are at play in live-streamed concerts? To what degree does a set of values usually related to analogue concerts become relevant in a live-streamed concert? The study is based on a combination of data from pilot study in March 2020, survey data, fieldwork and fieldwork notes, as well as social media data (comments, emojis).
The valuations of digital concerts tend to be comparative. A physical concert represents a totality of values that is difficult to recreate in a digital format. Digital concerts hence also function as reminders of the values of the non-digital, traditional, material, analogue performances; the physical, material, spatial, immersive and multi-sensory qualities. Another possible tension that is evident in our data, can be read as differences of genre. Although our selection of concert events is limited, they seem to represent or reproduce the traditional traits of different genres.

SESSION 3

Case study 7: The emergence of values in television and new media. A case study on The Cultural Rucksack and Culture Schools
Presented by Ola K. Berge and Åsne D. Haugsevje, Telemark Research Institute (TRI)

The extracurricular schools of music and performing arts, kulturskolen (the Cultural Schools) and the Cultural Rucksack (CR) are two core public policy programmes in the distribution of professional, high quality art experiences and cultural education to children and youth in Norway.

From the start, both kulturskolen and the CR have operated in a predominantly analogue format, either in the form of productions adapted to school classes, or in the form of master-apprentice lectures to individuals or groups. During COVID-19 social distancing and lockdown, both concepts migrated to online platforms like Zoom and Teams, where they rearticulated themselves both aesthetically and socially.

The analysis indicates that the digital versions of kulturskolen and the CR are distinguished by a certain flexibility contributing to educational values, although the close face-to-face encounter between artist and child still is highly valuated and hard to substitute. The digital formats challenge the sense of presence and togetherness, but at the same time they might reduce other barriers for participation and also make it possible to bring pupils together across schools, countries and time zones (spatial-temporal values). The analysis also shows that the digital formats offer alternative ways of communication, such as chat functions, which enables new audiences to participate (democracy values). Finally, the digital formats seem to contribute to an enhanced communication between lecturers and pupils, lecturers and parents, and artists and pupils. Even though it was a challenge to keep up the spirit during lockdown, online sessions also had a certain positive social impacts on these relations (social values).

The case study is based on qualitative online interviews and surveys covering a variety of stakeholders, such as artists producing digital performances for the CR, the young school audience and their teachers, and art teachers in kulturskolen, their pupils and the parents, as well as administrative stakeholders.

SESSION 3

Case study 8: Contemporary circus in Montpellier
Presented by Félix Dupin-Meynard, CNRS

This case study investigates the values expressed by practitioners of contemporary circus. It focuses on an amateur collective which decided to organize informal and spontaneous events in private gardens before launching a circus festival in the French City of Montpellier.

Six semi-structured interviews were conducted. What comes up in all the interviews is the circus as a way to escape from everyday life, to have fun, to enjoy and to motivate oneself. The informal nature of the circus events studied brings a lightness, a naivety that opposes both the values of competition (found in sport, for example) and of career and money (found in the institutionalized and subsidized circus). The autonomy and informality enable the deployment of values that are less common in more institutionalized events. For instance, professionalized members of the informal group claimed "experimentation" as a value, to counterbalance a professional world where circus performers have to spend most of their time on formalized production, touring and educational activities. Experimentation and creation, whatever their aesthetic quality and whether or not they are fully achieved, have their place in this context.

Institutionalization, through the creation of a circus festival, provides the opportunity to address other values, such as the value of democratization. The festival is then a way to take over the public space to offer a free circus event for all. There is the idea of offering pleasure to people, of offering an opportunity for them to feel good, to break free, not to look at the world in a pragmatic way. But in this process of institutionalization, the organizers lose some freedom: the choice of venue is no longer up to them and experimentation, while still present, must make room for the presentation of accomplished circus acts to satisfy a heterogeneous and less familiar audience.

SESSION 4

THE EMERGENCE OF VALUES OF CULTURE IN CULTURAL PRODUCTION

Case study 1: Three Barcelona Publishing Houses

Presented by Ariadna Peralta, University of Barcelona

Barcelona is a leading publishing center where the traditional cleavages and value tensions of the publishing world, between commercial and cultural values and between the different roles in the publishing production chain, are well present. Moreover, in recent years, the Spanish publishing world has experienced an important phase of concentration which may increase and transform these tensions. We approach the complexity of this case to capture a good representation of these existing diversity of values and value tensions by selecting three publishing houses that are interrelated as part of one of the largest publishing conglomerates operating in the city. Before their integration into the conglomerate, these three sub-cases selected were reputed independent houses working in three different areas of the literary publishing subsector: two of them were publishing firms in Spanish, the first one specialized in adult non-fiction and the second one in adult fiction, while the third sub-case was a quite big publishing house in Catalan language that in turn integrates several specialized firms.

