UNCHARTED

UNCHARTED
Understanding, Capturing and Fostering the Societal Value of Culture

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1. INTRODUCTION

WP3 focuses on understanding the tensions relating to how different actors in the cultural field (i.e. citizens, professionals, public administrators) construct, measure, compare and rank the values they attribute to culture.

WP3 is articulated in 4 areas of investigations (here referred to as 'topics'):

Topic 1   Grammars of valuation and evaluation in cultural practices of consumption (CES and CNRS). The aim of this topic is to identify practices of valuation and evaluation following the plurality of values that audience, visitors, communities, and other participants in cultural consumption attribute to specific cultural products.

Topic 2   Practices of evaluation in cultural production and heritage management (UB, Unibo, Goldsmiths). This topic aims to identify practices of evaluation of values in contemporary and historical cultural production, and reconstruct how emerging conflicts and tensions are addressed.

Topic 3   The influence of public administration evaluation methodologies on cultural production and heritage management (UB, TRI). The topic is focused on the methodologies of evaluation employed by public agencies to understand how they influence value tensions/conflicts and interplay of different actors.

Topic 4   The representations of cultural value in cultural information systems (TRI, Unibo). The topic aims to investigate data availability and quality, their categorization approach and their capability to cover the plurality of cultural values.

The main characteristics of WP3 is a comparative perspective. For this reason, the selection of case is particular important. For each WP3 case, a common template will be presented, describing its specific features and the rationale for including the case studies in WP3 (see table 1).

WP3 - Case Description		Topic #
Partner		
Case study	**code/short title**	
	Extensive title	
Links to previous WPs	**WP1**	
	WP2	
Links to WP3 guidelines	**Co-presence of evaluative frameworks (EF)**	
	Main actors	
	Pairing within topic	
	Comparison across topic	
Links to WP4	**Impact level**	
Method (sources/data gathering)		

Table 1: Template for synthetic representation of WP3 case selection

The UNCHARTED project already provides some general criteria for the selection of cases. The template reflects the project-related criteria, namely:

- Case studies relate to the issues investigated in WP1 (table 1: Links to previous WPs – WP1) on the emerging picture of values with reference to gender and rising diversity, urbanization, spatial and social

segregation, globalization and digitization, neo-liberalism and the European historical and political experience. Similarly, selected cases relate to issues investigated in WP2 (table 1: Link to previous WPs – WP2), addressing the plurality of values across different domains and their tensions and conflicts.

- Case studies are chosen among experiences that are problematic in terms of tensions between one or more different evaluation framework. More precisely, case studies are different in terms of the degree of inconsistencies and incompatibilities between systems of valuation and evaluation and include both situations where conflicts among actors have been solved or are still open (table 1: Links to WP3 guidelines - Co-presence of evaluative frameworks – EF – and Main actors).
- Cases studies refer to different countries and are built on the existing knowledge and expertise of the partners. In table 1, this is captured by the row Partner, as each partner will develop cases in their own country.

Besides, according to the project, case studies should be selected to enable the comparison of situations that are more or less conflictual, where conflicts are ongoing or solved, and where multiple actors are involved. Comparison is searched at two levels, within and across topics.

- Within topics: we identify pairs of cases covering similar kind of phenomena or organizations. In the case-study template, the case selected for within topic comparison will be specified in row Links to WP3 guidelines- Pairing within topic. This will allow for a more direct comparison, also fostering the validity of the findings. Depending on the topic, we will have two (topic 1, 3 and 4) or three (topic 2) pairs of cases that will be used for direct comparison, while findings of different pairs of cases will allow for a broader comparison.
- Across topics: comparisons between cases belonging to other topics are crucial to provide a general view of the dynamic of valuation in the cultural sphere as a whole, if possible profiling major characteristics of each topic. In the case-study template, the case(s) selected for across topic comparison will be specified in row Links to WP3 guidelines-Comparison across topic. Explicit connections across topic are pinpointed only for cases belonging to Topics 1-3. In fact, we believe that all cases in Topics 1-3 can produce relevant insights for Topic 4, which focuses on cultural information systems. More details about this choice are provided in Topic 4 section.

Lastly, the selection of cases has been done by considering possible implications for policy makers. In the template, the level at which policy implications are expected (international, national, regional, local) is specified in row Links to WP4 – Impact level. These considerations will materialize in lessons and potentially exploitable results. Additional case-specific criteria that are not captured by the template are specified in the case abstract following each template.

Although there is no explicit requirement on a uniform methodological approach for what regards the selection of cases, most of them will entail qualitative data analysis. Data sources and methods are therefore indicated in the template (see last row of table 1).

Table 2 summarizes the cases selected for WP3. Some of the cases have already been explored in WP2, namely 1.1 Loulé Criativo, 2.3 Mudec, 2.4 Reimagine Remake Replay, and 3.4 Cultural Rucksack. As it will be detailed further in the case presentation, specific case-related aspects emerging during WP2 suited the purpose of WP3 and deserved to be investigated more in depth.

Topic	Case pairs	Case code & short name	Unit
1 Grammars of valuation and evaluation in cultural practices of consumption	Valuations of the traditional and the contemporary	1.1 Loulé Criativo	CES
		1.2 Jazz ao Centro Clube	CES
		1.3 Music valuations	CNRS

	Valuations of ordinary and committed practices	1.4 Dance valuations	CNRS
2 Practices of evaluation in cultural production and heritage management	Cities and UNESCO WH list	2.1 Threatening Venice	Unibo
		2.2 Delisting Liverpool	Goldsmiths
	Arts institution and participatory practices	2.3 Mudec	Unibo
		2.4 Reimagine Remake Replay	Goldsmiths
	Architectural and design business	2.5 A Spanish architect firm	UB
		2.6 A Spanish design firm	UB
3 Influence of public administration evaluation methodologies on cultural production and heritage management	Direct influence	3.1 Urban regeneration in Spain	UB
		3.2 Monitoring Norwegian museums	TRI
	Indirect influence	3.3 Local grant making in Spain	UB
		3.4 Cultural Rucksack	TRI
4 Representations of cultural value in cultural information systems	Content aspects	4.1 Cultural statistics in Norway	TRI
		4.2 Regional cultural observatories in Italy	Unibo
	Processual aspects	4.3 Cultural Index Norway	TRI
		4.4 National museum levels of quality	Unibo

Table 2 – Case studies select: a synopsis

In the following sections, we present our WP3 research strategy topic-by-topic. For each Topic, an introduction is provided first, outlining the focus of the Topic and briefly introducing the case studies pairs. Next, the key features of each case are presented according to the template displayed above. An abstract and a sub section called "Links to WPs & Strategy for comparative approach" make explicit the synthetic information already presented in the template. Lastly, additional comments on the case studies are provided, including insights on comparisons within and across topics. The Deliverable includes a concluding section, where a broader picture of the across topic comparisons will be provided and discussed.

2. TOPIC 1 - GRAMMARS OF VALUATION AND EVALUATION IN CULTURAL PRACTICES OF CONSUMPTION

a) **Introduction to the topic and research strategy**

The goal of topic 1 is to explore the grammars of valuation and evaluation in cultural practices of consumption. 'Grammars' or 'repertoires' are viewed as alternative 'orders of worth', linked to different systems of valuation and evaluation (liberal/market; civic/community; symbolic; etc.) that exist together. Through our selection of case studies, we aim to achieve a general model for understanding dynamics of valuation in cultural consumption/participation. Specifically, we aim to describe the diversity of valuation grammars based on cultural practices of consumption and participation with a particular focus on value divergences.

In order to organize our analysis, the four case studies involved in this topic have been organized in two pairs:
- The "Valuations of the traditional and the contemporary" pair of cases consists of two situations of cultural consumption and participation in which traditional and contemporary art forms co-exist and interact: 1.1 Loulé Criativo and 1.2 Jazz ao Centro Clube (CES).
- The "Valuations of ordinary and committed practices" pair of cases focuses on the comparison of valuation dynamics between different levels of engagement in amateur cultural practices, from the most 'ordinary', profane and informal to the most 'passionate', committed or intellectualized: 1.3 Music valuations and 1.4 Dance valuations (CNRS).

b) **Short description for individual cases**

The specific features and rationale for including these case studies in WP3 is provided according to the template already introduced in the Introduction to this deliverable.

WP3 - Case Description		Topic # 1
Partner		CES
Case study	**code/short title**	1.1 Loulé Criativo
	Extensive title	Uses and (e)valuation of traditional knowledge and know-how: the Loulé Criativo initiative
Links to previous WPs	**WP1**	Neoliberalism; urbanization; gender and rising diversity
	WP2	Valuation processes at the individual, social/collective, and at community/societal/political levels
Links to WP3 guidelines	**Co-presence of EF**	Conflictual and open; under continual negotiation; conflictual and closed in certain social time-spaces
	Main actors	Individuals: local residents vs. visitors/tourists; local Portuguese and non-Portuguese; different generations; different genders; different types of creative entrepreneurs
	Pairing within topic	1.2 Jazz ao Centro Clube
	Comparison across topic	3.1 Urban regeneration in Spain
Links to WP4	**Impact level**	City, regional, national, international
Method (sources/data gathering)		Literature/Documents; Semi-structured, longer interviews; Focus groups: confrontation of perspectives; Direct and participant observation;

	Direct/short interviews to cover a large number of different practices and social positions

Case abstract

Both tangible and intangible cultural heritage comprise important elements of local identity and continuity, but traditional craft and making techniques, skills, and knowledges are often vulnerable to loss if not socially and economically validated, regularly practiced, and passed on to others. Furthermore, this issue is cross-cut with gendered considerations, the economic and social valuations of this work and, by extension, public valuation of the traditional knowledge-keepers. In this context, Loulé Criativo is a project established by the Municipality of Loulé in the Algarve region of Portugal. Launched in 2015, it is the affirmation of a traditional arts and crafts identity, which was disappearing, operationalized in three main intervention areas: (1) *Creative Tourism*, offering a program of experiences of immersion in the local traditional culture; (2) the *Network of Workshops*, with five workshop places focused on palm weaving, clay, copper, a luthier studio, and a watchmaker studio; and (3) the *Loulé Design Lab*, supporting the incubation of creative entrepreneurs related to contemporary production and design and hosting artistic residencies. The program fosters the continuance and revitalization of traditional craftsmanship, collaborations between contemporary designers and traditional crafters/makers, and the extension of these dynamics into the public sphere and particularly into building place-attractiveness for tourism.

Both local residents and visitors purchase/consume creative tourism activities/experiences as well as the products created by both traditional and contemporary artisans. As artisanal creators are also volunteering in these actions, economically benefiting only when their products or services are purchased, their continuation is embedded in personally valued rationalizations spanning personal, collective, and broader societal/political rationales. This case enables us to more deeply understand relationships within valuation processes for different types of actors, and how different tensions are managed and possibly reconciled among the different participants/consumers/prosumers and other stakeholders involved.

