



UNCHARTED

Understanding, Capturing and Fostering the Societal Value of Culture



The UNCHARTED project received funding under the Horizon 2020 Programme of the European Union
Grant Agreement number: 870793

Deliverable number	D5.3
Title	Assessment report

Due date	Month 46
Actual date of delivery to EC	30 November 2023

Included (indicate as appropriate)	Executive Summary	<input type="checkbox"/>	Abstract	<input type="checkbox"/>	Table of Contents	<input type="checkbox"/>
---	-------------------	--------------------------	----------	--------------------------	-------------------	--------------------------

Project Coordinator:

Prof. Arturo Rodriguez Morató
Universitat de Barcelona
Email: rodriguez.morato@ub.edu

Technical Coordinator:

Antonella Fresa
Promoter S.r.l.
Email: fresa@promoter.it

Project WEB site address:

<http://www.Uncharted-culture.eu>

Context:

Partner responsible for deliverable	ELTE
Deliverable author(s)	Editors: Eszter György, Gábor Oláh (ELTE) Authors: Eszter György, Gábor Oláh (ELTE); Antonella Fresa, Giulia Fiorentini (PROMOTER); Victoria Sánchez Belando, Mariano Zamorano (UB); Natália Azevedo, Lígia Ferro, Inês Maia, José Ricardo, João Teixeira Lopes (UPorto); Sebastián Zúñiga, Sílvia Silva, Nancy Duxbury, Paula Abreu, Cláudia Pato de Carvalho (CES); Emmanuel Négrier (CNRS); Simone Napolitano (UNIBO)
Deliverable version number	1.0
Dissemination Level	Public

Change log			
Version	Date	Author	Reason for change
V2	18 th March 2023		

Release approval			
Version	Date	Name & organisation	Role

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

TABLE OF CONTENTS

1. Introduction	4
2. Axis 1: Cultural strategic planning	8
2.1 Main case 1.1 Volterra Cultural Strategic Planning	8
2.2 Control case 1.2. European Capital of Culture: the case of Portugal	25
2.3 Control case 1.3 United Cities and Local Government evaluation of city cultural policies and programmes in Europe	31
2.4 Assessment of inclusive and co-creative methodologies related to cultural strategic planning based on the interaction between main and control cases.....	38
2.5 Recommendations	43
3. Axis 2: Culture-led urban regeneration	46
3.1 Main case 2.1 Fàbriques de Creació.....	46
3.2 Control case 2.2 Culture-led urban regeneration in the 8th District of Budapest.....	65
3.3 Control case 2.3 Urban Regeneration and Cultural Values in the city of Porto	75
3.4 Assessment of inclusive and co-creative methodologies related to culture-led urban regeneration based on the interaction between main and control cases.....	81
3.5 Recommendations	85
4. Axis 3: Cultural information systems.....	89
4.1 Main case 3.1 The co-construction of new instruments: Survey on Portuguese Cultural Practices	89
4.2 Control case 3.2. Information systems in French national cultural administration	98
4.3 Control case 3.3. LUQs – The process of accreditation of regional museums in the Emilia Romagna region	103
4.4 Assessment of inclusive and co-creative methodologies related to cultural information systems based on the interaction between main and control cases.....	107
4.5 Recommendations	108
5. WP5 assessment: a pragmatist approach	110
6. Conclusions	116
Annexes.....	118
Annex 1: Main case 1.1 Cultural strategic planning of Volterra	118
Annex 2: Control case 1.2 European Capital of Culture: the case of Portugal	120
Annex 3: Control case 1.3 United Cities and Local Government evaluation of city cultural policies and programmes in Europe.....	122
Annex 4: Main case 2.1 Fàbriques de Creació.....	125
Annex 5: Control case 2.2 Culture-led urban regeneration in the 8th District of Budapest.....	128
Annex 6: Control case 2.3 Urban Regeneration and Cultural Values in the city of Porto.....	129
Annex 7: Main case 3.1 The co-construction of new instruments: Survey on Portuguese Cultural Practices	130
Annex 8: Case 3.2 Information systems in French national cultural administration.....	132
Annex 9: Control Case 3.3 LUQs – The process of accreditation of regional museums in the Emilia Romagna region.....	135
Annex 10: Fàbriques de Creació extended analysis of evaluation framework development	136

1. INTRODUCTION

The objective of WP5 was to validate the results of the various research tasks carried out in UNCHARTED project, in several **concrete experiments and demonstrations** carried out by citizens, professionals, administrators and policymakers, covering the three axes where the development of cultural values is studied, namely cultural strategic planning, culture-led urban regeneration and cultural information systems. WP5 proposed a **pragmatist approach** with a focus on co-creation approaches. The main question of methodology was therefore to trace the modalities of how **cultural policies and valuation strategies can be developed in co-creation processes**. In this way, the principal activities in WP5 have been different from previous WPs (mostly from case studies analysed in WP2 and WP3), because the scope of the experiments and demonstrations was not to complement the research phase but rather to assess the research outcomes in concrete real-life environments. Thus, this WP included meetings with public administrators, experiments in various cultural and community institutions (museums, community houses, youth centres, music centres, etc), public assemblies with representatives of citizens' interest groups. Furthermore, public engagement and promotion were essential elements of WP5 activities, which also distinguished it from the approaches of previous WPs.

This deliverable **provides the assessment of the experiments and demonstrations on the field**, which is preceded by two phases. *Table 1.1* summarises the duration of the phases and the deadlines for the deliverables:

Phases		Period	Deliverable	Due date
1	Case selection	12/2021 – 06/2022	D5.1 Selection of WP5 cases	30/06/2022
2	Elaboration of action plans	07/2022 – 02/2023	D5.2 WP5 Action Plan	28/02/2023
3	Implementation	03/2023 – 11/2023	D5.3 Assessment report	30/11/2023

Table 1.1 Summary of WP5 phases

The deliverable D5.1 defined the main and control cases carried out in WP5 (See *Table 1.2*).

Axis	Main case	Lead Partner	Control cases	Partners
1. Cultural strategic planning	1.1. Cultural strategic planning of Volterra	PROMOTER	1.2. European Capital of Culture: the case of Portugal 1.3. United Cities and Local Government evaluation of city cultural policies and programmes in Europe	UPORTO CES
2. Culture-led urban regeneration	2.1. Fàbriques de Creació	UB	2.2. Culture-led urban regeneration in the 8th District of Budapest 2.3. Urban Regeneration and Cultural Values in the city of Porto	ELTE UPORTO
3. Cultural information systems	3.1. The co-construction of new instruments: Survey on Portuguese Cultural Practices	UPORTO	3.2. Information systems in French national cultural administration 3.3. LUQs – The process of accreditation of regional museums in the Emilia Romagna region	CNRS UNIBO

Table 1.2 WP5 main and control cases

D5.2 deliverable provided the detailed action plans to be adopted for the execution of the experiments and demonstrations on the field, including the following action plan levels:

- WP5 workflow plan: WP coordination, common indicators, evaluation and success criteria
- Action plans for experimental demonstrations (3 main cases)
- Interaction schemes of main and control cases
- Promotion and stakeholder engagement strategy

The launch of WP5 was announced at the central event organised by WP3 in London, 12-13 January 2023 (see [UNCHARTED Deliverable D3.11 Synthetic summary of the debates at the central event](#)), and, after this, the implementation of experimental demonstrations (Phase 3) has started.