On the one hand, we have considered previous studies on the publishers' world to identify dimensions, structures and dynamics where values emerge and are negotiated. On the other hand, we have been attentive to the potential plurality of values embedded in the synchronic and diachronic logics of the cases selected by considering, for instance, the historical and contemporary specificity of each editorial firm, their incorporation and relation within a big publishing group, their structure and organization of tasks or their orientation and objectives. In this way, we have identified a certain repertoire of values and value tensions that arise in the contemporary publishing world: commercial values expressed in different economic restrictions, publishing policy goals and management practices, and in front of them a variety of cultural values, like content quality or cultural sustainability in relation with specific cultural contexts (the literary field, the public sphere, the national culture or the own publishing house identity).

SESSION 4

Case study 2: Valuative and evaluative practices in Barcelona Architectural projects
Presented by Matías Zarlenga, University of Barcelona

This report aims to explore the emergence, diversity and value tensions of culture in the area of cultural production. We analyse the valuative and evaluative practices in the processes of creation and development of recent architectural projects of two types of architectural firms in the city of Barcelona, namely: (1) architectural firms where values linked to social commitment and sustainability prevail; and (2) architectural firms where aesthetic-formal values prevail. We took as a unit of analysis the valuative and evaluative practices that were put into play by professional architects in the realization of two recent architectural projects of each selected architectural firm. From a perspective of pragmatic sociology, we consider for our analysis the contexts (situation, actors and actions), practices (dynamics of classification and legitimation) and grammars (principles of justification, agreements and disagreements, criticisms) of valuation and evaluation that guided the different phases of development of the selected architectural projects. The interview techniques were used to identify the plurality of values existing in the professional architects who work in architects' firms selected.

SESSION 4

Case study 3: Roma Art Exhibition
Presented by Eszter György and Gábor Oláh, Eötvös Loránd University (ELTE)

This case study analyses the preparation work and the collaborative establishment of a unique fine-art exhibition where cultural participation, the representation of minority heritage and the questions and tensions around cultural democratization appear together. The exhibition entitled Collectively Carried Out came to be as a collaboration between OFF-Biennale Association and the Budapest History Museum (BTM) and puts Tamás Péli's Birth panel in a specific focus. The gigantic painting presents an imagined-invented Roma creation myth surrounded on the one hand by episodes recounted through symbolic figures of Hungarian Roma history, and on the other hand by figures of a new genesis – the emerging Hungarian Roma intelligentsia. In this triple birth, a people, a historical narrative, and through its creators, a culture is brought to life.

The exhibition title "Collectively carried out" involves several layers which highlight the core value principles and confirm the socially driven valuation processes, such as visibility and accessibility to everyone for the first time or the representation / the act of writing (back) Roma heritage in the mainstream canon. Important tensions could be identified regarding the organization of the exhibition, such as conflicts and varying approaches between institutional and non-institutional stakeholders. Different working protocols and various institutional tensions lead directly to the questions of the discursive presence of Roma and non-Roma stakeholders, in a broader sense, the (re)appropriation of Roma cultural heritage. As for the venue of the exhibition, Buda Castle holds a symbolic value because of its special context in Hungary today: Tamás Péli's Birth is located a few steps from the reconstructed St. Stephen's Hall, which is one of the major symbols of the Hungarian government's cultural policy.

Case study research proved that the common mission of the stakeholders is to bring changes in current values, valuation routines and value dynamics in Roma cultural heritage management. Social value of art, cultural diversity and democratization are emerging as driving factors in the realization of the idea. This initiative could not be realized without the catalizator role and the engagement of civil actors who have relation to Roma art and this specific artwork. Nevertheless, after decades of broken promises of the Hungarian state and its national or local authorities regarding the establishment of Roma museums or art collections, at this point, public institutions are not holding back the project but rather support it.