Links to WPs & Strategy for comparative approach

Linking to WP1, this case allows us to focus on processes of neoliberalism; urbanism, including touristification and heritage preservation; views on the articulation between culture and (local) sustainable development; and gender and rising diversity, such as gendered work and feminist approaches to cultural work. Deepening the research conducted on this case in WP2, in WP3 we will focus on interactions among these factors and their arguments, with a focus on how they inform and propel repertoires of valuations and justifications among different participants/consumers/prosumers; how valuation processes and arguments focused on the individual, social/collective, and at a broader community/societal/political levels interrelate; and deepen the research on some specific value tensions that arose from WP2: aesthetic values in question; and independence, freedom and autonomy vs. political and market influences. A direct comparison within Topic 1 will be conducted with 1.2. Jazz ao Centro Clube based on valuations of the traditional and the contemporary. A potential comparison across topics will be with 3.1 Urban regeneration in Spain, as both cases with a culture-led urban regeneration dimension. A perspective from the consumers/practitioners will enrich the analysis

WP3 - Case Description		Topic # 1
Partner		CES
Case study	**code/short title**	1.2 Jazz ao Centro Clube
	Extensive title	Uses and (e)valuation of music – Jazz in context with the Jazz ao Centro Clube
Links to previous WPs	**WP1**	Urbanization; spatial and social segregation; and gender and rising diversity
	WP2	Participation in live arts and culture. Specific value tensions: different aesthetics; individual

		tastes and collective identities; aesthetic values in question; hedonism, entertainment vs. politicization, emancipation.
Links to WP3 guidelines	**Co-presence of EF**	Conflictual and open, under continual negotiation; conflictual and closed in certain social time-spaces
	Main actors	Individuals: jazz *aficionados* vs. non-usual consumers; urban vs. rural participants/consumers; jazz musicians (usual practitioners) vs. wind band practitioners; male/female musicians; young/older wind music musicians
	Pairing within topic	1.1 Loulé Criativo
	Comparison across topic	3.3 Local grantmaking in Spain 3.4 Cultural Rucksack
Links to WP4	**Impact level**	City, regional, national, international
Method (sources/data gathering)		Literature/Documents; Semi-structured, longer interviews; Focus groups: confrontation of perspectives. Direct and participant observation; Direct/short interviews to cover a large number of different practices and social positions (tbd)

Case abstract

JACC - Jazz ao Centro Clube is a non-profit cultural association founded in 2003 that has paved the way for a wide range of activities to promote, disseminate, and teach musical culture, with a special emphasis on Jazz. Since 2012, JACC has rented "Salão Brazil," an old pool hall and one of the most emblematic spaces in the Historic Centre of Coimbra. It is used for programming and presenting concerts, educational service activities, and receiving visiting artists. This research focuses on (a) JACC's "Fora dos Eixos" ("Off the Axes") Project and (b) JACC's concerts in Salão Brazil.

The first seeks to take jazz, a more urban and contemporary musical expression, to peri-urban and rural communities around Coimbra through the involvement of the local wind band associations and amateur musicians. Through artistic residencies developed locally by jazz musicians and co-creation activities, the project invites amateur musicians from the wind bands to experiment with new musical languages, techniques, and aesthetics. The results of these activities will be presented to the communities through joint performances that will extend jazz music to wider audiences, traditionally more familiar with wind band repertoires. From a different perspective, the concerts in Salão Brazil attract an urban audience of jazz "lovers" which, over time, has nurtured a growing community of jazz *aficionados*.

This case allows us to explore different forms of attachment/engagement with jazz, from amateur musicians and audiences less or unfamiliar with jazz, to jazz lovers, and interrelations between individual tastes and collective identities. From the perspective of cultural consumers' valuation processes, it will explore the dynamics involved in expanding access to cultural activity and bridging urban and peri-urban/rural contexts through cultural participation/consumption. The two situations in this case will enable comparisons considering the different contexts, and exploring different perspectives regarding social/aesthetic values, different types of music, representation/identity, etc.

Links to WPs & Strategy for comparative approach

Linking to WP1, this case allows us to investigate tensions and variations on valuation processes related to specific drivers: urbanization; spatial and social segregation; and gender and rising diversity, with issues related to inequality and unequal access to cultural practices and artistic activities. Deepening WP2 research we will continue to explore the different perspectives and evaluation repertoires according to key characteristics of participants: roles and positions; types of participation; and social characteristics and trajectories. Some specific value tensions that arose from these cases will also be deepened in this case though investigating the processes of (e)valuation: aesthetic values in question, i.e., re-evaluating the place of artistic aesthetics in the hierarchy of experienced values; independence, freedom and autonomy

vs. political and market influences; and hedonism, entertainment vs. politicization, emancipation. Within Topic 1, a direct comparison will be conducted with 1.1. Loulé Criativo based on the valuations of the traditional and the contemporary. Potential comparisons across topics will be with 3.3 Local grant making in Spain and with 3.4 Cultural Rucksack (*Marked for musikk)*, exploring the participants/consumers' perspective on the grant-making decisions and the evaluation methodologies, and eventual tensions on the (e)valuation processes.

WP3 - Case Description		Topic # 1
Partner		CNRS
Case study	code/short title	1.3 Music valuations
	Extensive title	Uses and valuations of music: from listening to amateur practice
Links to previous WPs	WP1	Gender and rising diversity; urbanization, spatial and social segregation; globalization and digitization; neoliberalism; democracy
	WP2	Music valuations (cf. choirs, online concerts, clandestine concerts, rave parties; different types of aesthetic valuations; aesthetic values vs. hedonistic values; personal, social and political dynamics of valuation; cultural policies)
Links to WP3 guidelines	Co-presence of EF	Mostly conflictual and open; under continual negotiation; closed in certain ephemeral social time-spaces
	Main actors	Music listeners and music audiences (including "ordinary listeners", and audiences of Opéra Orchestre national de Montpellier and "Nu-Bahia" venue) Music practitioners (including adult students of a Jazz music school; solitary electronic music producers; Guadeloupean amateur percussion band).
	Pairing within topic	1.4 Dance valuations
	Comparison across topic	3.3 Local grant making in Spain 3.4 Cultural Rucksack
Links to WP4	Impact level	City, regional, national, international
Method (sources/data gathering)		Literature/Documents; In depth interviews; Direct and participant observation; Direct/short interviews; [Option] Questionnaires

Case abstract

Music listening is one of the most widespread cultural practices. Worldwide, the average amount of music listening is estimated to be more than 18 hours per week, and is constantly increasing. In France, it is estimated that 80% of people over 15 years old listen to music, more than half of them daily. It is also the practice that is experiencing the most dynamic progress, particularly due to the development of digital technologies, that also reduces the gaps of practices between social classes and rural and urban areas. Musical listening lends itself to a wide variety of uses ("attentive", "distracted", "pure", or "functional"), attachments and commitments, and aesthetic nuances - whose social segmentation could give rise to strong divergences and tensions in the valuation.

Music practice is also one of the most widespread amateur cultural practices in France (11%), even if it is tending to decrease, and reveals increasingly important gaps between social classes.

Our study will aim to determine whether different levels of engagement (profane or passionate) and

different types of aesthetics and degrees of legitimacy reveal different repertoires of valuation, in articulation with the sociology of cultural tastes.

We propose to investigate music valuations according to a broader and more quantitative method than in classical case studies, in order to cover a wide range of aesthetics and practices, and identify determining variables in the dynamics of valuation at personal collective levels. In this perspective, our field work will integrate interviews with music listeners and music audiences (including "ordinary listeners", audiences of the Opéra Orchestre National de Montpellier and of the Nu-Bahia, a venue programming hip hop, electronics and African music); and with music practitioners (including adult students of a jazz music school, electronic music producers, and a Guadeloupean amateur band).

Links to WPs & Strategy for comparative approach

Linking to WP1, the analysis of music valuations will investigate variations and tensions of valuations related to gender and diversity. The influences of digital practices and the globalization of the music production sector on the dynamics of valuation will intersect with the issues of globalization, digitization, and neoliberalism. Finally, the analysis of "ordinary" and "profane" valuations will question the unequal recognition of different valuation systems, according to origins and cultural references, raising issues of cultural democracy. Linking to WP2, the values attributed to the practice or listening of music (choirs, online concerts, underground concerts and rave parties), will be used as a basis for a more general comparison between various aesthetics and degrees of institutionalization. The tensions between values identified in WP2 (e.g., aesthetic values / hedonistic values) will be explored in greater depth, as well as interrelations between personal, social and political dynamics of valuation. Finally, our surveys on the audiences of public or subsidized structures and festivals will resonate with the different strategies and valuations of cultural administrations. A direct comparison will be held within Topic 1, particularly with 1.4 Dance valuations (same methodology, and partly common panel). Potential comparisons across topics will be with 3.3 Local grant making in Spain and with 3.4 Cultural Rucksack, exploring the participants/consumers' perspective on the grant making decisions and the evaluation methodologies, and eventual tensions on the (e)valuation processes.

WP3 - Case Description		Topic # 1
Partner		CNRS
Case study	**code/short title**	1.4 Dance valuations
	Extensive title	Uses and valuations of dance: from attendance to amateur practice
Links to previous WPs	**WP1**	Gender and rising diversity / Urbanization, spatial and social segregation / Globalization and digitization / Neo-liberalism / Democracy
	WP2	Dance values in concerts and rave parties / different types of aesthetic valuations / aesthetic values vs. hedonistic values / personal, social and political dynamics of valuation / cultural policies
Links to WP3 guidelines	**Co-presence of EF**	Mostly conflictual and open; under continual negotiation; closed in certain social time-spaces.
	Main actors	Dance audiences (including audiences of the Centre Chorégraphique National de Montpellier; audiences of the "Battle Of The Year" international Hip Hop festival) Dance practitioners (including informal practitioners, a contemporary dance group and adult dance classes in a Maison des Jeunes et de la Culture)
	Pairing within topic	1.3 Music valuations
	Comparison	3.3 Local grant making in Spain

	across topic	3.4. Cultural Rucksack
Links to WP4	**Impact level**	City, regional, national, international
Method (sources/data gathering)		Literature/Documents; In depth interviews; Direct and participant observation; Direct/short interviews; [Option] Questionnaires

Case abstract

The practice of dance appears to be marginal in cultural practices in France (7% of French people affirm that they practice dance), even if it has increased significantly since the 1970s. However, these statistics do not consider the "ordinary" or "informal" practice of dance (as it is practiced in nightclubs, village balls or private parties), outside of organized settings or with aesthetic pretensions attached to particular styles. Dance spectatorship also seems marginal (9% of French people have attended a dance performance in the year), and if it is the subject of some audience studies, only a few approaches the question of valuation.

In both attendance and practice of dance, the spectrum of aesthetics is very wide, and is subject to a strong social segmentation of tastes and appetites, linked to gender (dance is overwhelmingly practiced by women), but also to origins or cultural capital (spectatorship of professional dance shows is mainly composed by high cultural capital audiences).

Our study will therefore focus on different types of practices (from the most "profane" to the most "committed") and aesthetics (contemporary dance; hip hop dance; informal dance), seeking to determine whether different forms and repertoires of valuation are associated with them.

We propose to investigate dance valuations according to a broader and more quantitative method than in classical case studies, in order to cover a wide range of aesthetics and practices, and identify determining variables in the dynamics of valuation at personal collective levels. In this perspective, our field work will integrate interviews with dance audiences (including audiences of the Centre Chorégraphique National de Montpellier and audiences of the "Battle Of The Year" international Hip Hop festival), and dance practitioners (including informal practitioners, a contemporary dance group and adult dance classes in a Maison des Jeunes et de la Culture).

Links to WPs & Strategy for comparative approach

Linking to WP1, the analysis of dance valuations will investigate variations and tensions of valuations related to gender and diversity; the trans-national circulation of practices and aesthetics through social networks and its influence on local dynamics of valuation will intersect with the issues of globalization and digitization. Finally, the analysis of "ordinary" and "profane" systems of valuation will question the unequal recognition of different systems of valuation, according to cultural references, which raises issues of cultural democracy. Linking to WP2, the values attributed to informal dance practice will cross some of the values previously collected concerning underground concerts and rave parties. The tensions between values identified in WP2 (e.g. aesthetic values / hedonistic values) will be explored in greater depth, as well as interrelations between personal, social and political dynamics of valuation. Finally, our surveys on the audiences of public or subsidized structures and festivals will resonate with the analyses carried out on different strategies of cultural administrations. A direct comparison will be held within Topic 1, particularly with 1.3 Music valuations (same methodology, and partly common panel). Potential comparisons across topics will be with 3.3 Local grant making in Spain and with 3.4 Cultural Rucksack, exploring the participants/consumers' perspective on the grant-making decisions and the evaluation methodologies, and eventual tensions on the (e)valuation processes.

c) **Additional comments on Topic 1 and selected cases**

Through these four case studies, our global ambition is to contribute to the construction of a systematic model for understanding the dynamics of valuation in cultural consumption/participation, which can detail the social and subjective constructions of different valuation repertoires, their determinants, and the interrelations and tensions that exist between and within valuation systems.

Inspired by WP2, we hypothesize variations in valuation rationales/articulations and dynamics according to:
- cultural sectors/practices (e.g., music vs. dance);
- aesthetic sub-sectors that may be attached to sub-cultures or social positions (e.g., pop vs. jazz, traditional music vs. jazz);
- social groups (defined, e.g., by gender, origins, cultural capital, social class, aesthetic dispositions, family relations, etc.);
- types of practice (e.g., active vs. passive, observation vs. "hands-on" creation); and
- contexts of practice, considering: geographical contexts (e.g., rural vs. urban; national, local characteristics, etc.); degrees of legitimacy/institutionalization of the practice, including links with the dynamics articulated by institutions and/or producers; whether consumption/participation was chosen vs. imposed; and whether the action was spontaneous vs. organized (linking also to degrees of institutionalization).