The implementation phase consisted of continuous evaluation which was integrated into the co-creative process, and continuously developed. Evaluation by three stages through the protocols and participation of WP leader:

- Month 37: February 2023 (The first set of protocols were included in D5.2);
- Month 38-41: March-June 2023 (participation of WP leader in main cases' events and Second UNCHARTED workshop in Barcelona);
- Month 45: October 2023 (Updated protocols included in D5.3, see Annexes 1-9).

WP5 lead team participated in meetings and workshops organised by each of the main cases between March and June 2023. These trips and online participation took place on the following dates:

- 23 March 2023 in Barcelona;
- 16 May 2023 in Porto;
- 13 June 2023 in Volterra (online).

The Second UNCHARTED workshop took place in Barcelona in June 2023. The workshop provided an opportunity to carry out a first round evaluation of the WP5 implementation period (See [UNCHARTED Deliverable D4.2 Synthetic summary of the debates at the second workshop](#)).

As with the initial protocol, the primary aim of the updated protocol is to have an overview of the examined actions, on the evaluation of the collaborative methods, especially improvement potentials and the results of the involvement of UNCHARTED partners. The particular importance of the updated protocol resides in the identification and definition of the measurability of the impact.

There is a separate protocol template for main (see *Table 1.3*) and control cases (see *Table 1.4*).

TOPICS	QUESTIONS/REQUESTS	ANSWERS	COMMENTS
1. Drivers for experimental demonstrations <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	<i>Please indicate if you experienced changes on the plurality of actions that involve inclusive methods (participation, co-creation, citizen science, co-managing, etc.) compared to the beginning of the implementation phase.</i>	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	<i>Please provide details on activities where inclusive methods are not or only seemingly implemented.</i>	
Improvement potential	What are the main characteristics of the existing evaluation methodology?	<i>Please provide details on the degree of formality, rational elaboration, publicity and salience.</i>	
	What types of values are predominantly focused in the existing evaluation methodology?	<i>Please provide details on existing evaluation methodology</i>	
	What kind of improvement has been achieved?	<i>Please describe what improvements have been achieved</i>	
2. Stakeholder analysis <i>Who works together?</i>			
Plurality of actors	Who is working on the case as internal/external stakeholders?	<i>Please indicate if there were any new / other stakeholders during the implementation phase</i>	

Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	<i>Please provide details on the divisions of tasks</i>
	What hierarchical relationships can be identified between the actors?	<i>Please provide details on the hierarchy and associated roles among the stakeholders</i>
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	<i>Please provide an analysis of dynamics of valuation of the case</i>
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	<i>Please provide your assessment of the inclusive methods of the case</i>
Impact assessment	What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)	<i>Please provide any potential benefits</i>
	What are the ways in which UNCHARTED has contributed to improving valuation processes and practices? (i.e., reducing valuation tensions, making more effective use of inclusive methods)	<i>Please provide your assessment on your/the project's contribution, focusing on the process, sufficiencies of inclusive methods, value tensions</i>
	How the case contributed to the overall objectives of the UNCHARTED project.	<i>Please provide insights on how the case feeds into the UNCHARTED project main objectives. Please specify with concrete examples of refining co-creative strategies</i>

Table 1.3 Updated main case protocol

TOPICS	QUESTIONS/REQUESTS	ANSWERS	COMMENTS
1. Drivers for examined control case <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	<i>Please indicate if you experienced changes on the plurality of actions that involve inclusive methods (participation, co-creation, citizen science, co-managing, etc.) compared to the beginning of the implementation phase.</i>	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	<i>Please provide details on activities where inclusive methods are not or only seemingly implemented.</i>	
Improvement potential	What are the main characteristics of the existing evaluation methodology?	<i>Please provide details on the degree of formality, rational elaboration, publicity and salience.</i>	
	What types of values are predominantly focused in the existing evaluation methodology?	<i>Please provide details on existing evaluation methodology</i>	
2. Stakeholder analysis <i>Who works together?</i>			
Plurality of actors	Who is working on the case as internal/external stakeholders?	<i>Please indicate if there were any new / other stakeholders during the implementation phase</i>	
Categorisation and hierarchy	How are the tasks distributed between the actors?	<i>Please provide details on the divisions of tasks</i>	

of actors	What hierarchical relationships can be identified between the actors?	<i>Please provide details on the hierarchy and associated roles among the stakeholders</i>
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	<i>Please provide an analysis of dynamics of valuation of the case</i>
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	<i>Please provide your assessment of the inclusive methods of the case</i>
Impact assessment	What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)	<i>Please provide any potential benefits</i>
	How the case contributed to the overall objectives of the UNCHARTED project.	<i>Please provide insights on how the case feeds into the UNCHARTED project main objectives. Please specify with concrete examples of refining co-creative strategies</i>

Table 1.4 Updated control case protocol

See *Annexes 1-9* for the completed main and control case protocols.

This deliverable describes the results of the experiments and demonstrations, with an assessment based on the criteria agreed and provided in the action plan. As a final outcome of WP5, the assessment report identifies benefits and obstacles that are met by those organisations that aim to take the results of the project and to put them into action. The content of this report will be very relevant for the future sustainability of the project's results. This deliverable will also be used to shape the plan for the big event after the end of the EC funding period (D6.9).

Three levels of assessment are defined in this deliverable:

- **main cases (experimental demonstrations)** - cultural strategic planning of Volterra, Fàbriques de Creació, The co-construction of new instruments: survey on Portuguese cultural practices -, discussed in *chapters 2.1, 3.1, 4.1*;
- **axes** - cultural strategic planning, culture-led urban regeneration, cultural information systems -, including control cases, interaction between cases and recommendations, discussed in *chapters 2.2-5, 3.2-5, 4.2-5*;
- **WP level**, discussed in *chapter 5*.

2. AXIS 1: CULTURAL STRATEGIC PLANNING

2.1 Main case 1.1 Volterra Cultural Strategic Planning

Giulia Fiorentini, Antonella Fresa (PROMOTER)

Introduction

This chapter presents the outcomes of the work conducted in Volterra throughout 2023, as part of the planned activities within the Work Package 5 Experimental Demonstrations of the UNCHARTED project, which was selected to investigate cultural values from the perspective of strategic cultural planning.¹

The investigated context revolves around **Volterra22 Human Regeneration** (hereinafter referred to as Volterra22), a policy-making process initiated by the municipal administration of Volterra in 2019, in connection with the city's candidacy for the title of Italian Capital of Culture 2021. This was a national competition promoted by the Ministry of Culture, in which Volterra emerged as one of the finalist cities. The process gradually unfolded, culminating in the implementation of the cultural program Volterra22 throughout 2022. This program was a reconfiguration of the candidacy project made possible by the recognition of Volterra as the First Tuscan City of Culture by the Region of Tuscany. At the time of writing, the city has been reconfirmed as the regional capital of culture, as the title has been extended to 2023 as well.