SESSION 4

Case study 4: The case of Buda Castle Area
Presented by Gabok Sonkoly, Eötvös Loránd University (ELTE)

The current reconstruction of the Buda Castle Area (BCA) entitled as 'National Hauszmann Programme' (NHP) is one of the major cultural and architectural projects of the Orbán regime (2010-) in Hungary. The NHP is embedded in the last 150 years of the history of the Buda Castle, which is partially underlines, partially overwrites the periodization of the political history of the country. In the European context, the reconstruction of symbolic places, which were destroyed decades ago (in Berlin, Bratislava, Paris, Potsdam, Prague, etc.) generate several debates not only among professionals and politicians, but also in the general public, which feels concerned by the use and re-use of these memory places. Hence, the examination of the reconstruction can reveal intrinsic characteristics of contemporary European cultural production.

The analysis focuses upon four main values identified by the actors involved in the NHP and in its public evaluation. Democracy (ideology, politics): The NHP is an extremely costly urban rehabilitation project financed by the State in one of the most symbolic places of Hungary, which consequently generates debates among professionals; authenticity (history, representation, nation, memory): initiators, developers and supporters of NHP interpret authenticity as the unity of urban atmosphere, style (as opposed to a patchwork of different consecutive periods) as well as emotional categories such as faith, nostalgia and illusion; well-being (entertainment, free-time): the BCA as a cultural quarter attracting national then international tourism, whereas a residential area, in which the historical atmosphere is not replaced by a historical scenery; aesthetic (beauty, excellence, autonomy of art, competence, uniqueness): the aesthetic value of buildings reveals the clashes between professional and public taste for modern architecture.

The analysis revealed that conflicts and tensions are crystalized around the complex value of Authenticity. The conflicts link three major fields of action and reference: political representation/use of the past; urban development and the social acceptance of modern architecture; monument preservation.

SESSION 4

Case study 5: Ferrara Buskers Festival
Presented by Simone Napolitano, University of Bologna

The Ferrara Buskers Festival (FBF) is the oldest European festival devoted to busking and, currently, the biggest and most famous of this kind. As such, FBF shows variety of interesting elements for research on valuation practices of specific actors involved in cultural life. In fact, the FBF offers a unique research context to investigate the often conflicting values associated to culture: from its peculiar artistic offer, made of street performances endowed with a high level of interaction between artists and the audience, to its complex organizational framework, and finally to the intersectionality of different stakeholders in performance measurement and decision-making practices. After the identification of actors (the FBF association, the local municipality, the artists, the audience), practices (which action is taken by which actor), and valuations, we depict value dynamics and conflicting tensions at work in the FBF case. We found that the value of participation, while sustained by all actors, interacts, and often clashes, with the professional legitimation pursued by the artists, with the use of city spaces as perceived by stakeholders, and with the economic benefits of all actors involved. In this paper we offer an interpretation of such valuation dynamics at work, while discussing implications on three different levels: the artistic field, the use of public spaces, and the participation of citizens to events related to live music and performing arts.

SESSION 4

Case study 6: MUDEC (Museum of Cultures)
Presented by Andrea Lo Verso, University of Bologna

MUDEC is a relatively new cultural institution, established in Milan, 2015. It formally aims to foster research, collection and protection of tangible and intangible cultural expressions of non-European populations, also calling for citizenry participation. MUDEC is one of the few public-private partnerships operating in the Italian heritage sector, involving three entities: the Municipality; 24Ore Cultura, a division of the publishing group 24Ore, specialized in organizing blockbuster exhibitions and museum-related services; and Città-Mondo Association, a second level, not-for profit organization involving associations working with multicultural communities in Milan.

The different conceptions of culture expressed by the three actors incorporate a range of somehow conflicting values, which are intertwined in the different cultural programs. The study focuses on valuation practices implemented by the current configuration of MUDEC. Particularly, it reconstructs the cultural activities produced from 2015 to 2021, drawing on documental sources and qualitative interviews with some of the main museum's actors. Our findings highlight the complexity of and tensions between the different values pursued by the three main players. The economic value, mostly pursued by 24Ore Cultura, creates tensions with the valuation practices connected to the historical significance of the collections (curated by the Municipality staff); moreover, it creates tensions with the valuation connected to cultural diversity (expression of the diasporic associations of Città-Mondo). The value of participation (pursued by the Municipality) appears to be in friction, in different instances, with the value of self-representation with the result of marginalizing Città-Mondo members. Currently, our data suggest, the economic driver appears to be the dominating one, with the private partner capable of imposing its interests over the other players. However, the Museum is increasingly anchoring its identity to the ethnographic and intercultural aspirations foreshadowing possible future rebalancing between the power of the partners.