Within the first pair of cases (1.1 Loulé Criativo and 1.2 Jazz ao Centro Clube), traditional–contemporary components will foster inter and intra points of comparison: the first case relates to traditional and contemporary craft participation/consumption experiences; and the second case relates to wind bands (traditional) and jazz and urban jazz concerts (contemporary). An additional component, related to the different types of participation/consumption is also key in these cases, in particular related to the consumer and prosumer perspectives. Both of these approaches (traditional/contemporary; consumer/prosumer) in this pair will enable us to explore specific (e)valuation divergences regarding different participants/consumers/prosumers, social/aesthetic values, representation/identity, etc.

Within the second pair of cases (1.3 Music valuations and 1.4 Dance valuations), the comparison of valuation dynamics is mainly focusing on the different levels of engagement in amateur cultural practices (from listening and attendance to practice and creation; from the most 'ordinary', profane and informal to the most 'passionate', invested or intellectualized). The second axis of comparison concerns the 'legitimacy' and institutionalization of practices, looking at contrasting examples in terms of aesthetical tastes and public recognition. This pair is also aiming at establishing the relationship between social trajectories and the individual and collective construction of combined valuation systems. Finally, through a partially common sample of interviews, this is also a case pair that looks at the reciprocal relationships between two intertwined practices – music influencing dance valuations, and vice versa.

In addition to these "primary" comparisons, comparisons will also occur within each case study (e.g., different types of music; different types of craft-making); differences in social positions and trajectories; and differences of involvement and intensity of practices. Overall, the case studies have been selected to enable diversity and comparability at the same time. Considering the empirical data, other comparisons in this topic are expected: direct comparison in cases within the same field – music (cases 1.2 and 1.3); cases within different fields, but extending from WP2 case studies – case 1.1 on traditional knowledge (WP2 crafts-based creative tourism), and cases 1.3 and 1.4 on music and dance (WP2 rave parties and clandestine concerts); and transversal comparisons within all four cases, focused on comparing valuations according to social positions, cultural sectors, and 'ordinary' or 'committed' relationships to cultural practices.

All cases will have, thus, the same approach of analysis, allowing comparisons between:
- levels of "engagement"/ familiarity / "régime du proche", i.e., 'ordinary' culture/knowledge consumers and culture "lovers";
- types of participation/consumption;
- social positions (e.g., variations in cultural capital, origins, gender, age); and
- degrees of institutionalization of the cultural activities and proximity to cultural policies.

Finally, our methodological approach will pay close attention to different valuation dynamics. Through these

case studies, the methods and data collection will be designed to enable us to have specific focus on: Positive and negative evaluations; Personal evaluation / external evaluation; Focus on conflicting valuations; Diachronic approach to the dynamics of individual valuation paths; and Articulation with sociology of cultural tastes.

3. TOPIC 2 - PRACTICES OF EVALUATION IN CULTURAL PRODUCTION AND HERITAGE MANAGEMENT

a) Introduction to the topic and research strategy

Topic 2 focuses upon the tensions in evaluative frameworks in cultural production and heritage management. These tensions, therefore, mostly arise from the different values and evaluation practices implied in the work of professionals and experts. In some cases, these tensions may unfold as openly conflictual stances between actors, in others, tensions can be generative of new evaluation practices, other tensions are instead connatural to the kind of professional activity involved in cultural production processes.

In order to organize the investigation of evaluation practices in cultural production and heritage management, the six case studies involved in the topic have been organized in terms of three pairs, developed by Unibo, UB and Goldsmiths.

- The first pair of cases is about two cities of a particular relevance in their interaction with UNESCO and its valuating system: 2.1 Threatening Venice (Unibo) and 2.2 Delisting Liverpool (Goldsmiths).
- The second pair of cases is about two heritage initiatives espousing a participatory process of cultural production whose evaluative practices involve the public sphere: 2.3 Mudec (Unibo) and 2.4 Reimagine Remake Replay (Goldsmiths).
- The third pair of cases is involving two firms, respectively in the architectural (2.5 A Spanish architect firm) and design business (2.6 A Spanish design firm), both run by UB.

b) Short description for individual cases

The specific features and rationale for including these cases studies in WP3 is provide in the following, filling the common template for WP3.

WP3 - Case Description		Topic #: 2
Partner		Unibo
Case study	**code/short title**	2.1 Threatening Venice
	Extensive title	Cultural value and UNESCO: threatening Venice into the list of sites in danger
Links to previous WPs	**WP1**	Urbanization and deurbanization; neoliberalism, spatial and social segregation
	WP2	economic vs other values (tension with culture/heritage/aesthetics) identity, participation, and wellbeing; particulation of economic value (sustainable/not)
Links to WP3 guidelines	**Co-presence of EF**	Conflictual and ongoing
	Main actors	Venice Municipality, Ministry of Culture, UNESCO, civil society associations
	Pairing within topic	2.2 Delisting Liverpool
	Comparison across topic	3.1 Urban regeneration in Spain 3.2 Monitoring Norwegian museums
Links to WP4	**Impact level**	International, city
Method (sources/data gathering)		Reconstructing the "debate" in three documents (2016; 2018; 2020): - How phenomena were constructed and presented - Implicit values/ valuation (criteria for listing/in

	danger)

Case abstract

Art cities have been under crucial scrutiny in the last decades, always presenting phenomenon of over tourism with negative impacts: jobs tend to be concentrated in this sector, housing tend to be transformed into B&B, shops for local residents disappear, while spaces and stores are transformed into restaurants and other facilities for tourists, transport become hard to access, and so on. In such a context, the protection of art cities is often at danger. The case of Venice is even more complex, since it presents serious environmental conditions that threaten the surviving of the city (high tide; heavy industrial settings and pollution of the area).

UNESCO has always been an important actor in the safeguard of Venice. In 2016 UNESCO started a procedure to put Venice in the list of sites in danger, questioning to a large extent most of the underpinnings of urban policies at place, asking for more consistent measures to better protect the city. This started a round of discussion with the Municipality (and the Ministry of Culture), with exchange of documents and following reports. Several public documents are available on these issues, including the reply of the Municipality to the 2016 document in 2017, and a second UNESCO report in 2020 (which has been "secreted" for almost a year).

The purpose of this research is to revisit the whole episode under the lenses of values and conflicts of value between possible stakeholders. In this case, the contradiction between vested interests that lie behind some of the values, and the issue of sustainability of the city from an environmental, economic and social point of view (in relation with its heritage meaning) is of pivotal interest. How new metrics have been created in the whole process will be considered for investigating practices of evaluation by different actors, and particularly on the UNESCO and the Municipality of Venice sides.

Links to WPs & Strategy for comparative approach

Linking to WP1, the case allows to focus on important processes of depopulation and neoliberalism characterizing the touristic exploitation of the city. Deepening what discussed in WP2, the case allows a focus on the city level unit, while also allowing for deepening and articulating the analysis of economic values, linking them to vested interests and power on the one hand, and to the issue of sustainability on the other. A direct comparison will be held within Topic 2 with 2.2 Delisting Liverpool; while potential comparisons across topics will be with 3.1 Urban regeneration in Spain and with 3.2 Monitoring Norwegian museums. s. In relation to WP4, potential implications may relate to how to harmonize the interaction between international and local-level policies.

WP3 - Case Description		Topic: 2
Partner		Goldsmiths, University of London
Case study	**Code/short title**	2.2 Delisting Liverpool
	Extensive title	Mapping the evaluative processes and value tensions in the delisting of Liverpool Maritime Mercantile City UNESCO World Heritage Site 2004-2021
Links to previous WPs	**WP1**	Urbanisation, spatial and social segregation, neoliberalism, globalisation, historical/political influences on the value of culture.
	WP2	Economic vs other values (tension with culture/heritage/aesthetics), identity, participation, and wellbeing.
Links to WP3 guidelines	**Co-presence of EF**	Conflictual and partially solved
	Main actors	Liverpool City Council, UNESCO, private firms (Peel Holding Group)

	Pairing within topic	2.1 Threatening Venice
	Comparison across topic	3.1 Urban regeneration in Spain
Links to WP4	Impact level	City, regional, national, and international.
Method (sources/data gathering)		Policy and commentary content analysis also potential interviews with stakeholders

Case Abstract

The UNESCO World Heritage Committee formally delisted the *Liverpool Maritime Mercantile City* (LMMC) UNESCO World Heritage Site (WHS) in 2021. LMMC was included in UNESCO's World Heritage List in 2004 and included fifteen pre-1850 docks and nine monumental dockside warehouses across a waterfront area of 136 hectares. The 2021 delisting was the result of a major waterside commercial development project, Liverpool Waters, being granted planning permission by Liverpool City Council, following ten years of dispute and threats of delisting by UNESCO.

With the delisting of LMMC, one encounters a set of conflictual evaluative processes and value hierarchies in action. There has been a longstanding value conflict between the heritage preservation demands of UNESCO, the socio-economic interests of Liverpool City Council, and the commercial developers *of Liverpool Waters*. The conflict has been "solved", to some extent, with the delisting of the UNESCO World Heritage Site. Nevertheless, similar underlying value conflicts remain open in public discourse.

This case study seeks to map the nuanced value conflicts which resulted in the evaluative decision to delist Liverpool as a World Heritage Site, charting spaces of conflict between the values and evaluative processes of UNESCO and those of an array of stakeholders invested in either the preservation of the LMMC WHS or the construction of the *Liverpool Waters* development. These actors include: Liverpool City Council, English Heritage, ICOMOS, Liverpool Vision, National Museums and Galleries on Merseyside, Liverpool Culture Company, Peel Holdings Group, and the UK Government (Department for Digital, Culture, Media and Sport [DCMS]).

In looking to the value conflicts present in this case, we aim to gain a broader sense of the evaluative processes and values present in UNESCO's heritage policy and how these might stand in tension with Liverpool City Council's urban planning priorities, its heritage preservation policy, and post-pandemic economic development strategies. In terms of methodology, we envision using documentary methods. These will focus on coding the values and evaluation processes presented in documentary and policy materials produced by the various central actors within the case (i.e. UNESCO, Liverpool City Council, Peel Group, etc.) and a wider deconstruction of values present in public and academic commentary on the *Liverpool Maritime Mercantile City* World Heritage Site between 2004 and 2021.

Links to WPs & Strategy for comparative approach

There are clear links to the concerns of WP1, most notably the focus on urbanisation, spatial and social segregation, and neoliberalism within the cultural and heritage field. Moreover, there are intentional links to the value conflicts unearthed in WP2, particularly those regarding the tensions between aesthetic (or broadly cultural) values and economic imperatives in public administration evaluation methodologies.

Indeed, we envision using the values presented in WP2 (Economic, Aesthetic, Identity, and Wellbeing) as a critical prism to deconstruct the evaluative values presented in the *Liverpool Maritime Mercantile City* case study.

Our WP3 case study (2.2) exists in parallel with the University of Bologna's WP3 research into the value tensions between the city of Venice and UNESCO (case study 2.1), enabling the creation of a cluster of common evaluative tensions between the demands for heritage preservation and the demands for urban development and economic growth in contemporary cities. In this regard, there are further links to Topic 3 case studies which explore Urban Regeneration in Spain (3.1). Taken as a whole, this cluster of WP3 case studies offers a pan-European assessment of the values and tensions that emerge when cultural and creative practices and heritage preservation demands intersect with urban planning and economic development policy.

With respect to WP4, this case study offers future policymakers the opportunity to recognise the value

conflicts present in a high-profile development versus heritage preservation debate. In particular, our focus on specific evaluative processes offers a more nuanced, less binary account which could enable a fruitful discussion between planners, policymakers, and developers in the future.