Figure 2.1.1 Pictures of Volterra Historic Town Hall and logo of the Volterra22 initiative (central image)

The overarching aim of this investigation has been to understand how the cultural policies promoted by the municipal administration, through Volterra22, an extensive and articulated process of culturally-driven strategic planning, have in some way influenced the local region of Volterra. Analysing the Volterra context has allowed us to evaluate how the results of the UNCHARTED research, conducted by academic partners in previous sections of the project, have manifested in a tangible experience, emphasising the emergence of the societal values of culture that have guided and inspired the process of cultural strategic planning.

The following text reconstructs the qualitative findings of the fieldwork, initially focusing on the description of the adopted methodology and the activities carried out. It then delves into a more substantial section dedicated to presenting the results of the qualitative research conducted through interviews with stakeholders and describing the findings from the data obtained through an online questionnaire.

¹ For further details, please refer to the project deliverables related to Work Package 5: Experimental Demonstrations. Specifically, you can consult the work plan of the activities scheduled for the Volterra case study within D5.2 - Action Plan. Source: <https://uncharted-culture.eu/research-fields/wp5-experimental-demonstrations>

Methodology

The case study of Volterra entered its active phase following the central event of the UNCHARTED project, which took place in London in January 2023. After a desk research phase and adopting the aforementioned correspondence framework, the fieldwork, employing a co-creation methodology based on listening, focused on the direct involvement of stakeholder categories.

In addition to representing the method chosen for this research, the participation of the local community also served as a cross-cutting issue to be tested and valued as part of the analysis to verify the alignment of cultural strategic planning with the needs and input coming from various sectors of Volterra's civil society. The **participatory approach** was, in fact, adopted by the municipal administration itself during the intensive phase of building the *Human Regeneration* project for the city's candidacy and for the structuring of the Volterra22 program.²

Therefore, the overall objective was to initiate a community listening campaign to assess the positioning of various categories of actors within it (public administration, stakeholders, and citizens) regarding the process of strategic cultural planning, Volterra22, promoted by the Municipality of Volterra and the dynamics it has generated. It involved conducting a qualitative investigation into the construction and implementation of cultural public policies over an extended period, a process that, by its nature, cannot be reduced to linear dynamics but is based on principles of complexity.

For this reason, a case study format was chosen, and contributions were collected through two different action packages:

- A series of semi-structured interviews with a selected group of local and non-local stakeholders.
- A questionnaire distributed through digital channels aimed at all citizens of the municipal territory and those who visit the city for other purposes.

The research activities began in March 2023³ with the implementation of an initial round of in-depth interviews with a list of key actors in the area and aligned with the guiding framework in order to cover a diverse and extensive spectrum of interests and positions, not only at the local level but, more importantly, in coherence with the mapping of the selected values.

The **interviews** were conducted from March to July 2023, primarily using digital platforms such as Google Meet or by telephone. In certain cases where the interviewee preferred, the interview was conducted in person in Volterra.

Each interview followed a sufficiently open track set of questions, allowing for deviations from the sequence of topics and the emergence of other interesting themes not highlighted in the track itself. The proposed questions aimed to gather ideas, reflections, and contributions related to three sets of issues. Firstly a general consideration of the strategic planning process issue initiated in 2019 and implemented throughout 2022. Secondly, a more specific inquiry, aligned with the guiding framework, aimed to assess how the concrete experience of the process - being a carrier of cultural values - had generated impacts on the local district of Volterra from a social, economic, and civic perspective. Thirdly, a final question invited the interviewee to engage in a verification and planning exercise, focusing on future challenges for improvement.

In total, 25 individuals were interviewed, representing various stakeholders, including public institutions, the municipal administration, third-sector organisations, trade associations, cultural and social promotion

² The candidacy dossier was constructed by the citizens of Volterra based on shared strategic guidelines through the implementation of a series of activities open to the public, including a call to action for the development of project ideas, a call to action dedicated to 21 young people to discuss and build the main agenda of the candidacy, and a *town meeting* for the definition of shared projects.

³ For more details, please refer to the article published on the project's blog:

<https://www.digitalmeetsculture.net/article/volterra-the-survey-on-the-territory-involving-stakeholders-and-citizens-has-started/>

associations, artists, craftsmen, managers, etc. For more details, please refer to the list of interviewed stakeholders in the following chapter.

The field investigation continued with the distribution of a **digital questionnaire** to collect additional insights and comments from a broader user base. The questionnaire primarily targeted Volterra's citizens, but also individuals who, for work, study, tourism, or cultural activities, visited the city and had the opportunity to engage with the Volterra22 process. The questionnaire was published in July and available to be completed anonymously up to the 31st of August, 2023, on the freely accessible online Google platform. Information about the questionnaire was disseminated through activities of the Department of Culture, via social media channels, mailing lists, and the official institutional website.

In light of the established dialogue with the municipal administration, guided by the co-creation approach with stakeholders and in alignment with the project's overarching objectives, it was possible to construct an investigative process capable of addressing the initial guidelines of the work. This process involved adapting the mapping of values to the context of Volterra and delving deeper into the qualitative analysis framework by collecting additional areas of reflection, valuable insights, and critical aspects related to the cultural planning promoted by Volterra in recent years.

The questionnaire consisted of a series of mandatory closed-ended questions and additional optional open-ended questions to allow users the freedom of expression.

Outcomes

This chapter presents the outcomes of the qualitative study conducted in Volterra throughout 2023.

This work aimed to understand, through the ideas, opinions, and contributions of representatives from the community of Volterra, how the policies of cultural strategic planning have influenced the local area in terms of social, economic, and civic aspects and also understand the emergence of the societal values of culture that have guided and inspired the process of cultural strategic planning.

The following text outlines the results of the investigation in two parts:

- The **first part** is dedicated to the contributions of stakeholders collected through in-depth interviews and it contains a reworking of the issues emerged accompanied by quotes of the actors interviewed (in quotation marks).
- The **second part** is reserved for presenting the opinions of citizens gathered through the distribution of the online questionnaire.

Interviews

The strategy: an evolutionary and transformative process

This section of the chapter contains a summary of the general considerations regarding the cultural planning process and the strategic choice of the municipal administration to invest in culture and implement cultural policies in the area of Volterra over the past four years.

Investing in cultural policies has led Volterra to embark on a significant **strategic planning process characterised as transformative and evolutionary**, so much so that it is considered by most stakeholders as an ongoing journey and a model that can be reapplied in the future. The considerations put forward by the interviewees primarily converge in recognizing a complex and two-speed process in Volterra, particularly concerning the theme of Human Regeneration.

Initially, it revolved around Volterra's candidacy for the title of Italian Capital of Culture, generating participation and igniting renewed enthusiasm in individuals and social groups. It had a tangible manifestation through the Volterra22 program, representing a significant opportunity for the entire community, although it underwent necessary downsizing compared to the expectations surrounding the national competition.