SESSION 5

THE EMERGENCE OF VALUES OF CULTURE IN CULTURAL ADMINISTRATION

Case study 1: The case of Barcelona city council cultural administration

Presented by Victoria Sánchez Belando, University of Barcelona

This presentation aims to show the main findings of the Barcelona cultural policies analysis in the frame of UNCHARTED study of values in European cultural administration. Following the objectives of WP2, the examination of the Barcelona case seeks to identify the diversity of values that shape and inform cultural administration decisions and practices, focusing on the tensions and conflicts between the involved actors and their rationalities that emerge in policy making processes.

The analysis, which is mainly descriptive, is based on qualitative data collected from primary (semi-structured interviews and a focus group) and secondary sources (local administration documents). A key point in the case of Barcelona is the reconfiguration of institutional discourses and practices in the field of cultural policy brought about by the victory of the left-wing coalition Barcelona en Comú in the City Council. We examine these emerging changes from a socio-historical approach that allows us to capture the shifting mottos, debates and controversies around the economic, social, aesthetic and institutional values that underpin cultural policy design and cultural administration dynamics and actions.

As a result of the analysis, we observe contested perspectives about cultural values and conflicting relations between social, market and state actors. These competing perspectives draw a scenario that tends towards fragmentation in institutional discourses and practices. These are mainly divided between interventions aimed at promoting cultural sectors policies, framed in market values, and those aimed at promoting community cultural participation from a perspective that includes culture within the range of citizenship rights.

SESSION 5

Case study 2: Culture values in Galicia cultural policies

Presented by Uxío Novo Rey, University of Barcelona

This document presents an examination of values in current Galicia cultural policies. The analysis aims to identify and problematize these values through documentary analysis of cultural plans, reports, information and budgets, and fieldwork activities. Galicia is considered one of the three "historical" nationalities in Spain and the Constitution grants it broad powers and control over both administrative and normative dimensions of cultural policies. As a result of this decentralization process, the Galician government of the Xunta de Galicia through the Regional Ministry of Culture, Education and University is the leading actor with competencies in this area.

Cultural policy orientation is based on the conservative vision of the government that is based on an intervention model that includes low planning and involves the implementation of a highly hierarchical structure with low density and diversification. Therefore, the conception of regional public policies is centred on the idea of culture merged or subordinated to tourism and at the service of socio-economic development, especially to the promotion of the Way of St. James and the Xacobeo as a Galician event of reference, to large cultural infrastructures such as the City of Culture and the international visibility of Galicia abroad.

The central and transversal values identified in the discourse of cultural policies in Galicia revolve around socio-economic development. Thus, value is approached from a liberal perspective associated with digital innovation, cultural industries, heritage, tourism and, in general, a cultural offer with a high cost in investment and maintenance as well as the mass consumption of cultural products. This presentation examines the tensions between these dominant values in cultural policies and others, such as rural and local sociocultural development stressed by third cultural sector actors and other institutional stakeholders.

SESSION 5

Case study 3: Values in Portuguese Ministry of Culture's Policies

Presented by Sónia Apolinário, University of Porto

Cultural policies in Portugal became consistent since 1995, with the first structured Ministry of Culture under a Socialist Government, which started important measures in 5 main areas: books and reading; heritage; creation in arts; decentralization; internationalization. There are Directorates for regional areas, heritage, arts, libraries and archives, and cross-sectoral governmental programmes concerning migration, racial discrimination, disabilities, etc. Nevertheless, in the context of the 2008 global financial crisis, from 2011 to 2015, culture was downsized to a Secretary of State for Culture, under a Social Democrat government.
Since 2015, both Socialist governments underwent a recovery in cultural policy, reestablishing a Ministry of Culture with Secretaries of State for Cultural Heritage and for Cinema, Audiovisual and Media. Governments' Programmes for culture are entitled "To invest in culture, to democratize its access" and "Renewing the investment in culture", presenting an integrated view of culture, where its intrinsic value is enhanced across other areas: education, economy and innovation, development and territorial cohesion. Dominant values identified in policies, measures and budgets are: heritage; democratization/participation; artistic creation; Portuguese language; cinema; decentralisation and networks; digitisation and innovation; media pluralism and access. Some recent measures concern special support regarding the pandemic situation and the approval of a most awaited legislation creating the Statute of Professionals of culture.
It is observable that those dominant values have, in association, another level of valuation, directed to economic outcomes (tourism, local and territorial development, urban regeneration, cultural industries), internationalization, and an important social value too (access of all citizens and communities, citizenship, literacies).
Main tensions identified are: within the Ministry, some lack of administrative autonomy of ministerial entities; in the relationship with artists, the employment's statute; in the relationship with other cultural agents, an alleged restricted ministerial definition of culture and cultural agency (which can be due to limited resources to invest). (300 words)