WP3 - Case Description		Topic #: 2
Partner		Unibo
Case study	Code/short title	2.3 Mudec
	Extensive title	Evaluative tensions in a multicultural participatory initiative: the Mudec Città Mondo program
Links to previous WPs	WP1	Cultural diversity; neoliberalism
	WP2	Focus on participatory and inclusion practices
Links to WP3 guidelines	Co-presence of EF	Open and partly conflictual
	Main actors	Milan Municipality (different units); Associazione città mondo; Migrant communities
	Pairing within topic	2.4 Reimagine Remake Replay
	Comparison across topic	3.1 Urban regeneration in Spain. 3.2 Monitoring Norwegian museums
Links to WP4	Impact level	City, and community level.
Method (sources/data gathering)		Observation of evaluative practices; interviews; documents

Case abstract

The analysis conducted during WP2 allowed us to shed light on the peculiar governance mechanism of the Museum of Cultures (Mudec) in Milan. Initially, this governance entailed a tripartite PPP between (i) the Municipality, owing the building and ethnographic collections, (ii) 24Ore Cultura, a private company in charge of organizing exhibitions and managing the whole facility, and (iii) the Città Mondo Association, an organization networking major migrants' communities in the city.

The engagement of Città Mondo association has progressively faded away because of organizational difficulties. Nowadays the Municipality's Network Office has completely took over the initiatives formerly undertook by the association. In particular, it organizes yearly programs focused upon the themes of interculturality, participation, and representation of foreign communities.

During WP3, we will focus our research effort on this particular aspect of the Mudec's cultural offering: the participatory work made with members of the foreign communities of the city. We will analyze the complex dynamics of values underlying this participatory work, also emerging thanks to a self-critical exercise that the Network office is currently performing on its own activities. We expect therefore to explore ongoing conflictual value dynamics not only between the Museum and the members of the communities, but also within the very organizational identity of the Museum which is, at the current stage, divided between the different and sometime diverging activities therein performed.

Links to WPs & Strategy for comparative approach

In connection with what evidenced from WP1, the focus on participation sheds light on the issue of cultural diversity as key driver of valuation practices. Moreover, the peculiarity of the Mudec, in which participatory initiatives are constantly put under pressure by the predominant position of the business-oriented private partner, contextualizes the case under an overarching neoliberal framework.

Building on WP2 findings, our analysis aims at inspecting and problematizing the complex dynamics underlying the participatory approach. A direct comparison will be within topic 2 with 2.4 Reimagine Remake Replay, given the importance of the participatory dimension in these cases; similarly, potential comparison across topics will be with 3.1 Urban regeneration in Spain and 3.2 Monitoring Norwegian museums, all cases in which the participatory dimension of culture is central.

In relation to WP4, the evaluative practices enacted at Mudec will provide valuable insights on how small-scale public institutions (e.g., municipalities) can catalyse multi-cultural participation in ways fully respectful of the communities who may benefit the most from these initiatives.

WP3 – Case Description		Topic # 2
Partner		Goldsmiths, University of London
Case study	Code/short title	2.4 Reimagine Remake Replay
	Extensive title	A longitudinal mapping of the evaluative practices and values of the *Reimagine, Remake, Replay* arts and heritage engagement project (2018-22)
Links to previous WPs	WP1	Digitalisation, gender and rising diversity, neoliberalism, and social and spatial segregation
	WP2	Aesthetics, technical efficiency, participation, democracy, sustainability, identity, and emotional regulation.
Links to WP3 guidelines	Co-presence of EF	Consensual and open
	Main actors	Reimagine Remake Replay, National Lottery Heritage Fund, and Kick the Dust.
	Pairing within topic	2.3 Mudec
	Comparison across topic	3.2 Monitoring Norwegian museums 3.3 Local grant making in Spain 3.4 Cultural Rucksack
Links to WP4	Impact level	City, regional, and local.
Method (sources/data gathering)		Archival thematic analysis of policy, reporting and evaluative criteria, and semi-structured interviews with staff and stakeholders from across the RRR consortium and broader network.

Case Abstract

Reimagine, Remake, Replay (RRR) enables young people (aged 16-25) to engage with heritage and museum collections through creative media and digital technologies across nine museums in Northern Ireland. This three-year, £1m creative makerspace initiative offers UNCHARTED researchers an opportunity to appraise a cross-section of organisational evaluative processes and value tensions in three temporal moments: the pre-pandemic, pandemic crisis, and post crisis iterations of the programme.

The RRR project is funded by the National Lottery Heritage Fund's *Kick the Dust Programme* (KtD). In this way, RRR responds to a set of funding demands which determine the production of evaluative criteria and the evaluative processes used across RRR's range of youth-led heritage engagement activities. The £10m KtD programme was launched in 2016 and has funded twelve large scale heritage engagement initiatives with grants of £500,000 to £1m awarded by a team of fifteen young people - the programme itself an experiment in youth-led funding.

A key component of the KtD programme is the conceptual advancement of evaluative practices for heritage and cultural organisations. To this end, KtD commissioned Renaisi and the Centre for Youth Impact to design and implement a programme evaluation agenda, predicated on a radical 'theory of change' model. Indeed, the tension between the evaluative methodologies implemented by KtD and the evaluative criteria of RRR represents an interesting area of axiological study, as do the tensions between organisational evaluative criteria/mechanisms and those of individual actors running sessions under pre-pandemic, pandemic crisis, and post crisis moments. Moreover, there are further tensions between the evaluative demands of the RRR consortium partners (4 organizations) and the individual heritage

institutions where RRR activities take place (9 organizations). While there may be some differences in prioritisation of evaluative criteria across the different actors, it remains that relationships are broadly consensual. Value tensions and evaluative processes remain open.

Notably, RRR's funding concludes in Spring 2022, allowing researchers to consider the lifetime of the project and its evaluative practices from a longitudinal perspective. In terms of methodology, such a longitudinal mapping will draw upon thematic analyses of KtD and RRR evaluative criteria and published evaluative reporting (2016-22) in conjunction with interviews with RRR consortium members, museum representatives, and programme delivery staff.

Links to WPs & Strategy for comparative approach

The RRR/KTD case study was designed with intentional links to the values found in WP1 (i.e. cultural diversity, social segregation, digitisation) and WP2 (i.e. aesthetics, technical efficiency, participation, democracy, sustainability, identity, and emotional regulation). Further, RRR was studied in WP2, focusing on the perspectives of individuals who took part in RRR initiatives, that is, on consumption aspects of the programme. Focusing on production aspects of the programme in WP3 affords these two sides of the programme to be compared.

Looking to WP3 counterparts, it is envisioned that 2.4 Reimagine Remake Replay will provide comparison and contrast with the Unibo's study of Mudec's migrant participatory programme and its evaluative practices (2.3). Moreover, there are practical links with WP3 studies of the values presented in 3.2 Monitoring Norwegian museums, 3.3 Local grant making in Spain and 3.4 Cultural Rucksack. Therefore, our RRR case study exists as part of a wider pan-European WP3 assessment of the contemporary evaluative practices deployed across the region's creative, cultural, and heritage sectors, mapping the oft-contested relationship between institutional values, evaluative practices in organisations and the evaluative demands of external funding or grand awarding bodies.

Finally, in relation to WP4, the mapping of values and evaluative processes as enacted by RRR offers policymakers a useful insight into how small-scale social inclusion indicatives evaluate themselves and the effectiveness of top-down evaluation measures. These values and practices can then be deployed at the city, regional, and local level to improve the evaluative intersection between individual initiatives/organisations and local and central government funding bodies.

WP3 - Case Description		Topic #: 2
Partner		University of Barcelona
Case study	**code/short title**	2.5 A Spanish architect firm
	Extensive title	Regimes of valuation in two Architectural projects in Barcelona
Links to previous WPs	**WP1**	Cultural Diversity; urbanization
	WP2	Aesthetic and social vs. economic and comfort
Links to WP3 guidelines	**Co-presence of EF**	conflictual and solved / consensual and solved
	Main actors	Professional architects who work in the architect firm selected, urbanists, critics, users, building companies, public promoters.
	Pairing within topic	2.6 A Spanish design firm
	Comparison across topic	3.1 Urban regeneration in Spain
Links to WP4	**Impact level**	Project, City
Method (sources/data gathering)		Qualitative research strategies, using semi-structured interviews, focus groups, observation and visual ethnography (through photographic recording)

Case abstract

The case selected is F&P Architects, an architect firm with hybrid orientation (social and aesthetic). Their architectural projects -most of which deriving from open competitions- have developed in fields such as rehabilitation, social housing, or urban public spaces and neighbourhood participation. Our units of analysis will be two architectural projects of the architecture firm. New Sala Beckett theatre hall (2014-2017) and Building 111 (2007-2010). New Sala Beckett is a modest architectural project (with a built area of 2,923 sqm). It is the result of a public competition organised by the Institut de Cultura de Barcelona and the Fundació Sala Beckett in 2011 as part of the "Creation Factories" (Fàbriques de Creació) programme in Barcelona. The project consisted of the rehabilitation of a former workers cooperative in a former industrial neighbourhood of Barcelona, as the new Sala Beckett / International Drama Centre, including two exhibition spaces, classrooms for reading and writing drama texts, offices, changing rooms for actors, and a bar-restaurant open to the neighbourhood. Building 111 is a city block placed at a peripherical neighbourhood in Terrassa, Barcelona. The project consisted in 111 Social Houses of about 70sqm each, 4 commercial locals and 111 parking spaces. Building 111 is the result of a public competition in the framework of an experimental urban improvement plan, which included the realization of other dwellings by other architectural firms in a process of dialogue and collaboration with other architects and urbanist. The project included several post-occupational studies. Both projects are interesting because they combine different social actors (public developers, users, architects, etc.) and different valuation principles (aesthetic and historical in one case and aesthetic, social and wellbeing in the other) within the framework of a public competition. In both projects, we will focus on analysing dynamics of evaluation leading to more consensual or conflictual results. Our aim will be to understand how different dynamics of evaluation develop looking into evaluation processes in which different actors confront different value orientations and into the evaluation devices and rhetoric they use. We will consider the two fundamental phases of those processes: the production phase and the postproduction phase.

Links to WPs & Strategy for comparative approach

The selected projects have a connection with some of the topics analysed in WP1, especially those related to cultural diversity and urbanism. In the analysis of the impact of increasing gender equality and diversity in cultural production, the emergence of a multiplicity of criteria for evaluation that are not exclusively aesthetically justified is highlighted. This diversity of criteria is corroborated in the architectural projects selected for the analysis, where aesthetic, social, identity-related, etc. valuations coexist. On the other hand, the urban dimension, linked to the processes of cultural regeneration, is present in the Sala Beckett project.

Other architectural projects by different firms have been studied during WP2. The study of these projects has made it possible to identify a set of value tensions between central aspects in the development of the idea or conception of an architectural project (whether associated with aesthetic, social or sustainable values) and those values linked to its material development (whether economic, linked to comfort, etc.). These value tensions have been important in defining the projects to be studied, selecting projects that combine social, aesthetic and heritage aspects - as central ideas of the projects - in tension with values linked to their development, such as economic ones.

In relation to WP3 counterparts, it is envisioned that 2.5 A Spanish architectural firm will provide comparison and contrast with case 3.1 as both cases analyse processes of urban regeneration. Outcomes of the analysis of this case study will contribute to WP4 by providing potential insights on the perspective brought forward by a private, for profit firm within policies set by public administrations.

WP3 - Case Description		Topic #: 2
Partner		University of Barcelona
Case study	code/short title	2.6 A Spanish design firm

	Extensive title	Regimes of valuation in two Design projects in Barcelona
Links to previous WPs	**WP1**	Cultural Diversity; neoliberalissm (commodification); globalization
	WP2	Aesthetic vs. economy
Links to WP3 guidelines	**Co-presence of EF**	conflictual and solved / consensual and solved
	Main actors	Designers, clients, public promoters, marketing stuff
	Pairing within topic	2.5 A Spanish architect firm
	Comparison across topic	3.1 Urban regeneration
Links to WP4	**Impact level**	Project, City
Method (sources/data gathering)		Qualitative research strategies, using semi-structured interviews, focus groups, observation and visual ethnography (through photographic recording)

Case abstract

The design firm selected is the DAA Studio, also presenting a hybrid orientation. It is a firm based in Barcelona, that designs lighting, furniture, perfume packaging and ephemeral installations. His founder and owner has won numerous awards, including the National Design Award in 2003. Our units of analysis will be two kind of design lines of the firm selected. In this sense, we have selected a furniture and perfume packaging line and the Barcelona city luminaire project for Christmas (2021). The design of interior furniture and perfume packaging is interesting for its fundamental industrial dimension, involving the approval of private clients and a maximal dependence on fitting predetermined production conditions. The lighting design for the 2021 Christmas celebrations in Barcelona is interesting for being the result of a competition (a public competition organized by the Barcelona City Council), which involves the approval of a jury of experts and the city council and gives more room for autonomy. Additionally, it is also interesting for its urban and public dimension.