Considering the wider socio-community characteristics of Volterra, a city geographically located at the intersection of four provinces in Tuscany, the decision to focus municipal efforts on culture assumed the character of *"a real challenge"* for some interviewees. It allowed Volterra to *"open up beyond its borders and aim high"*, measuring itself against national competition and positioning itself regionally as a cultural reference centre. One aspect worth noting in this analysis is the **multi-scale dimension of the cultural planning process**, which resulted in joint action by the public administration at the local level. This involved coordinating and implementing numerous cultural activities throughout 2022 and at the regional-national level, managing resources allocated for investments in the development of the city's cultural heritage, and committing to strengthening the inter-institutional dialogue. Many interviewees have noted that this process, in addition to offering a rich array of events and initiatives, was characterised by a substantial commitment to enhancing cultural infrastructure.

Another characteristic aspect of the case study is that cultural planning has represented the context for innovation in methods and tools, fostering dialogue between public administration and local citizens for the development of a collective cultural project. Some emphasise how the process, in addition to providing a strong boost to the community, has made it possible to apply **a new approach to designing public policies**, which found its strength in local community participation and active involvement – particularly among young people. They were called upon to contribute with projects and ideas to the construction of the Human Regeneration project. The realisation of numerous participatory initiatives promoted in the city during the construction phase of the candidacy project for Italian capital has been evaluated by many interviewees as the most intense and creative phase of the entire process. It created an opportunity – according to many, never before experienced in Volterra – to build connections between associations and to bring together groups of citizens with different interests, fields of action, generations, etc., but united by the desire to *"participate in a collective project."*

Finally, based on the issues that emerged, it can be asserted that the entire process has been characterised by the presence of an **organic vision**. This vision, for the first time, allowed for the integration of numerous local entities engaged in cultural activities (institutions, organisations, associations, private individuals, etc.) under the banner of the Human Regeneration project. The creation of a digital platform⁴ where to consolidate the entire annual schedule of cultural events reflects this intention to establish a cohesive system and promote Volterra's cultural offerings as a whole. According to some, this was made possible through a unified direction, tasked with guiding the entire process and fostering the construction of networks and inter-sectoral synergies. Staying on this subject, some concerns were raised regarding the chosen theme to express this vision: *human regeneration*. Some interviewees expressed reservations; according to them the theme was not fully understood by the citizens because, in the immediate sense, it did not evoke recognizable traits of traditional cultural heritage, thus undermining its role. Others argued that the term "regeneration" itself was not suitable for use because, in their view, it implies a context devoid of culture, in contrast to the recognized cultural foundation in Volterra, which is vibrant, pulsating, and permeates numerous domains.

However, it has been emphasised how the project built around the theme of human regeneration leveraged a *"societal-oriented culture where the legacy of the psychiatric hospital and the experience of theatre in prison represented the flagship"* of an innovative path. According to some, this was an effective choice because it brought to the forefront a *"submerged level"* capable of attracting a new user base compared to the established audience of classical stages, interested in a contemporary dimension of culture.

Impacts and outcomes

This part of the results focuses on identifying those topics of collective interest that, thanks to the initiatives and events of Volterra22, have constituted a significant outcome for the municipality in terms of short-term

⁴ Specifically, this refers to the website created for Volterra22 where all events and initiatives were published and promoted. For more information, visit: <https://volterra22.it/>

cultural, economic, and social impacts.

New social dynamics, network consolidation, and increased awareness

Reflecting on the effects brought about by Volterra22 in the societal sphere, the recurring theme among the interviewees is that of *"rediscovery"*.

On one hand, there is indeed a **regained awareness of the role** that individuals and the community collectively play in generating, promoting, and disseminating culture. The process has provided an opportunity for all local associations to *"do their part"* by offering visibility and spaces for action, even to small-sized association bodies that are often run on a voluntary basis. According to many, this approach allowed every single association to work on a more solid program of events and initiatives, supported by new tools and resources, fitting into the overall framework of Volterra22.

On the other hand, there is often talk of **citizens reclaiming the value of Volterra's cultural and, more broadly, non-material resources**. Some interviewees have emphasised how, on many occasions, initiatives promoted with Volterra22 allowed people to rediscover both the material and immaterial assets that are part of Volterra's cultural heritage and *"look at them with different eyes"*.

Another issue that frequently emerged from the interviews concerns the strengthening of the relationship system. The activities that populated the Volterra22 process, starting from the candidacy phase, promoted **opportunities for interaction among social parties** that are usually distant in everyday life, thereby facilitating dialogue between different groups normally divided based on interests, age, history, etc. Some interviewees noted that the entire process, especially through participatory activities, was approached with the latent objective of building new social dynamics, consolidating networks, and triggering synergies.



Figure 2.1.2 Citizens, students and youngsters of Volterra transcribing the letters of ex-psychiatric hospital patients to recreate the interrupted dialogue of the health care.

Youth: an opportunity for planning and closer engagement with institutions

A prominent issue that emerged concerns the youth of the local area of Volterra. The interviews reflect awareness among individuals of the significant role played by young people in the whole process. The initial candidacy phase reserved a substantial space for them during the conception and planning of events and projects through the Living Lab initiative. This allowed them, from the outset, to bring the concerns and needs of the younger generations to the attention of the public administration, particularly in terms of an artistic and cultural vision. As a societal outcome, it can be considered as **the closer engagement of young people with institutions** and their awareness of the importance of project design in planning a strategy for public cultural policies across the entire area of Volterra. Some note that, parallel to the progress of Volterra22, youth policies have been implemented through the activation of grants and projects aimed at the city's community, not solely focused on culture.

Furthermore, concurrently with the initiation of the candidacy process, likely due to the stimuli and impulses it was able to convey, an initiative called the Anti-Social Social Park was created in Volterra. It was conceived and entirely managed by a segment of the youth of the locality. This is an annual festival held in a public park in the city, featuring artistic programming aimed at the young audience of Volterra and neighbouring areas.