SESSION 5

Case study 4: Values in Bragança Municipality's Culture Policies
Presented by Lígia Ferro, University of Porto

In a country with some territorial asymmetries, Bragança is a low-density, northeast, inland city, with a particularly rich cultural life. Decentralisation policies have been important in Portugal since the 1990's, with a tendency for partnerships between central and local government to develop cultural facilities (libraries, cine-theatres) over the territory. Research demonstrates that municipalities have been valuing heritage protection, diversification of cultural offer and audiences development; lately, also a redefinition of the cultural sphere as a local economy, and the articulation of cultural policy with other public policies (urban rehabilitation, social inclusion, tourism, local branding).

Since 1997 the municipality is governed by Social Democrat executives (PSD), the second political force being the Socialist Party. The current PSD executive is now concluding 2 mandates led by the same President. Culture has an important role: expenditure during 2014-2019 observed a continuous growth in investment, with figures above the national average in 2019; also, it was developed an "Integrated Program of Cultural Tourism and Urban Development".

Main values identified in policies and practices are the preservation of heritage (masks tradition, Sephardic history, music), cultural participation (network programming and protocols with local associations, schools, important national cultural entities, universities, other municipalities in Portugal and abroad), and support to the cultural associations (masks, music, theatre). These values are closely associated with each other, and linked to the support to the arts and literature, and creation of new museums. Links to tourism are made through territory branding based on history, traditions, gastronomy and crafts.

Tensions appeared to be most visible through an unbalanced governance (because the second Party is undervalued in the cultural policies' definition) and a claimed devalorisation of local artists and associations when compared to foreign artists (in support to creation, payment, participation in programming), regardless a consensual recognition of support to associations and programming's quality.

SESSION 5

8 documentary cases - one block of contrasting cases of France, Norway, United Kingdom and Hungary

Based on the research of University of Porto and University of Barcelona
Presented by João Teixeira Lopes and Natália Azevedo, University of Porto

Complementing the four Iberian deep research cases, another eight case studies intend to picture the European scenario regarding predominant values and value tensions. Through extensive documentary analysis for the last decade, two cases per country present the central government and one regional or local administration. The studies cover main models in cultural policies, which are: Architect state in France, Social democrat in Norway, Patron state/Arm's length in United Kingdom, and in Hungary, the Mixed-Illiberal (Secretary of Culture) and Architect - Mixed (Budapest Council).

In the cases studied, there is the consensus on the valuation of artistic excellence, cultural diversity, national identity and culture as citizenship rights.

The main differences between them are to be found in the tensions identified in values, as it follows:

- French Ministry of Culture (Centre-liberal): the intrinsic cultural value versus economic performance
- Montpellier Council (Socialist party): creative versus cultural orientations of cultural democracy
- Norway Ministry of Culture (Conservative-liberal coalition): economic performance versus social return of culture
- Bergen council (Liberal-left coalition): sectoral development versus internationalization
- English Arts Council (Conservative-liberal): economic versus social values
- Creative Scotland (Social democrat and nationalist): local cultural values versus economic performance and public support to arts innovation versus institutional reputation
- Hungary Secretary of Culture (Conservative far right): national identity versus diversity
- Budapest Council (Progressive coalition): institutional autonomy versus illiberal intervention

SPECIAL SESSION I – KEY NOTE SPEECHES

THE CHALLENGE OF REPRESENTING CULTURAL VALUE

ABSTRACTS

Making culture counts: an open and accessible evidence base tool highlighting the importance of culture and creativity in cities
Valentina Montalto, Joint Research Centre

Culture and creativity play an important role in our changing societies. In a context of growing social inequalities and divisions, it is more important than ever for policy-makers to fully harness their potential. Culture and creativity boost the creation of new jobs, foster novel business activities and innovation, and they can be powerful tools to bring people closer together, build a sense of community and encourage citizens to be active members of society.