As in the case of architecture, our aim will be to understand how different dynamics of evaluation develop in the design lines analyzed, looking into evaluation processes in which different actors confront different value orientations and into the evaluation devices and rhetoric they use. We will consider the two fundamental phases of those processes: the production phase and the postproduction phase.

Links to WPs & Strategy for comparative approach

There are connections between the present case study and the topics of cultural diversity, neoliberalism (commodification) and globalization discussed in WP1. As in the case of the architectural projects, a plurality of evaluative criteria (not exclusively aesthetic) is identified, as an effect of the growing cultural diversity affecting this type of cultural production. In addition, the line of furniture designs and perfumery packaging, being strongly subject to global market criteria, is influenced by processes of commodification and global standardization. Although this case was not analyzed during WP2, it is a type of functional cultural production that is affected by a constitutive value tension between the aesthetic and the economic dimension.

In terms of comparison with other topics, 2.6 will be compared to case 3.1 given the urban and public dimension of both cases. Looking at impacts and relations to WP4, this case may provide potential insights on the perspective brought forward by a private, for profit firm within policies set by public administrations.

c) Additional comments on Topic 2 and selected cases

In this section, we better explain the pairing rationale and illustrate the potential of comparing cases by pairs.

Within the 1st pair (2.1 Threatening Venice and 2.2 Delisting Liverpool), two very conflictual procedures within UNESCO World Heritage list will be investigated: Venice is a case that presents high levels of conflict, and the outcomes of such conflicts are still in a sort of 'limbo'; on the other hand, Liverpool is a case where a radical conflict ended with the delisting of the city from UNESCO's World Heritage site list (one of the only two cases in history). How the valuation system embedded in the UNESCO convention was acted in the two processes, and how local authorities (at the city and state level) and associated interested parties were reacting, will be the focus of the analysis, as a way of reconstructing the valuation processes and the dynamic of evaluation.

For the Venice and Liverpool pair (2.1 & 2.2), the reconstruction of dynamic of valuation will allow mapping the diversity of values and valuation practices involved, while at the same time linking these dynamics with a better focus on different kinds of economic values and their inner sustainability, the relation with (huge) vested interest, and the issue of power in mobilizing process of valuation.

Within the 2nd pair of cases, both 2.3 Mudec and 2.4 Reimaging Remake Replay studies seek to capture evaluative practices, values, and tensions within contemporary social inclusion programming in heritage and arts institutions. They are both cases in which actors primarily from the public sector engage in a relationship with member of the civil society with the aim of generating impactful cultural offers. Both involve external funders. Nonetheless, the cases differ dramatically in terms of the magnitude and relative power of these actors: on the one hand, RRR represents a larger scope within a fixed-term funding program that fosters the engagement of young people in heritage and cultural production; on the other hand, the yearly programs of Mudec Città Mondo are organized by a small office capable of moving very limited financial resources.

For 2.3 Mudec and 2.4 Reimaging Remake Replay, the comparative analysis will allow us to shed light on how institutional actors having different resource endowments manage evaluation tensions in potentially generative ways. Moreover, considerations on the different target groups of the two cases (young people and members of foreign communities) will allow us to grasp how the evaluation frameworks of inclusive cultural initiatives may display profound differences depending on the position that the groups to be included (migrants versus young people) occupy in the dominant political ideology. In the case of Mudec's initiatives the main tensions derive from a tendency toward a potentially colonial model of inclusion that sees members of foreign communities as needy and fragile subjects, while in the Reimaging Remake Replay case the tensions arise from different views on how to best empower those who represent the hope for the future.

Within the 3rd pair, questions and hypotheses will concern the presence of the different kind of values in the evaluative mechanisms of architectural and design production; investigating the contrapositions (tensions and conflicts) between the above values, in particular between Aesthetic and Economic and between the various actors that support them; looking at factors and logics favoring consensus in the processes and value conflicts that take place in architectural and design production. Our aim will be to understand how different dynamics of evaluation develop looking into evaluation processes in which different actors confront different value orientations and into the evaluation devices and rhetoric they use and considering the two fundamental phases of those processes, the production phase and the postproduction phase. We want to contrast these two cases because, on the one hand, they represent very similar cases (both are functional in the sense that they coincide in the hybrid use value of their products and the heteronomous organization of their production processes, in the fact that they depend on clients for organizing their production processes), but at the same time they differ in a fundamental trait: the industrial organization involved in the case of design. This configuration allows for very significant comparisons among them.

More broadly Threatening Venice (2.1) and Delisting Liverpool (2.2) cases and also the Sala Bekcett architectural project (2.5) enable the creation of a cluster of common evaluative tensions between the demands for heritage preservation and the demands for urban development and economic growth in

contemporary cities. In this regard, there are further links to 3.1 Urban regeneration in Spain. Taken as a whole, this cluster of WP3 case studies offers a pan-European assessment of the values and tensions that emerge when cultural and creative practices and heritage preservation demands intersect with urban planning and economic development policy.

At the same time, the three pairs of cases within this topic are connected to three fundamental kinds of fields within the extensive area of cultural production and heritage management: the heritage field, the field of autonomous art, and the field of functional cultural production. We can expect that each of those fields develop different valuation dynamics: in the case of heritage, one linked in particular to historical values and strongly influenced by central or global normative institutions (like UNESCO); in the case of autonomous art, another mostly dominated by curatorial institutions and giving prominence to aesthetic values; and in the case of functional cultural production, a dynamic where the more axiologically opposed actors confront in internal processes of valuation. The comparison between the three pairs of cases within this topic will allow to assess the hypothesis of a typology of valuation dynamics in the area of cultural production and heritage management.

Looking at the architectural (2.5) and design projects (2.6), possible hypotheses on the resolution of value conflicts can be deduced from the analyses carried out in the WP2, which pointed out the options of modifying power balances between actors, making project-level trade-offs or making portfolio trade-offs based on the levels of valuation and the actors involved.

4. TOPIC 3 - THE INFLUENCE OF PUBLIC ADMINISTRATION EVALUATION METHODOLOGIES ON CULTURAL PRODUCTION AND HERITAGE MANAGEMENT

a) Introduction to the topic and research strategy

Our research on Topic 3 will consist in examining how specific value orientations are reflected in the evaluation methodologies that cultural administrations develop and apply, firstly, and assessing the influence of those evaluation methodologies on cultural production and heritage management (CPHM), secondly. We will consider the influence of cultural policy administrations at two levels. On the one hand, through their direct action in governing or controlling their own cultural institutions and programmes on the CPHM. On the other hand, through their indirect action in contracting or selectively supporting artistic professionals and independent organizations.

In our perspective, cultural administration's evaluation methodologies refer to mechanisms and processes developed by administrations to consider alternatives, rank cultural assets, and take decisions regarding actions concerning CPHM. These methodologies include the evaluative criteria and categories they use, the configurations of actors invited to participate in the evaluation and the patterns that evaluation processes follow. Finally, we will consider influence as the capacity to affect the value hierarchies in cultural production and heritage or the behaviour and works of the set of actors involved in it.

As shown in section b., UB and TRI will carry out two pairs of case studies focused on the two levels of influence that we have previously distinguished:

- Two cases of direct influence, one in relation to culture-led urban regeneration interventions in Spanish cities (3.1 Urban regeneration in Spain), run by UB. Another in connection with a national evaluation mechanism that applies to national museums in Norway (3.2 Monitoring Norwegian museums), run by TRI.
- Two cases of indirect influence, one corresponding to grant making evaluation methodologies in Spanish cities (3.3 Local grant-making in Spain), run by UB. Another corresponds to the evaluation methodology used by Norwegian regions for contracting artistic productions for school performances (3.4 Cultural Rucksack), run by TRI.

b) Short description for individual cases

The specific features and rationale for including these cases studies in WP3 is provide in the following, filling the common template for WP3.

WP3 - Case Description		Topic #: 3
Partner		University of Barcelona
Case study	**Code/short title**	3.1 Urban regeneration in Spain
	Extensive title	Evaluation methodologies influencing heritage: A. Fabriques de Creaciò (BCN); B. Matadoiro Compostela
Links to previous WPs	**WP1**	Urbanization (de); neoliberalism
	WP2	economic vs participation/aesthetic values
Links to WP3 guidelines	**Co-presence of EF**	Variably conflictual and open
	Main actors	Politicians, public officers, internal and external professionals, stakeholders
	Pairing within topic	3.2 Monitoring Norwegian museums
	Comparison	2.1 Threatening Venice; 2.2 Delisting Liverpool;

	across topic	2.3 Mudec; 2.5 A Spanish architect firm; 2.6 A Spanish design firm; 1.1 Loulé Criativo
Links to WP4	Impact level	city, national
Method (sources/data gathering)		Documentary review, focus groups and interviews with public officers and relevant stakeholders

Case abstract

This case study focuses on urban regeneration forms of direct influence. It analyses evaluation methodologies used within the context of culture-led urban regeneration interventions in the Spanish cities of Barcelona and Santiago de Compostela.

A) Fàbriques de Creació **(FdC- Creation Factories).** This program, started in 2007, was inspired by international initiatives adopted since the early 90s, including the Friche la Belle de Mai in Marseille or the Cable Factory in Helsinki. As a result of this policy, 11 old industrial buildings located in different neighbourhoods have been given a new use to promote the creation of art and design. All facilities are owned by the City Council but operate with a high degree of autonomy. Aside from Fabra i Coats, which is run directly by the ICUB, all the Art Factories are directed by an external entity (i.e., Foundations) related to a specific artistic field. With the last government (2015-), these facilities have been reoriented, fostering their proximity culture role, one strategic aspect of the new Barcelona cultural policy orientation. As identified in WP2, this has favoured value tensions within the administration between new social goals of the program expected by the City Council concerning FdC inscription in their own territory and their aesthetic and programmatic autonomy. Selected facilities will be analyzed as a cultural administration mechanism influencing the cultural field by entailing specific value framings and valuation processes by public agents, creators and other affected cultural actors (i.e., architects or urbanists). It will also imply concrete value tensions between these value frames.

(B) Matadoiro Compostela. Matadoiro was launched in 2016 by the Left-wing *Compostela Aberta* government (2015-2019). The project's name mixed the name of one of the essential experiences of urban regeneration in Spain, Matadero Madrid, with the square where the building is still located. This location corresponds to the UNESCO World Heritage Santiago's Way door and city historical centre. The building used was built in 1984 over the old city central slaughterhouse from the XVII century. Matadoiro Compostela was a pilot process seeking to foster citizens self-management of cultural activities. The space was integrated into the extensive sociocultural centres city network (CSC) of 42 infrastructures. However, the project was shut down in 2020 due to Covid19 and it's still closed due to refurbishment needs. Nevertheless, it hosted several cultural activities and five pilot workgroups. The Council only covered expenses concerning wi-fi, electricity and water supply and all the equipment was the result of private donations. Different agents (i.e., opposition parties, newspapers) from the city have demanded its demolition after and before the *Matadoiro Compostela* process. Nowadays, the current city government from PSOE is still developing refurbishments to reinclude the space in the CSC network. We will study valuation processes and criteria involved within the development of the project.

Links to WPs & Strategy for comparative approach

The examination of value definitions, cultural policy trajectories and neoliberalism influence on cultural policies conducted in WP1 supports the taxonomy of this case concerning its value configuration. In this regard, studied administrations are characterized by their critique of the creative city model. Moreover, the two studied administrations share a narrative fostering new and more democratic cultural policy models in the CPHM domain.

Furthermore, this case analysis is particularly aligned with work done in WP2 concerning Barcelona and Galician cases, which also covered some elements of *Fàbriques de Creació* within both documentary analysis and fieldwork. Such work helped us identify the relevance of Barcelona and

Santiago de Compostela for analyzing evaluation methodologies and serves as a basis for further examination and inquiry. Along these lines, our study will seek to answer: to what extent are different values in tension with each other in the evaluation mechanisms and processes of local cultural administrations? to what extent are the Aesthetic and Hedonism values present in the evaluation mechanisms and processes of cultural administrations in the CPHM domain and how do they contradict the Economic value in them? What are factors and logics favouring consensus and conflicts in the valuation processes of cultural administrations? Or how do cultural administrations' evaluation methodologies frame and influence the activities developed by CPHM professionals who depend on them? Lastly, to what extent are the values Participation, Economic, Aesthetic and Sustainability present in local cultural administrations' evaluation mechanisms and processes?