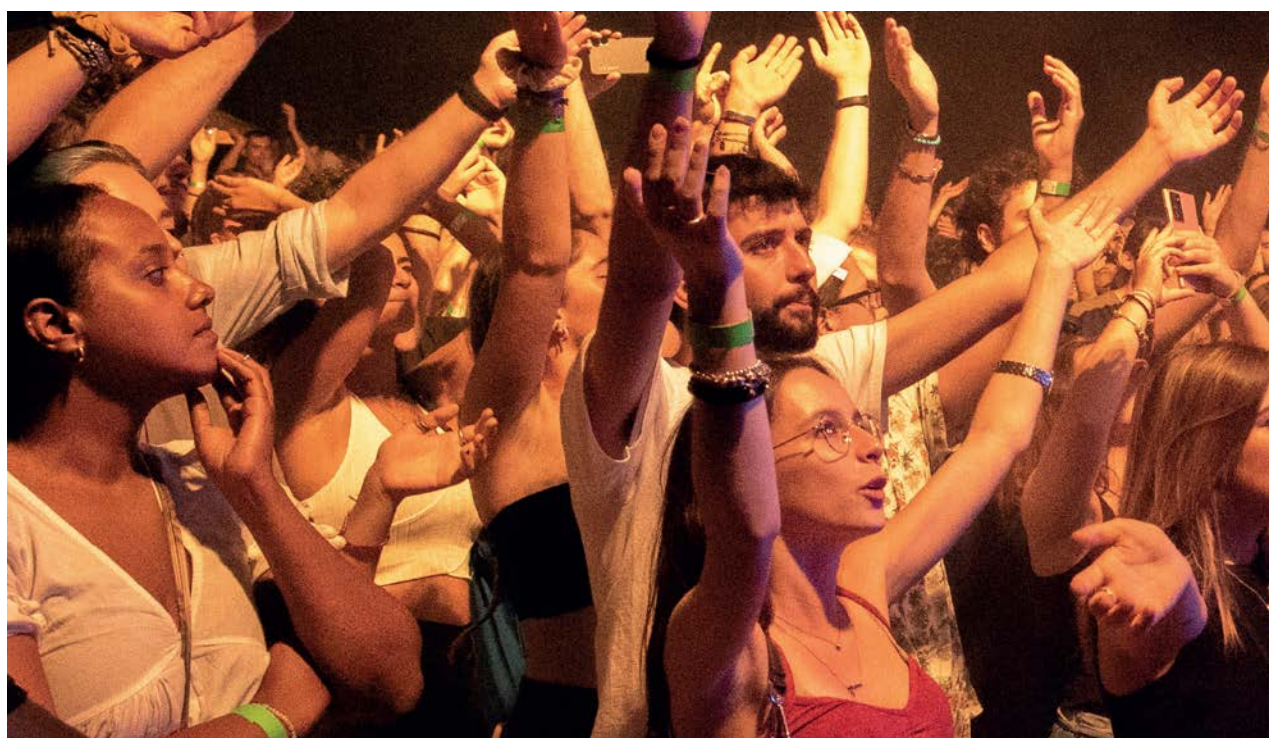


Figure 2.1.3 Third edition of the Festival organised by Vai Oltre Association.

Communication and tourism: increased visibility and quality

Thanks to the national relevance of the process, the city has benefited from **massive media exposure**, leading Volterra to be featured in national and international media, including major newspapers and culturally significant websites.

It is emphasised that the national candidacy project has created a "*resonance effect*", from which Volterra has also benefited through the programming of Volterra22. This preparation allowed the municipal district of Volterra to be well-prepared for the post-COVID restart following the pandemic. Some interviewees note that Volterra was one of the first cities in Tuscany to reopen its museums after the 2020 lockdown, reflecting the energy and momentum generated by the candidacy process.

Tourism is another sector where the main successes of the entire process are recorded. The intense visibility that the Volterra area enjoyed for over two years resulted in a significant increase in tourist flows to the

city, including a greater number of Italian and Tuscan visitors. Some interviewees argue that the number of visitors to museums exceeded that recorded in the year 2019 before the pandemic. According to the interviewees, tourism has not only increased in quantity but has also improved in quality because there has been a longer stay by visitors – an indication of a deeper desire to explore the area– and, above all, a greater awareness among them of the cultural and artistic offerings of the local region.

In summary, from a local area perspective, most stakeholders argue that the cultural planning process, accompanied by effective communication activities, has revitalised and valorised Volterra's resources. At the same time, it has accentuated the potential of the local area of Volterra, impacting an important sector such as tourism.

Investments: resource redistribution and major Infrastructure

From an economic standpoint, the Volterra22 operation first allowed the municipal administration to **redistribute resources** by initiating a *call* for projects open to all local associations. The presented projects were funded with relatively modest amounts in absolute terms, but they represented a concrete opportunity for the valorisation and support of the vibrant network of associations.

It also emerges that the activities carried out in 2022 generated an **economic ripple effect**, related to cultural events and initiatives, which had a positive effect on local businesses and enterprises in terms of logistics, material supply, hotel accommodations, catering, etc.

Lastly, the overall process catalysed sponsors and funding, both public and private, enabling the advancement of strategic interventions dedicated to major **cultural infrastructure** projects: the excavation of the Roman Amphitheatre, the reorganisation of the Guarnacci Etruscan Museum, the restoration of the "Deposizione" by Rosso Fiorentino, and the planning of the Stable Theatre in the Prison. Thus, the process created a favourable context for significantly impacting the cornerstones of Volterra's cultural heritage.



Figure 2.1.4 Restoration of the Rosso Fiorentino painting, with public view on the operations

Commerce, crafts, and businesses: art as a resource for the Community

With some interviewees, it was possible to explore more specifically the implications of cultural strategic planning and its economic spin-off. First and foremost, it is widely acknowledged that the candidacy process brought vitality to local businesses and was thus positively received by economic operators (shopkeepers, restaurateurs, etc.) with retail premises in the city centre. During the annual review of Volterra22, some actors observed **an increase in the care and enhancement of commercial spaces** in the city centre, particularly in some shop windows. Awareness of the need to network and build synergies among different economic sectors contributing to the value enhancement of Volterra's community and its attractiveness was also consolidated.

Another theme that emerged from the interviews is the intrinsic connection between work and culture. The values conveyed through culture and art, when reinterpreted, are gradually influencing the world of businesses, stimulating investments in the commercial sector, and *rebranding* certain traditional Volterra products, thus generating **new economies** in the commercial and craftsmanship sectors. A specific example is related to the historic salt extraction activity: in recent years, the industrial spaces of the saltworks have hosted events and impressive theatrical performances.

Finally, another area related to the economic dimension is that of the **traditional alabaster craftsmanship**. The candidacy process has given impetus to this theme by including numerous projects focused on Volterra's excellence in the dossier. According to some interviewees, a collective effort on alabaster has been facilitated through various significant initiatives, such as the Arnioni project in Piazza dei Priori, which, according to some opinions, created a remarkable moment of social aggregation. The other project, driven by a prominent designer, allowed for the expression of creative energy and handicraft expertise through collaboration between local artists and even international designers, providing opportunities for visibility in national exhibition contexts. However, the interviews reveal that it is still premature to anticipate immediate outcomes for the alabaster sector since nowadays it is a craftsmanship activity that is scarcely passed on from generation to generation and only aimed at a niche market. Therefore, there is a need, in future perspectives, to impact the fostering of fruitful collaborations in this sector.



Figure 2.5 Craftsman working in the frame of Luce Alabastro Design initiative

The candidacy project for the Italian Capital of Culture was supported by over fifty municipal administrations from four Tuscan provinces, creating a network of local administrations that strengthened over time during the shared planning phase of Volterra22.

The study reveals how this fact influenced entrusting the implicit task to the process of initiating a reflection on a possible **definition of development strategies for a wide area**, starting from culture and its values. Recognizing the value of synergies between neighbouring communities - both existing and potential - these areas were incorporated into the cultural strategic planning, seizing the opportunity to make it functional to the development of an inland area like Volterra by 2030, strategically located between two vast areas in the province of Pisa, Valdera, and Valdicecina.