The experience of many European Capitals of Culture such as Lille in 2004, Mons in 2015 or Matera in 2019 shows that culture enables cities to become more attractive, strengthening cohesion and participatory development.

Nevertheless, due to its multidimensional nature, the impact of culture remains difficult to measure. Evidence is needed to help local policy-makers to assess the potential of culture and creativity, monitor results and share good practices.

The European Commission's Joint Research Centre has developed an open and accessible evidence base highlighting the importance of culture and creativity.

The very first edition of the Cultural and Creative Cities Monitor launched in 2017 has inspired local governments across Europe: cities including Bologna (Italy), Edinburgh (United Kingdom), Geneva (Switzerland), Győr (Hungary), Leeuwarden (the Netherlands) and Madrid (Spain) have been using the Monitor to tailor their policies to better respond to local needs and ambitions.

The 2019 edition includes 22 additional European cities, taking the total to 190. It also explores new data sources to better capture the evolving and subtle aspects of culture and creativity. Most importantly, it allows cities and local stakeholders to monitor progress over time. In addition, findings from the spatial analysis of cultural venues strengthen the social inclusion aspect of this tool. And European citizens and cities can now provide their own data on cultural and creative spaces across Europe through the Monitor's companion crowd-sourcing online tool - the Cultural gems app - adding to the Monitor the distinctive traits of local culture and creativity.

SPECIAL SESSION I – KEY NOTE SPEECHES

The challenges of representing cultural value

Ben Walmsley, University of Leeds

This talk will explore some of the structural, methodological and philosophical challenges faced by research into cultural value. It will outline the history behind the UK's Centre for Cultural Value; share its current mission and activities; and share our emerging principles to designed to support purposeful cultural evaluation.

At the Centre for Cultural Value, we believe that everyone values culture in some way, shape or form. However, we also accept that cultural value is subjective and elusive, and that there's no consensus about how to capture, measure or articulate it. Indeed, each of these terms is inherently loaded, and can immediately attract or alienate different audiences and stakeholder groups. Many questions of and about cultural value are ultimately irresolvable, but once that this uncomfortable truth has been established, discussions around and about cultural value actually become more interesting and fruitful.

However, there's a longstanding crisis in arts and cultural evaluation: many academics, funders and policymakers are suspicious of the advocacy focus of much of the sector's evaluation; and in turn, many cultural practitioners complain that the painstaking evaluation reports they produce are often ignored or disregarded by funders and fail to capture the social or cultural value of their activities. They also feel that they lack the time and skills to produce the kind of evaluation that they'd like to. Evaluation that is worthy of the art and culture they produce and of the dedicated audiences, participants and visitors who co-create and engage with it.

In co-developing a set of principles to support the evaluation of culture, one of the key questions we have been asking ourselves is: Who is evaluation actually for? There is a strong tendency to consider evaluation as a necessary evil demanded by funders. But what we've heard over the course of our scoping events is a strong desire to develop a culture of reflective practice and to share learning in a more honest and transparent way across the arts, cultural and heritage sectors. This talk will conclude by offering some suggestions for how a learning-based approach to evaluation can resolve some of the structural challenges that have plagued it for so long.

SESSION 6 – PANEL DISCUSSION

THE CONFLICTUAL PLURALITY OF VALUES IN CULTURAL PARTICIPATION

Emergent values of cultural participation in live arts and culture: plurality and tensions

Based on the research by Centro de Estudos Sociais (CES), University of Coimbra and CNRS
Presented by Nancy Duxbury, CES

To organize a profusion of expressed values emerging from the five cases regarding participation in live arts and cultural activities, we used three frames: internal/personal (for oneself), external/social (by/for the group involved), and contextual/political (for the society, at a larger scale). This enabled an articulation of the cases without losing their specificity, and highlighted how the frames are often dynamically articulated and interconnected. Across the five cases, cross-cutting themes of what was valued in live cultural participation included: emotions, imagination, and social representations; the gift/counter-gift; the "practice" of values and social/political change; sharing knowledge and know-how; and empowerment. Differences in valuation processes were aligned with individuals' different roles or types of participation, personal characteristics and social trajectories, and the degrees of institutionalization of the activity itself. We noticed several "internal" tensions between values within the same case study; and "external" tensions between values promoted in the case studies and values promoted by external fields of cultural activity. Three sets of tensions stood out: aesthetic values in question; hedonism and entertainment vs. politicization and emancipation; and Independence, freedom, and autonomy vs. political and market influences. The place of aesthetics as a value in participating in live arts and culture emerged as a subject of controversy among participants, with other principles used to judge the artistic contents. In many cases, it seems that collective cultural activity could be seen as a "social pretext." This does not detract from the specificity of the values of cultural experience and the artistic content, but invites us to re-evaluate the place of artistic aesthetics in the hierarchy or plurality of experienced values. A contradiction or tension between an art that must be "useful" and emancipating and an art that is viewed as a non-legitimate leisure activity also exists within our case studies. In the case of autonomous events, many values are claimed in opposition to the values of the institutional and market fields.