This case is paired with case 3.2 Monitoring Norwegian museums. The goal of the comparison to provide a more in-depth investigation of evaluative approaches in situations where the public administration influences directly heritage management and cultural production.

At a more general level, case 3.1 can be involved in across topic comparisons of three kinds. Firstly, it can be compared with Topic 2 cases where the public administration plays a crucial role, namely 2.1. Threatening Venice, 2.2. De-listing Liverpool, and 2.3 MUDEC. Secondly, additional insights on evaluative approaches in urban regeneration projects can be gained by comparing case 3.1 with cases where cultural and artistic practices are performed within a similar process, namely 2.5 A Spanish architect firm; 2.6 A Spanish design firm. Thirdly, 1.1 Loulé Criativo provides a basis for comparing contrasted valuations within the framework of culture-led urban regeneration projects, by cultural consumers/participants and by cultural administrations.

Overall, our comparative strategy will allow us to identify factors explaining value definitions, driving valuation processes, setting policy orientation and policy action throughout all Topic fields. These outcomes will particularly contribute to WP4 by providing valuable insights to be integrated into an analytical view of the cultural policy situation and coherence in relation to promoting the values of culture both in an internal inter-territorial perspective concerning value configurations in society.

WP3 - Case Description		Topic #: 3
Partner		TRI
Case study	Code/short title	3.2 Monitoring Norwegian museums
	Extensive title	The development and influence of a national system for the evaluation of the performance of Norwegian museums.
Links to previous WPs	WP1	European historical and political experience; digitalization
	WP2	Cultural administration, values in heritage management
Links to WP3 guidelines	Co-presence of EF	Slightly conflictual and open
	Main actors	Arts Council Norway, museum professionals
	Pairing within topic	3.1 Urban regeneration in Spain
	Comparison across topic	2.1 Threatening Venice, 2.3 Mudec, 2.4 Reimagine Remake Replay
Links to WP4	Impact level	National
Method (sources/data gathering)		Document analysis; qualitative interviews

Case abstract
The main part of the Norwegian museums sector is constituted by around 60 public museums, all belonging to a national network of museums receiving state funding. The administrative organ in

charge of museum subsidies and reporting is Arts Council Norway (ACN). ACN have developed an evaluation tool and process whereby they annually evaluate all institutions in the national museum network on a series of quantitative and qualitative indicators. ACN describes the evaluation as a way of measuring the achievement of goals for these institutions, based on «expectations towards a professionally run museum". This annual evaluation of Norwegian museums is an administrative attempt to capture the different forms of cultural value that might be attributed to heritage management. Furthermore, the evaluation methodology uses a combination of numbers and qualitative judgment to measure the levels and developments of different values. This kind of evaluation process is highlighting the intersection between administration and bureaucracy on the one side and heritage management and professionalism on the other side. Museum work is characterized by a complex set of goals and the values attached to these. We will investigate the interplay between how these values are experienced by heritage and museum professionals on the one side and measured by public administration on the other side. What values of heritage and museum work is evaluated in what way by public administration? How does this kind of evaluation look from the side of the museum professionals: how does the reporting and evaluation procedures influence their work and priorities? The data to be employed is a combination of documents and interviews. We will use the annual museum evaluation reports of the last five years, from 2016-2020. We will also interview public administration officials in ACN in charge of the evaluations, as well as a selection of museum professionals/leaders from different kinds of museums.

Links to WPs & Strategy for comparative approach
This case is linked to two of the general processes investigated in WP1. The first of these is digitalization, which for years have been seen as a core driver for change in museum practice. It is also a factor that explicitly is included in the evaluations of museums. The other one of a more general kind, is the topic of European historical and political experience. Although not a topic not evaluated specifically in the evaluation of museums, the role of these institutions is to a large degree rooted in a function as keepers and communicators of historical experience. Furthermore, there is also a link to two different value clusters in WP2 – the first related to the values identified by and through cultural administration, and the second one related to values in heritage management.
Among the relevant research questions derived from the analysis in WP2 are the following: To what extent are different values in tension with each other in the evaluation mechanisms and processes of cultural administration? To what extent are the Aesthetic and Hedonism values present in the evaluation mechanisms and processes of cultural administrations and how do they contradict the Economic value in them?
There will be a comparison within the topic with case 3.1, focusing upon how evaluation methodologies interact with and directly influence cultural institutions and regeneration interventions.
Case 3.2 can be compared with Topic 2 cases characterized by a direct influence of the public administration on heritage management, namely 2.1. Threatening Venice, and 2.3 MUDEC. An additional comparison will be sought with 2.4 Reimagine Remake Replay as both cases deal with the evaluation of museums'' activities.
There is a link to the upcoming work in WP4 in the fact that the comparative analysis of evaluation methodologies will be able to inform studies on how cultural policy operationalizes the inherent value dimensions in practice.

WP3 - Case Description		Topic #: 3
Partner		University of Barcelona
Case study	Code/short title	3.3 Local grant making in Spain
	Extensive title	Evaluation methodologies influencing cultural production: A. Barcelona; B. Santiago

Links to previous WPs	WP1	Urbanization (de); neoliberalism
	WP2	economic vs participation/aesthetic/identity values
Links to WP3 guidelines	Co-presence of EF	Conflictual and open
	Main actors	politicians, public officers, internal and external professionals, stakeholders
	Pairing within topic	3.4 Cultural Rucksack
	Comparison across topic	1.2 Jazz ao Centro Clube, 1.3 Music valuations, 1.4 Dance valuations, 2.4 Reimagine Remake Replay
Links to WP4	Impact level	City, national
Method (sources/data gathering)		Documentary review, focus groups and interviews with public officers and relevant stakeholders

Case abstract

This case study focuses on grant making forms of indirect influence. It analysis grant making valuation methodologies in the Spanish cities of Barcelona and Santiago de Compostela.

(A) Grant making- general call for culture grants. Barcelona administration general grants for culture include 15 lines (visual arts, scenic art, music, etc.), and each of these lines has a pre-assigned budget by project or action, not per entity/organization. The total budget in 2021 was 4.285.136€ and the maximum amount to be requested by the project is 200.000€. There are two types of evaluation criteria. The City Council executive defines the first one corresponding to transversal aims of municipal policy. It covers 40% of the score and includes aspects such as the entity's clear gender policy. The rest of the criteria are defined by the ICUB, covering a) the quality of the action or project that is being developed, b) the activities' social return and c) the budget balance (because it is expected that the initiative counts with other resources apart from the subsidy). Proposals are selected by external evaluation committees defined and participated by the Council of Culture and the ICUB responsible. As part of WP2, several issues in converting the above criteria scores into an economic allocation were found, such as the central importance given in the valuation process to budgetary capacity, which negatively impacts the system' competitive character. Therefore, we will analyse both how these criteria are judged by actors and operationalized into effective selection operations, considering changes in valuation criteria introduced by the BeC government.

(B) Santiago culture grants. Since 2018, an essential part of Santiago cultural policies has consisted in a battery of grants to artistic and cultural agents to develop activities, vital for preserving a group of private and third sector artistic projects, including cultural spaces. Annual grants are intended to contribute to fostering Santiago city's cultural industry and cultural projects. There are two main lines of grants: (1) One focused on private entities (freelances, companies and cooperatives), which is more prominent in terms of budget, and (2) another focused on non-profit entities. Each line has a pre-assigned budget by project or action, not per entity/organization. The total budget in 2021 was 555k€ with a limit by project budget of 35k €. Three evaluation criteria depend on the project typology (i.e., cultural project open to the public and with free access, etc.). We have initially identified various contradictions between the current evaluation scheme and the actual selection process outcomes. Along these lines, we plan to examine local policy orientations regarding grant making in two different government terms, one led by the right-wing Popular Party and another by the left (BNG and Compostela Aberta). Expected differences concern the weight given to economic values and the kind of culture that is promoted based on the profiles of the beneficiaries (i.e., cultural subsectors granted, budget size of the private line compared to non-profit one).

Links to WPs & Strategy for comparative approach

The examination of value definitions, cultural policy trajectories and neoliberalism influence on cultural policies conducted in WP1 supports the taxonomy of this case concerning its value configuration. In this regard, studied administrations are characterized by their critique of the creative city model. Moreover, the two studied administrations share a narrative fostering new and more democratic cultural policy models with concrete effects in grant making policies.

Additionally, this case analysis is particularly aligned with work done in WP2 concerning the Barcelona City Council's case and the Xunta de Galicia regional government, which provided elements to identify and frame the Santiago de Compostela case. As with Barcelona, such documentary work helped us to recognize its relevance as a regional capital (and European city integrated on Eurostat Creative cities barometer) and its suitability for analysing evaluation methodologies at the local level. Therefore, work done will serve as a basis for further examination.

Based on this, our study will seek to answer the following questions: to what extent are different values in tension with each other in the evaluation mechanisms and processes of cultural administration? What are factors and logics favouring consensus and conflicts in grants valuation processes of cultural administrations? What are the valuation biases in the administrations' actions as perceived by the cultural professionals who deal with them (from the private sector, the Third Sector or the cultural institutions that depend on them)? A final research questions derived from WP2 is: what are the contrapositions (tensions and conflicts) between values Economic, Aesthetic, Identity and Participation and between the various actors supporting them within the evaluation mechanisms and processes in local cultural administrations?

This case is paired with case 3.4 Cultural Rucksack, which is also an example of indirect influence of the public administration on cultural management and production. Comparative case studies are paired to produce more generalizable knowledge about the above questions and involve the analysis and synthesis of the similarities, differences and patterns across them with value influence as focus. In terms of across topic comparison, case 3.3 can be compared with 2.4. Reimagine Remake Replay as the latter case is also an example of indirect influence of the public administration, although in a specific sector – i.e. heritage management. It can also be compared with cases 1.2 Jazz ao Centro Clube, 1.3 Music valuations, and 1.4 Dance valuations for contrasting valuations involved in processes of grant-making with valuations made by participants/consumers of the decisions taken in these processes.

Across Topic comparative analysis of local cases will seek to contrast forms of influence within grant making policies. Overall, our comparative strategy will allow us to identify factors explaining value definitions, driving valuation processes, setting policy orientation and policy action (i.e., organizational factors shaping grants evaluation and CPHM criteria). These outcomes will particularly contribute to WP4 by providing valuable insights to be integrated into an analytical view of the cultural policy situation and coherence in relation to promoting the values of culture both in an internal inter-territorial perspective concerning value configurations in society.

WP3 - Case Description		Topic #: 3
Partner		TRI
Case study	Code/short title	3.4 Cultural Rucksack
	Extensive title	Regional administration of the Cultural Rucksack-program
Links to previous WPs	WP1	Digitalization
	WP2	Aesthetical value vs. non-aesthetical value
Links to WP3 guidelines	Co-presence of EF	Slightly conflictual and open
	Main actors	Regional cultural administrators, venue organizers, cultural producers
	Pairing within topic	3.3 Local grant making in Spain

	Comparison across topic	1.2 Jazz ao Centro Clube; 1.3 Music valuations; 1.4 Dance valuations; 2.4 Reimagine Remake Replay
Links to WP4	**Impact level**	Regional, national
Method (sources/data gathering)		Ethnographical fieldwork/observation, qualitative interviews

Case abstract

This case study aims to explore how regional administration evaluation methodologies interrelate with and influence quality and value assessments within the Cultural Rucksack-programme. It engages in the work of two regional administrations in evaluating and selecting performing arts and music productions for school performances at three relevant arenas of such evaluation methodology: a) the *Showbox* festival and audition in Oslo, b) *Marked for musikk* (Market for music) in Larvik, and c) *Marked for scenekunst* (Market for performing arts) in Sandefjord. All of these arenas are places were performing artists (theatre companies, dancers and musicians) come to offer their performances and plays in order to potentially become enlisted in one or several regional Cultural Rucksack programs over the following year. One of the arenas, the Showbox festival, will be visited for field ethnography. The other two arenas take place in late autumn each year, so we will not be able to do fieldwork there. However, the evaluation processes that take place there will be the core issue in focus interviews with county representatives/bureaucrats responsible for choosing relevant artists for Rucksack tours. The case study will take advantage of the following research questions: *How does regional evaluation and assessment methodologies impact artistic trends in Cultural Rucksack productions? In addition, how does local and regional arenas tailor-made for such assessments influence methodologies of evaluation? What kind of cultural values are emphasized?*

Links to WPs & Strategy for comparative approach

There is a link between this case study and one of the development traits analyzed in WP1, namely that of digitalization. This also creates a link with one of the cases studied by TRI in WP2, on the use of digital tools within the Cultural Rucksack during the first phase of the pandemic. In this case, we look at the programme from another angle. Furthermore, there are evident links to the values studied in WP2, especially on the possible tension between aesthetic and non-aesthetic values. As productions to be included in the Cultural Rucksack programme need to have both artistic and educational qualities, there is an evident possible tension of values inherent in the programme.