The failure to secure the national title did not allow for the allocation of the necessary resources to further explore this topic, which is why concrete effects in the short term are not observable. However, it is noted that during Volterra22, **collaboration with neighbouring municipalities** was pursued during specific events, consolidating institutional relationships and providing opportunities for mutual exchange. Furthermore, the visibility that Volterra has enjoyed in recent years has led to increased attention from institutions and the public, sometimes generating a "*copycat effect*" in some larger district areas.

In summary, from a political perspective and building on the reflections from the previous paragraph, the process operated on two different scales, local and supra-local, opening up a cultural-based perspective for development that intends to plan the future of Volterra while being fully aware of its potential within a wider community area context.

Prospects for the Future

This final section of interviews 'results contains reflections on the future of cultural strategic planning based on both what have been considered strengths to maintain over time, and issues to improve to make planned strategies more effective.

Looking ahead and outlining potential trajectories for the follow-up of the policy formulation and implementation process, it has been possible to focus on the cornerstones that have characterized the multi-year experience of Volterra22, understood as those strengths to be leveraged upon over the medium to long term. This reflection has also made it possible to identify critical aspects that have posed obstacles and barriers, while at the same time proposing alternatives and improvement strategies, with the aim of making strategic cultural planning more effective.

Therefore the issues raised within this framework have provided a concise framework of directions and helpful suggestions for calibrating and guiding public policies, not only in the cultural field but also extended to other domains of the Volterra local area.

Presence of an organic and long-term vision

The national candidacy required planning within a strategic framework for the first time. It is hoped to continue working with a vision that can bring together human and material resources, leveraging local potential, while simultaneously promoting a sense of cultural citizenship in which everyone is an active part of a collective project.

Regional networking ability

Volterra's location in the regional context, as a junction between two important sub-regions, combined with negative demographic trends, has led to the need to position the candidacy project at both a local and supra-local level. It is suggested to intensify the networking of local institutions, strengthening the ability to plan on a wider regional scale and involving neighbouring municipalities in shared cultural projects.

Local networking ability

The path taken has facilitated the meeting of social actors, opening spaces for dialogue and generating the cross-fertilization of knowledge and experiences. Volterra's rich associative context is a cornerstone to be valorised and strengthened within a systemic perspective, with a focus on greater involvement of associations in project phases.

Innovation in Methods and Tools

The candidacy process enabled the Volterra's local area as a whole to engage in local community planning and participation. It is important to continue favouring this project dimension in cultural policy planning, increasing local stakeholder involvement, not limited to proposal ideation. Additionally, greater inclusivity of local entities in the coordination phases is desired to represent Volterra's rich cultural heritage. To this end, it is suggested to establish a permanent committee composed of institutions and cultural stakeholders.

Openness to New Themes

Volterra possesses an extensive cultural heritage that excels in both classical and contemporary domains. Choosing to focus on the socially oriented culture, particularly through prison theatre experiences and the history of the psychiatric hospital, presented an opportunity to offer an alternative interpretation of cultural heritage and attract new audiences. However, this approach also risked neglecting other pivotal aspects for the development of the local community, such as contemporary visual arts. For the future, a better balance in the selection of leading themes to promote in a similar process is recommended. Furthermore, fostering opportunities for debate, information, and discussion on topics related to the development of Volterra's culture is encouraged.

Investment in Infrastructure

The theme of cultural spaces and venues poses complex challenges for the future. Investment in cultural infrastructure constitutes a fundamental axis for advancing cultural planning in the coming years, especially in light of the new scenarios: the opening of the archaeological area of the amphitheatre, a new theatre in the prison, and the conversion of the former psychiatric hospital area. Hence strategic planning for the management of the areas of interest with a broad perspective that looks beyond the local dimension is recommended.

The questionnaire

This section presents the outcomes of the responses collected through the administration of the "Volterra Case Study" questionnaire. It aims to capture the perspective of the citizens of Volterra regarding the Volterra22 process.



Figure 2.1.6 Banner of the questionnaire

The questionnaire was distributed online and made accessible through its publication on the official website of the Municipality of Volterra⁵ from 12/07/2023 to 31/08/2023. To ensure the broadest possible participation, the survey was further promoted through repeated direct invitations via email and through the social media accounts of the Department of Culture and other public institutional offices.

⁵ For further details please visit <https://www.comune.volterra.pi.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/6321>

During the distribution period of the survey, a total of **124 responses** were collected.

The questionnaire is structured in two parts.

The **first part** focuses on collecting general user data (gender, age group, occupation, place of origin, etc.).

The **second part** delves into the analysis of opinions and evaluations regarding the Volterra22 process and consists of two sections for a total of ten questions:

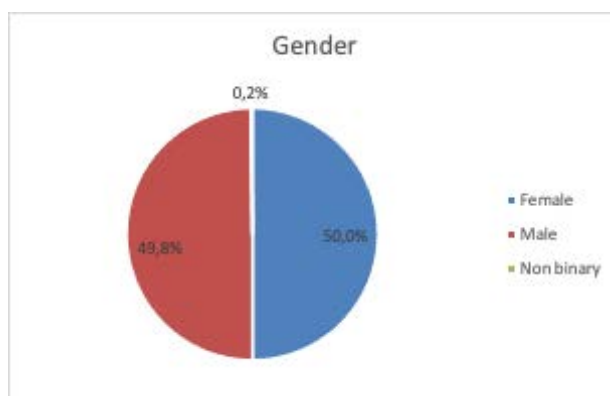
- One section aims to investigate opinions regarding the effects generated by the cultural program and the level of engagement, presenting closed-ended response options on an increasing scale of approval.
- The other section intends to assess the level of emergence of the societal values of culture, as derived from UNCHARTED research, and how these values have been directly or indirectly conveyed through the cultural planning process, offering a list of values in each area to be selected with multiple-choice responses.

In addition to closed-ended questions, respondents were given the option to add comments and explanations to their answers (optional).

The values proposed in the last three questions of the questionnaire are derived from a selection of the societal values of culture identified in UNCHARTED academic research and incorporated into the correspondence matrix built in the first phase of the work⁶. For each area of the case study (societal, economic, and civic), subsections of societal values of culture associated with them were selected and adapted for the context of Volterra. To facilitate immediate understanding by users, some terms were translated while attempting to maintain conceptual consistency with their meanings.

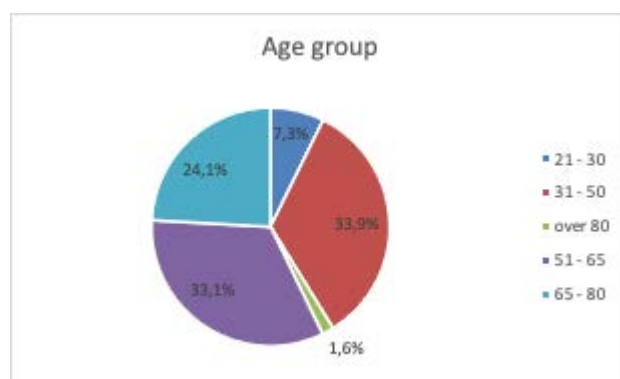
First part: Results of general questions

From the analysis of the gender data, it emerged that 50% of respondents were women, 49.8% were men and 0.2% were non-binary gender.