SESSION 6 – PANEL DISCUSSION

Conflictual values within online cultural participation

Based on the research by Victoria D. Alexander and Oliver Peterson Gilbert, Goldsmiths University of London, and Ole Marius Hylland, Åsne D. Haugsevje and Ola K. Berge, Telemark Research Institute (TRI)
Presented by Ole Marius Hylland, Telemark Research Institute (TRI)

Online cultural participation, on the rise for several decades, has radically accelerated under the Covid-19 pandemic, with cultural and creative organisations moving to new modes of remote delivery to maintain operation under social distancing measures. This presentation synthesizes analyses of the conflictual plurality of values in four arenas for online cultural participation in the UK and Norway during the pandemic: A museum engagement initiative in Northern Ireland, choir activity in UK, the Cultural Rucksack and Culture Schools in Norway, and finally, Live Streamed Concerts in Norway. The four cases represent two modalities of mediated cultural participation, dialogic cultural consumption and distributed cultural co-creation, and hold key value clusters related to capability, democracy, education, emotions and emotion regulation, identity, social values, spatial-temporal values, and value for money.

Several conflicts are observable across this plurality of values. At the level of individual cultural participant, conflicts or tensions among values were not apparent. On a general level, pandemic driven, digital participation is viewed as the counterpart to "normality", but additionally to physical participation. Thus, conflicts have emerged from traditional, vested values being viewed as challenged or threatened. This tendency seems self-evident, almost banal, but should be noted, as it seems to have reinforced a number of (existing) more specific value tensions. The most important of these is tension between aesthetic and non-aesthetic values. This could be phrased as a tension between intrinsic and extrinsic values of culture in cultural participation. We find that digital cultural participation is valued by some for the creative, cultural and aesthetic content of the participation. Other participants seem to put more emphasis on the non-aesthetic values of the participation, with social aspects mentioned frequently across all cases, even while participants have chosen to partake in creative and cultural activities online. In cultural educational practice, there is visible tension between a ludic and an educational perspective. A similar tension exists between the orientation to the creative process, which is often ludic, in choirs and makerspaces which is contrasted to an imagined orientation to a polished product. In online concerts, choirs, and makerspaces, 'success' is often defined in terms of the technical aspects of a show, rehearsal, or creator session with less focus on the quality of the aesthetic materials.

SESSION 7 – PANEL DISCUSSION

THE CONFLICTUAL PLURALITY OF VALUES IN CULTURAL PRODUCTION

Synthetic view on the plurality of values in cultural production and heritage

Presented by Arturo Rodríguez Morató, University of Barcelona

This presentation explores the emergence of a conflictual plurality of values linked to culture production and heritage management. We focus our inquiry into the vast field of cultural production and heritage management in such a way that we encompass the greatest possible diversity of sectors that are characteristically different in terms of their repertoires and dynamics of value. Regarding cultural production, we have selected three case studies linked to professional cultural production, namely: (1) Street art festival (Ferrara Buskers Festival); (2) Three types of architecture firms in Barcelona; and (3) A Barcelona publishing conglomerate. Regarding heritage management, we have identified three case studies: (4) An intercultural museum (Mudec, Milan); (5) Buda Castle reconstructions (Budapest); (6) Roma art exhibition: an exhibition in the Budapest History Museum in the framework of the Off-Biennale. The different case studies examined reveal a diversity of existing evaluative practices in the fields of cultural production and heritage management. We observed, firstly, how these diverse valuations can be grouped according to common value principles in accordance with certain homologies and affinities. In this respect, nine value principles associated with the field of cultural production and heritage were distinguished: aesthetic, democratic, cultural diversity, authenticity, sustainability, economic, technical efficiency, well-being and cultural visibility. Secondly, in accordance with the specificity of the case studies analysed, it was possible to distinguish the contexts in which these valuations emerge, identifying actors and practices that are homologous between cases. Finally, it was observed that the main tensions were between those values emerging in the contexts of creation/design of a cultural proposal or project and those values that come into play in the context of their materialisation.