Among the relevant research questions derived from the analysis in WP2 are the following: To what extent are different values in tension with each other in the evaluation mechanisms and processes of cultural administration? What are factors and logics favouring consensus and conflicts in the valuation processes of cultural administrations?

Within the topic, a comparison will be made with case 3.3 Local grant making. This comparison will focus upon similarities and differences in how two different cultural administrations (at two different governmental levels) employ evaluation methodologies to choose between grant recipients and cultural producers.

Case 3.4 can be involved in across topic comparisons of two kinds. Firstly, it can be compared with 2.4. Reimagine Remake Replay as the latter case is also an example of indirect influence of the public administration, although in a different sector – i.e. heritage management. Secondly, case 3.4 can be compared with cases where the object of valuation is a performance, namely 1.2 Jazz ao Centro Clube, 1.3 Music valuations, and 1.4 Dance valuations.

c) Additional comments on Topic 3 and selected cases

Our case studies are organized in two pairs considering the direct/indirect influence criterion as follows:

- Firstly, in terms of direct influence, we will consider how evaluation methodologies of cultural administrations impact their own action programs and the cultural institutions belonging to them in several ways. On the one hand, at the national/regional level, TRI will analyse the annual evaluation of Norwegian museums conducted by the Arts Council Norway (ACN), looking at how the evaluation mechanism reflects values about heritage and museum work, how museum professionals experience the evaluation, and how it impacts the work and priorities of the museums. On the other hand, at the local level, UB will consider how values about heritage and cultural and artistic activities are reflected in the decision processes giving rise to some specific urban cultural regeneration projects led by the Barcelona and Santiago city councils. We will also address the evaluative mechanisms used by these administrations to control the activities developed within the cultural institutions and the relationship with the cultural professionals in charge of those institutions. In doing so, we will consider both the perception these professionals have of the evaluation and its impact on their practice.
- Secondly, we will assess indirect influence through more or less formalized mechanisms in the UB case of grant making (a paired comparison between two local administrations: Barcelona and Santiago) and in the TRI case of the Cultural Rucksack-programme of contracting artists (a paired comparison of two regional administrations). The scope of indirect influence is still to be addressed, but includes ideological aspects, hegemonic and disputed policy discourses in the structuring and assignation of grants. We presume that indirect influence mechanisms of evaluation in cultural administration are powerful tools for establishing the boundaries and hierarchies of cultural legitimacy. Therefore, TRI and UB studied policies may exclude or marginalize some cultural repertoires and, consequently, both may be contested or rejected by some of the professionals affected.

The four cases analysed through this dual perspective correspond to two contrasting levels of cultural administration regarding value orientations as identified in WP2: regional/national (TRI) and local (UB). Moreover, they correspond to two European countries, Spain and Norway, and two very different cultural policy systems and traditions. The continuity and change standpoint will also be of importance, although the focus will be on policies and activities held within the last decade.

Our analytical framework for the study of influence includes three interrelated levels. Firstly, the one which is defined by norms, rules and valuation criteria normally set at the institutional level. This concerns policy framing and includes legitimation categories and narratives defining the policy problem. Secondly, the level of decision processes, involving different moments and configurations of actors. This includes the setting of the decision process, "based" on established rules. Lastly, the level concerning outcomes and affected groups (i.e., artistic professionals, cultural organizations). In this regard, we focus on their perception and judgment concerning the decision making, rules and valuation processes.

Unlike grant-making, we consider that evaluation in urban regeneration is suitable for orientating cultural action in a more nuanced way, incorporating and combining different value orientations. Therefore, we expect to find a variety of evaluative frameworks in 3.1 case, either in combination or in confrontation. Nevertheless, these mechanisms produce a more prolonged impact on CPHM programs while allowing for negotiation processes. In this respect, we anticipate that we will find diverse kinds of operations here, more or less conflictual and leading to variable degrees of adjustment.

Another dimension of contrast to consider in our analysis is consensual vs conflictual valuation processes. In this respect, UB plans to examine urban cultural regeneration processes of both types. This criterion will also be addressed within TRI Museum evaluation activities, particularly as part of its museum evaluation methodologies case. These conflictual and negotiation dynamics will also be captured and examined for grant making cases, in the process that goes from evaluation criteria setting to the actual selection process.

To conclude, our crossed comparisons between the two direct influence cases (Fàbriques de Creació, Matadoiro and Museum methodologies) and indirect influence cases (Barcelona, Santiago and Rucksack),

on the one hand, and between both pairs of cases, on the other, allow us to contrast evaluation regimes, namely the combination of direct and indirect influence mechanisms. This will provide valuable material for WP4. In terms of multilevel governance comparison and based on work done in WP2, we hypothesize that evaluation regimes are more based on direct influence mechanisms at the local level than at the regional/national level. And we also expect that, in general, the Spanish cases' evaluation methodologies will be less formalized and stable than in the Norwegian cases.

5. TOPIC 4 - THE REPRESENTATIONS OF CULTURAL VALUE IN CULTURAL INFORMATION SYSTEMS

a) <u>Introduction to the topic and research strategy</u> on it

Topic 4 deals with the representation of cultural values in cultural information systems. Three issues are central to Topic 4:

- Issue 1: data availability and quality, with a particular attention to how data collection efforts are coordinated between different administrative levels;
- Issue 2: the responsiveness of cultural information systems to the dynamics of change covered in WP1, i.e. gender and rising diversity, urbanization, spatial and social segregation, globalization and digitization, and the recent trends in cultural production;
- Issue 3: the ability of cultural information to monitor the plurality of values that have emerged from WP2 (Aesthetic, Economic, Democratic/participation, Sustainability, Emotion-based valuations) in relation to the distinct areas (cultural consumption, cultural production and heritage management, public administration).

Two pairs of cases will be analyzed under Topic 2, namely:

- The first pair of cases includes cases focusing on the contents of the information produced by national or regional observatories. These cases are 4.1 Cultural statistics in Norway (TRI) and 4.2 Regional cultural observatories in Italy (Unibo).
- The second pair of cases focuses on processual aspects and includes 4.3 Cultural Index Norway (TRI) and National museum levels of quality (Unibo).

It should be reminded that, differently from Topics 1-3, Topic 4 was not covered in WP2. This justifies its partially exploratory nature. More in detail, cases within this topic are not chosen for their intrinsic problematic or conflictual nature as with Topics 1-3. This explains why in each case template the row "co-presence of evaluative frameworks" is not filled in. Besides, the rationale for across topic comparison is distinctive for Topic 4. We maintain that any case developed under Topic 1-3 can offer insights on the functioning of cultural information system, inasmuch each of the cases analyzed in Topic 1-3 is also the object of data collection by cultural information systems of different kind. How each case is captured, categorized and analyzed by cultural information systems represents, therefore, a cross-topic research question that will foster comparisons under Topic 4. This approach is reflected in Topic 4 cases' templates, where the row for "Across topic comparison" is systematically filled in with "All cases in Topic 1-3".

b) <u>Short description for individual cases</u>

WP3 - Case Description		Topic #: 4
Partner		TRI
Case study	**Code/short title**	4.1 Cultural statistics in Norway
	Extensive title	The development of Norwegian culture and media statistics as a national methodology of evaluation
Links to previous WPs	**WP1**	Digitalization
	WP2	Value clusters
Links to WP3 guidelines	**Co-presence of EF**	Not required
	Main actors	Employees of Statistics Norway and Arts Council Norway
	Pairing within topic	4.2 Regional cultural observatories in Italy
	Comparison	All cases in Topic 1-3

	across topic	
Links to WP4	**Impact level**	National
Method (sources/data gathering)		Document analysis, qualitative interviews

Case abstract
The fundamental cultural information system in Norway is managed by the national agency of statistics, Statistics Norway (SN). SN has collected, aggregated, analysed and presented numbers to describe the cultural sector for more than five decades. This cultural statistic is and have been based on a combination of survey data and different kinds of registry data, often aggregated from the reporting of cultural institutions. Broadly speaking, this kind of statistics have been covering cultural participation, cultural interest, cultural production and different aspects of cultural economy. In this case, we are primarily interested in the statistics aiming to capture different kinds of cultural participation. Primary sources for this kind of statistics are the regular studies Norwegian Cultural Barometer and Norwegian Media Barometer. These statistical studies have been produced since 1991, and a continuous challenge have been to have categories and questions that reflect the actual participative practice among the Norwegian population. A pertinent challenge is also to separate constructively between what should be measured in the two different barometers, which is becoming increasingly challenging as cultural consumption is turning digital. As these statistics sets out to measure both access to, interest in and actual use of different cultural offerings, there is a diversity of statistical information in the published studies. The point of interest for this specific case study is what sort of cultural values that is attempted to be quantified through this kind of information systems. *Building upon (some of) the cultural values identified in WP1 and WP2, to what degree is national cultural statistics as represented by the efforts of Statistics Norway a source for information about such values? And to what degree can statistics capture the broad scope of values attributed to cultural participation and production?* These questions will be answered through an analysis of the development of categories, methodologies and questions in the Norwegian culture and media barometers from 1991 until 2020.
Links to WPs & Strategy for comparative approach
There are a couple of links between this case and previous work on WP1 and WP2. The most evident one is regarding digitalization, treated as one of the fundamental drivers of change in WP1. A starting point for the analysis of cultural and media statistics in this particular case, is that a turn towards digital production and consumption of culture also affects cultural statistics. What should e.g. be the difference between culture and media statistics? Another link is to look at the different value clusters identified in different case studies in WP2, to discuss to what degree a national cultural statistic aims and accomplishes to create measurements for different kinds of value. Within the topic, there will be a comparison with 4.2 Regional cultural observatories in Italy, as both cases investigate the contents of the information produced by cultural observatories, although at distinct levels (national and regional). Furthermore, there will also be a link to the upcoming WP4 and the analysis of cultural administrations.

WP3 - Case Description		**Topic #: 4**
Partner		UNIBO
Case study	**code/short title**	4.2 Regional cultural observatories in Italy
	Extensive title	Representing value dynamics in Italian regional cultural information systems
Links to previous WPs	**WP1**	Effects of WP1-related dynamics of change on the information produced
	WP2	Understanding what values inform the categories, methodologies and questions used
Links to WP3 guidelines	**Co-presence of EF**	Not required

	Main actors	Cultural observatories, regional government, cultural organizations
	Pairing within topic	4.1 Cultural statistics in Norway
	Comparison across topic	All cases in Topic 1-3
Links to WP4	**Impact level**	Regional level
Method (sources/data gathering)		Documentary analysis, interviews

Case abstract

Since 1985, Italian regional cultural observatories are involved in the production of data on cultural activities within their territories. These observatories are usually managed by local authorities or through public-private partnerships (e.g. Piedmont region). The surveys often follow the guidelines established by regional laws, so they focus on local cultural phenomena, aiming to inform regional authorities' policy-making. At a preliminary analysis, these surveys seem to consider only few aspects relating to cultural activities (especially quantitative data on attendance to museums, theatrical performances or cinema).

The research will start by mapping regional cultural observatories in Italy and collecting reports on their activities. Particular attention will be paid to their institutional nature and governance-related aspects. Next, the information produced in different periods by regional cultural observatories will be assessed to understand whether and how it reflects the dynamics of change in the cultural fields, and how it captures distinct values reflecting the different roles of culture in society.