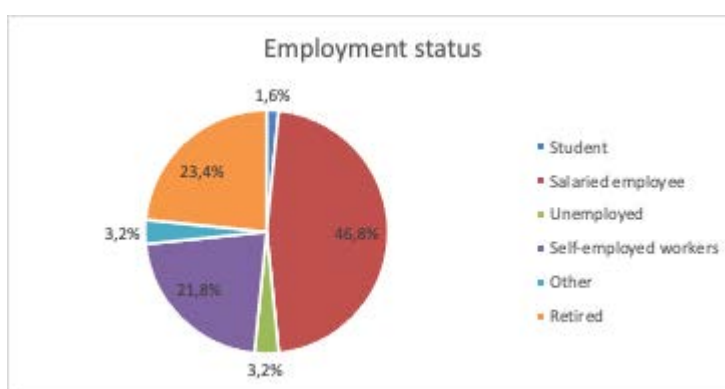


The majority of users fall within the age groups of 31-50 (33.9%) and 54-60 (33.1%), followed by 24.2% in the 65-80 age group. Lower percentages (7.3%) are recorded for the younger age group 21-30, and (1.6%) for those over eighty. No person under the age of 20 took part in the questionnaire.

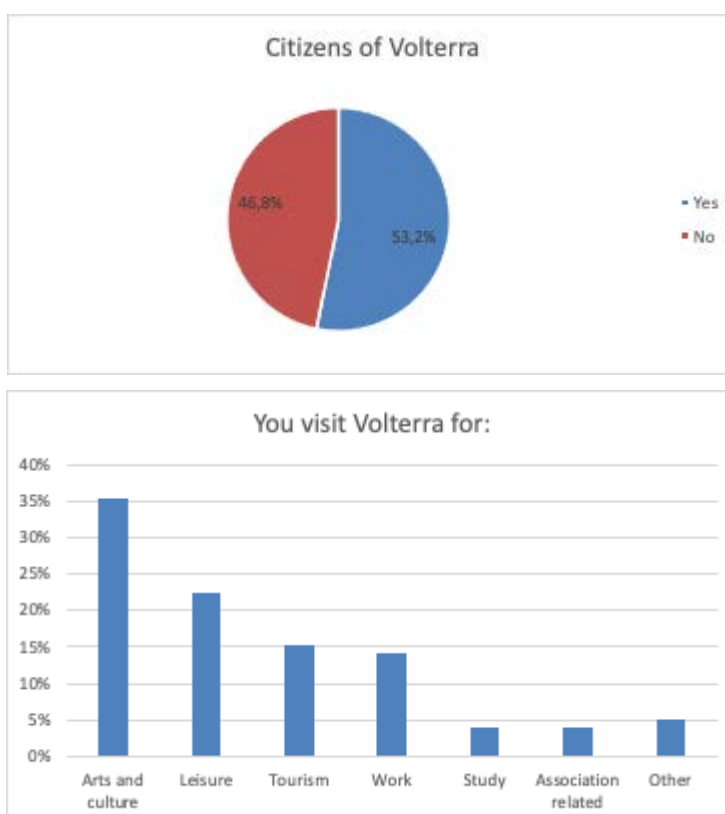
⁶ For further details, please refer to the project deliverables related to Work Package 5: Experimental Demonstrations. Specifically, you can consult the work plan of the activities scheduled for the Volterra case study within D5.1. Source: <https://uncharted-culture.eu/research-fields/wp5-experimental-demonstrations>



For the employment status of users, Salaried employees accounted for 46.8%. Following at a distance were the categories of Self-employed workers (21.8%) and Retirees (23.4%). Low percentages were recorded for the categories of Unemployed (3.2%) and Students (1.6%). 3.2% chose the category Other.



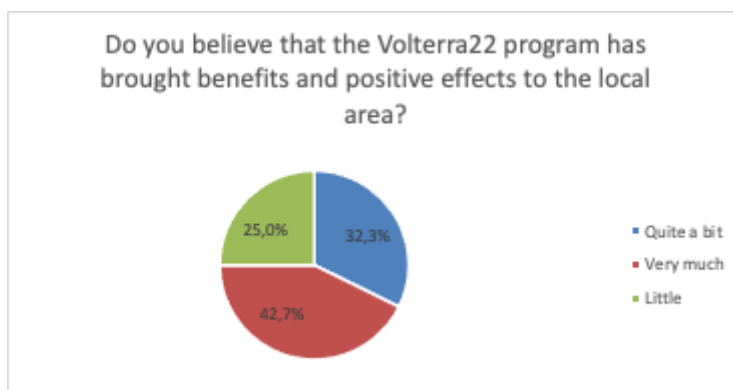
53.2% of questionnaire participants stated that they are citizens of Volterra. The remaining 46.8% stated that they do not live in the municipal area but say that they frequently visit the city for the following activities:



Second part: Results of the survey referring to Volterra22 Human Regeneration

1) Do you believe that the Volterra22 program has brought benefits and positive effects to the local area?

The first question is broad and not specific, designed to capture respondents' feelings with reference to the Volterra22 programme in general terms. The majority of users (75%) believed that there have been positive effects on the local area as a result of the cultural planning process. The largest share of responses, 42.7%, expressed the highest level of evaluation, referring to the option Very much; followed by a positive evaluation with 32.3% of preferences for Quite a bit; finally, 25% of users believe that the effects and repercussions had not been sufficient, responding with the option Little.

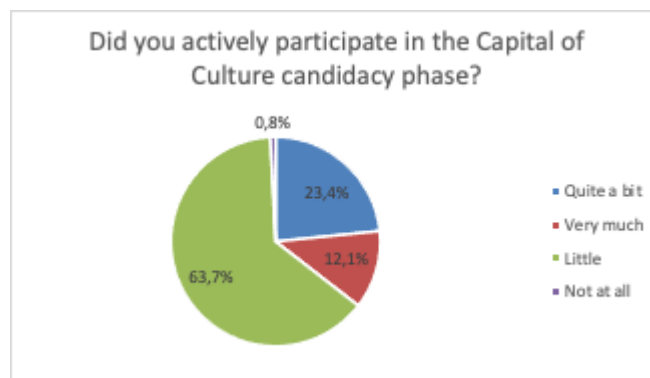


Comments from the optional section of the question 1

In the optional section, 40 open-ended responses were provided to elaborate on the selected choice. Most of these notes emphasised the evaluation by providing positive comments that highlight the benefits, including increased media visibility, tourism growth, the enhancement of local resources and the promotion of cultural heritage. In a minority share (about a quarter of the optional responses), negative comments were received instead, emphasising limited involvement of the local associations, difficulty in integrating some events with the local context and the risk of promoting mass tourism with a “hit-and-run” approach.

2) Did you actively participate in the Capital of Culture candidacy phase?