SESSION 7 – PANEL DISCUSSION

Disentangling valuation practices in cultural production and heritage management: a multi-level proposal

Presented by Paolo Ferri, University of Bologna

By comparing the findings of the case studies concerning cultural production and heritage management, we highlight that each case involves multiple objects of valuations situated at different levels. Levels can be tentatively differentiated in terms of the distinct valuation practices mobilized and the actors involved. The first-level object of valuation relates to the cultural product, both in its tangible and intangible forms. Actors involved at this level are temporally or spatially close to the object. The work invested in producing value at this level enhances the product's artistic, historical or aesthetical qualities. With the second-level object of valuation, we move from the product to the organization. What is valued at this level is the organizational container of the product, e.g. the exhibition, the museum, the festival or the company, usually focusing on additional meanings and values, such as economic viability or patterns of inclusion or exclusion of relevant stakeholders. By further zooming out, we can identify a third-level object of valuation, which refers to the societal impacts of the cultural product. Depending on the case, societal impacts refer to multiculturalism, economic development, or environmental issues. Public officials, who are temporally or spatially far from the cultural product, are most often involved in mobilizing societal-level values.

The proposed multi-level scheme has the advantage of disentangling the multiple valuation practices at work in cultural production and heritage management. It allows a better comprehension of tensions by differentiating within and across levels conflicts. It improves our understanding of valorization or devalorization practices by showing how valuation practices at one level are consistent or not with what happens at other levels. Although our comparative scheme requires further refinements, we believe it is promising as it allows overcoming the intrinsic vs. extrinsic value dichotomy by focusing instead on the different levels at which valuation practices occur.

SESSION 8 – PANEL DISCUSSION

THE CONFLICTUAL PLURALITY OF VALUES IN CULTURAL ADMINISTRATION

Synthetic view on the plurality of values in cultural administrations

Presented by Mariano Martín Zamorano, University of Barcelona

Multiple values can serve as the rationale, aiming or legitimating ground of cultural policies, including the aesthetic, social, economic and institutional values of culture. Conceived as intrinsic or instrumental values, values are embedded into discourses, valuation processes and philosophies of action for cultural policies.

This presentation will introduce UNCHARTED analysis of values in European cultural administration from a comparative perspective. The examination draws a broad and updated picture of the continent predominant values in cultural policy administration and analyse, from a pragmatic perspective, surfacing value frictions.

Two methodological strategies have been applied to develop our comparative examination. On the one hand, we carried out extensive documentary research of 12 cultural administrations at different territorial levels in 6 countries (Spain, Portugal, France, Norway, UK, and Hungary). Recent cultural planning documents, activity reports, cultural information, legislation and budget reports were consulted. On the other hand, we used several semi-structured interviews and focus groups with relevant actors to collect additional data about the 4 Iberian cases, Barcelona, Bragança, the Portuguese Ministry of Culture and Xunta de Galicia.

Our study reveals the existence of relatively similar repertoires of values across the 12 cases. The most central values are those that structure the main tension axes at the national and local levels. The first is the economic value, which comes into tension with others, such as well-being, identity, or aesthetic. While at the local level, the most central value is participation, appearing opposed to the economic or aesthetic values. To conclude, this presentation will show how these dominant values are inscribed within different profiles in their combination within particular configurations of axiological priorities, which are explained by social, economic and political specifics.
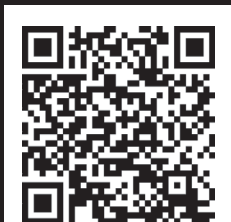
SPECIAL SESSION II – ROUND TABLE

COVID-19 IMPACT ON THE VALUES OF CULTURE IN CULTURAL PARTICIPATION

INTRODUCTION

This roundtable will seek to debate the implications of the pandemic in the cultural sector, whether in the most protected and institutionalized sectors, or in the most precarious and informal ones, from the perspective of the huge impact it has had on cultural participation.

The research developed by the project will be reported, the results of which will be commented on by stakeholders who will add dimensions of their personal and professional experience in order to contribute to the formulation of public policies.