The case suits well the aim of Topic 4 relating to understanding whether and how cultural values are captured by information systems and how information produced at the regional level is aggregated at the national level, for what purposes and uses.

Links to WPs & Strategy for comparative approach

The analysis constitutes the opportunity to evaluate which aspects of culture are represented in Italian regional information systems and if they are consistent with the cultural value dynamics identified in the investigations in WP1. Furthermore, the case study will allow to understand if the collected data are able to frame the plurality of evaluation processes identified in WP2 and the conflicts emerged between them. The case will provide the basis for comparison within topic 4, specifically with case 4.1 as both cases investigate the contents of the information produced by cultural observatories, although at distinct levels (national and regional). In relation to WP4, we expect that the impact of the evaluative processes as enacted by cultural observatories will be at the regional level; the case study will offer policy makers useful insights on how the data produced by local information systems at the local level captures different values.

WP3 - Case Description		**Topic #: 4**
Partner		TRI
Case study	**Code/short title**	4.3 Cultural Index Norway
	Extensive title	Culture Index Norway as a systematic evaluation tool for cultural administration and production in Norwegian municipalities.
Links to previous WPs	**WP1**	TBA
	WP2	Cultural administration, multiplicity of values
Links to WP3 guidelines	**Co-presence of EF**	Not required
	Main actors	Norwegian municipalities
	Pairing within topic	4.4 National museum levels of quality
	Comparison across topic	All cases in Topic 1-3

Links to WP4	Impact level	Municipal
Method (sources/data gathering)		Qualitative interviews Document and media text analysis

Case abstract
This case study aims to explore the Culture Index Norway (CIN), an annual benchmarking of local cultural provision and participation covering all Norwegian municipalities. This benchmarking tool developed by TRI ten years ago, collects registry data from public as well as private sources, and makes comparative studies of cultural provision and cultural participation possible on a local level. CIN consists of 11 indicators: Museums, Concerts, Performing arts, Cinema, Library, Art for Children, Artists, Cultural workers, The voluntary cultural sector, and Grants. Since the first edition of CIN in 2011, the different indicators and the choice of data sources have been adjusted and refined several times in order to increase the degree of accuracy and capture as good as possible the diversities of local cultural realities. Still, there will always be some limitations due to data availability and data quality. Many Norwegian municipalities and regional governments use the CIN tool as a benchmarking and knowledge base for cultural administration and policymaking, and the annual CIN ranking of Norwegian municipalities gets a significant media attention every year. In this case study, we ask the following questions: 1) What kind of representations of cultural value may be identified in CIN? 2) What kind of cultural values are typically not captured by this index? 3) What kind of tensions in conflicting and changing cultural values might be identified in the use of CIN? The case study will be based on document studies of the CIN categories and selected CIN reports published in the ten-year period 2011–2021, and qualitative interviews (individual and group interviews) with cultural administrators in three selected municipalities representing a variety with respect to demography, urbanization, and CIN ranking. This case opens up a pertinent processual perspective on cultural information systems, as TRI have the combined experience of creating, distributing, revising and following up the index, including first-hand experience of how the index is put to use in different municipalities.
Links to WPs & Strategy for comparative approach
The analysis in this case will be linked with the study of cultural administration in WP2. In this case, the focus will be on how municipal administrations commission and possibly implement a systematic measuring of cultural provision and production. Furthermore, the case will have a link to the cultural administration analysis to be performed in WP4.

WP3 - Case Description		Topic #: 4
Partner		UNIBO
Case study	code/short title	4.4 National museum levels of quality
	Extensive title	Assessing the impact of a new ministerial accreditation process
Links to previous WPs	WP1	Effects of WP1-related dynamics of change on the uses of information
	WP2	Cultural administration, multiplicity of values
Links to WP3 guidelines	Co-presence of EF	Not required
	Main actors	Ministry of Culture, Regions, Museums
	Pairing within topic	4.3 Cultural index Norway
	Comparison across topic	All cases in Topic 1-3
Links to WP4	Impact level	Regional and national level
Method		Non-participant observation

(sources/data gathering)	Documentary analysis
	Interviews

Case abstract

The State plays a central role in the Italian cultural sector, and thus there is a need for data that supports cultural policies and ensures transparency about public expenditure. Since the 1990s, Italian museums have been involved in a process to develop and collect statistics to improve their efficiency and effectiveness. Building on these reforms, in 2018 the Ministry of Culture (MIBACT) launched a broader accreditation process based on a new set of parameters, pushing Italian museums towards the achievement of Uniform Levels of Quality (LUQ). To be recognized as part of the National Museum System, all museums – including private museums – must comply with standards set at the ministry level. This policy involves a new data gathering process based on the distribution of a LUQ-based verification questionnaire. Museums have the opportunity to apply every year by filling the questionnaire and, after a period of data evaluation, they are (eventually) enlisted as Quality Museums, as defined by MIBACT. Until the questionnaire is distributed again, all museums, either admitted or not, are involved in learning activities and conversations with the MIBACT local branch.

This initiative triggered a set of processes at the organizational level because museums are pushed to review their organizational structure and activities in order to meet ministerial standards. The case study aims at understanding:

- the genesis of the standards of quality by reviewing documents and conducting interviews with relevant actors;
- how quality is framed in this field and what values inform the definition of "quality" by following the period of data verification through non-participant observation. Our analysis will focus on the way this process is enacted in the Emilia Romagna region;
- what kind of change is triggered, if any, at the museum level through the introduction of standards of quality by conducting interviews with relevant actors.

The case focuses on the process of design and deployment of an information system, on the uses and impacts of the information collected. By tracking the consistency of the information produced, as well its accuracy and scope, it suits well the aim of topic 4 relating to understanding the values informing the categorization, scope and coverage of the information system. This will allow to track how transformation processes are impacted by the accreditation policy, starting from a "new" informative system (LUQ) which is informed by values close to those of museum professionals.

Links to WPs & Strategy for comparative approach

The analysis constitutes the opportunity to evaluate which aspects of culture are represented in Italian information systems and if they are consistent with the cultural value dynamics identified in the investigations in WP1. Furthermore, the case study will allow to understand if the collected data are able to frame the plurality of evaluation processes identified in WP2 and the conflicts emerged between them. A direct comparison will be held with 4.3 Cultural Index Norway, as both cases have a strong focus on the use and impact of information for decision-making. The case study offers policymakers the opportunity to have insights on the value conflicts underlying the process of design and deployment of the information system. In particular, we expect the case to give suggestions on how evaluative frameworks produced at the regional and national levels can be conciliated, and how the process of consolidation from the regional to the national level is influenced.

c) Additional comments on Topic 4 and selected cases

In the overall rationale of the UNCHARTED project, cultural information systems serve the crucial role of providing of input to policy makers who will then try to steer the actions of organizations in the field of cultural production and heritage management. Thus, the construction of cultural information systems and their implementation marks a key phase to understand how change is triggered and what values inform transformation in the field of cultural production and heritage management. Cases are grouped in pairs to

have a better understanding of these dynamics.

This first group of case (4.1 and 4.2) studies will look at the statistics published annually by regional and national observatories to detect the kind of information collected, especially their quality and availability (Issue 1). Taking a perspective focusing on the content, they will focus on how cultural observatories structure and categorize their dataset, in order to clarify whether value-dynamics and the plurality of values described in WP1 and WP2 are here represented (Issue 2 and 3). The main methodological approach for this pair of cases will be documentary analysis, supplemented by interviews to understand the rationale behind thematic and methodological choices.

The second pair of cases (4.3 and 4.4) will take a processual perspective to focus on the activities and value-related issues taking place once the data collection strategy is designed and rolled out. By taking a process perspective this second pair of cases will allow to understand whether and how information systems influence changes in the field of cultural production and heritage management. Furthermore, both cases will try to understand the value-dynamics and the plurality of value detected on WP1 and WP2 are here combined into uniform criteria of evaluation based on information. The main methodological approach in these cases will be observation, both participant (4.3) and non-participant (4.4).
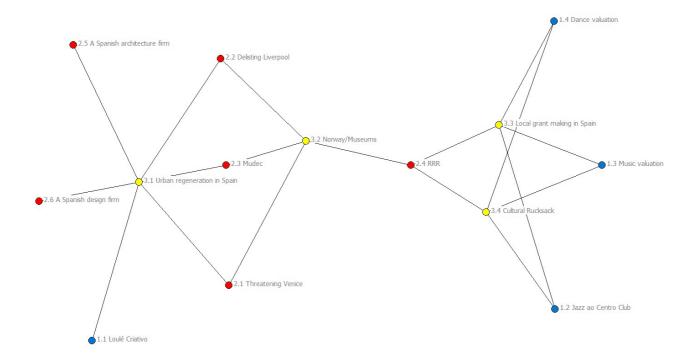
As stated, Topic 4 analysis will be enriched by insights coming from cases performed under Topic 1-3. Further, this Topic can provide valuable insights for WP4 analysis, since all the cases described above fit well into a preliminary assessment of how cultural values can inform cultural policies at both regional and national levels.

6. CONCLUSIONS

A key characteristic of WP3 is to be based on comparison, both within topic and across topic. Pairings within topics are expected to provide focused pictures of valuation and evaluation in cultural practices of consumption (Topic 1), in cultural production and heritage management (Topic 2), on the influence of public administration evaluation methodology (Topic 3) and on the representation of cultural value in cultural information systems (Topic 4).

Expected results common to various topics of WP3 can be additionally assessed on the basis of the potential case comparisons across topics. Comparisons between cases belonging to different topics are crucial to provide a general view of the dynamics of valuation in the cultural sphere as a whole, if possible profiling major characteristics of each topic. Graph 1 shows a map of the network of the cases compared; each bullet/node represents a case, and lines connect cases if these are object of across-topic comparison.

Graph 1 Mapping across topic comparison

Given that topic 4 deals with the representation of cultural values in cultural information systems, a topic common to all possible case studies, links connecting topic 4 cases to others has been taken out of the graph.

From a preliminary analysis of the network, it is quite evident the centrality of cases belonging to topic 3, from case 3.1 Urban regeneration in Spain to 3.4 Cultural Rucksack; these cases connect both topic 1 cases, that are those dealing with cultural consumption, and Topic 2 cases, that are cases focusing on the supply and production of culture; thus, we expect comparisons with these cases to provide insights which are common for various topics and able to cover many aspects of the interplay between different systems of evaluation.

In this regard, 3.1 Urban regeneration in Spain – and partially 3.2 Monitoring Norwegian museums – are

interacting with Topic 2 cases, confirming that while relevant differences may exist between European countries, generally the world of professionals and experts of cultural heritage and production is highly intertwined with processes of public administration, either for funding reasons or for the direct involvement of the public administrations in running or owning cultural organizations., as the distinction between direct and indirect influence is shared by most of cases.

Further insights from across topics comparisons can be drawn looking at the network through a field lens: the cluster of cases on the right, i.e. those connected to 3.3 Local grant making in Spain and 3.4 cultural Rucksack, deal with performing arts and their appreciation (1.2 Jazz ao Centro Clube, 1.3 Music valuations, and 1.4 Dance valuations); in turn, the cluster of cases on the left, i.e. those connected to 3.1 Urban regeneration in Spain, focus on heritage and place-related fields (architecture and design), with cases on heritage (3.2 Monitoring Norwegian Museums and 2.4 Reimagine Remake Reply) connecting the two clusters.

We are expecting that further interactions and reciprocal contributions across topics might emerge during the field work and the analysis that will follows. If the planned across-topics comparisons promise relevant contributions to understand the dynamics of evaluations in the cultural sphere, emerging interactions might originate challenging paths to be further explored in following WPs.

WP3 topics are articulated and connected in different ways. Cultural information systems gather information from cultural producers and cultural consumers/participants. They provide a fundamental input for the evaluation processes carried out by cultural administrations. On the other hand, the evaluative decisions of cultural administrations influence cultural production and heritage management, which in turn affect cultural consumption and participation. There is a direct interplay between the evaluation systems applied in these different areas that our case studies will allow us to analyze. And there are also many other connections that we will consider. In the following months we envisage to launch a discussion process involving the project partners and the advisory board on the conceptual and analytical framing of our work in WP3 and related WPs. Through this process, we expect to further develop our analytical focus.