The second question aimed to assess the level of user involvement in the candidacy phase, characterised by participatory initiatives and events. The majority do not express significant involvement, selecting the option Little with 63.7%. However, 35.5% of responses indicate a good level of participation: 23.4% for Quite a bit and 12% for Very Much. Only 0.8% (1 response) selects the option Not at all.

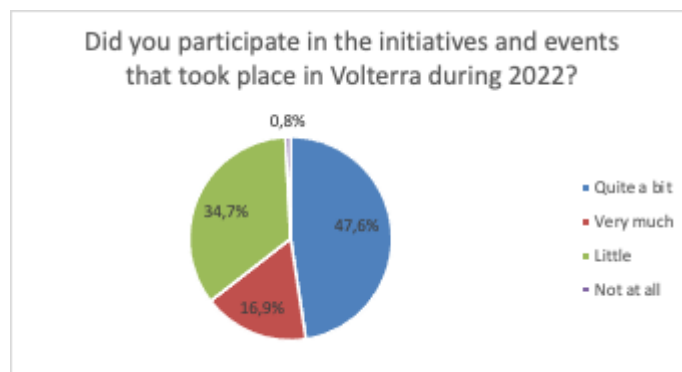


Comments from the optional section of the question 2

In the optional section, 23 open-ended responses elaborated on the selected choice. Most of the comments specified that non-participation was due to a different place of residence, and, to a lesser extent, some comments criticised the effectiveness of the involvement processes implemented by the Administration.

3) Did you participate in the initiatives and events that took place in Volterra during 2022?

The third question recorded the level of user participation in cultural and artistic activities promoted with Volterra22 and held in the Volterra area throughout 2022. With 64.5% of positive responses, a high level of user participation was noted, in detail: 16.9% selected Very much, and 47.6% chose Quite a bit. 34.7% of responses fall under the option Little. Only 0.8% (1 response) selected the Not at all option.

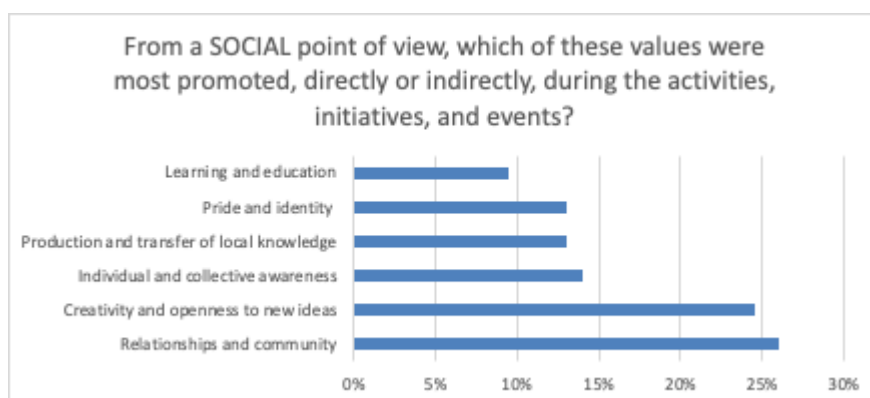


Comments from the optional section of the questions 3

In the optional section, 20 open-ended responses were provided to explain the reasons for the selected choice. Most of the comments mentioned that they took part in the initiatives on specific occasions, either through direct involvement or out of interest. Other comments focused on reasons (work, distance or time) that prevented them from participating in events as they would have liked to.

4) From a SOCIAL point of view, which of these values were most promoted, directly or indirectly, during the activities, initiatives, and events? (multiple answers allowed)

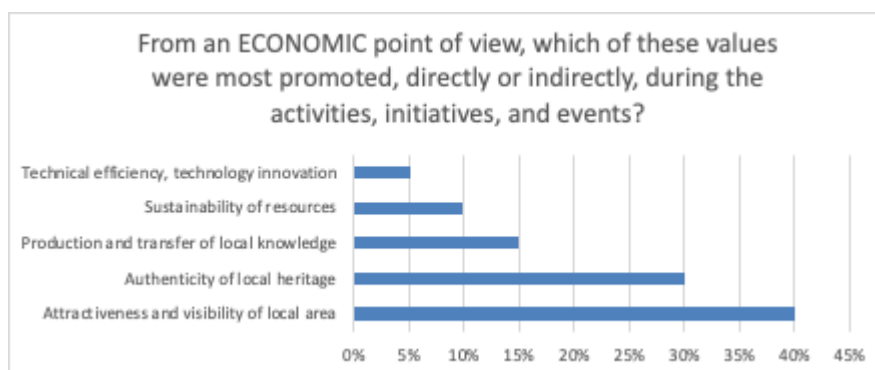
According to survey participants, certain values related to the societal dimension were more widely disseminated and conveyed through the experience of Volterra22. They are, with a relatively small difference, Relationships and community, chosen by 26% of preferences, and Creativity and openness to new ideas, an option chosen by 24.5%. The outcome aligns with the themes raised in interviews regarding societal dynamics and synergies that emerged during the process, as well as its innovative impact. Following closely are values related to the Production and transfer of local knowledge, at 13%, and Individual and collective awareness, at 14%, and Pride and identity, at 13%. Values related to Learning and education are less prominent, chosen by only 9.5%.



5) From an ECONOMIC point of view, which of these values were most promoted, directly or indirectly, during the activities, initiatives, and events? (multiple answers are allowed)

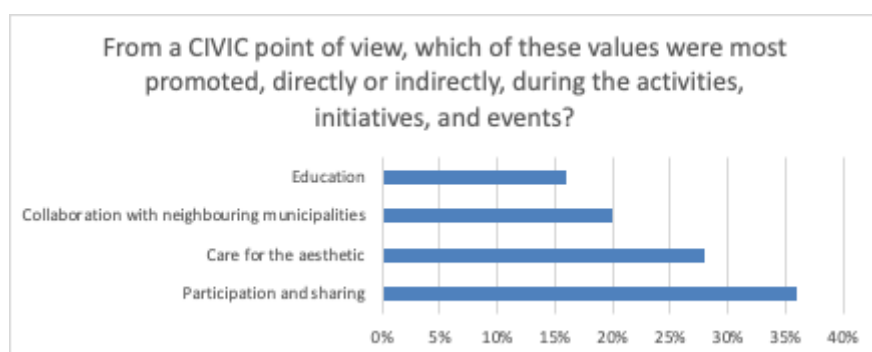
The data collected for this question clearly indicate the most impactful set of values in the economic dimension related to tourism and communication, confirming the issues identified through interview analysis. With 40% of preferences, the most frequently chosen option was Attractiveness and the visibility

of the local area. Another value with significant economic implications, as recognized by users, was the Authenticity of the local heritage (30%). Following these, we find the value of Production and transfer of local knowledge, acknowledged by 15% of users. However, with a considerable gap, indicating relatively lower recognition during the process, are Sustainability of resources at 10% and Technical efficiency and technological innovation at 5%.



6) From a CIVIC point of view, which of these values were most promoted, directly or indirectly, during the activities, initiatives, and events? (multiple answers are allowed)

Finally, from a civic and public policy context, there is a clear affirmation of the value of Participation and sharing, chosen by 36% of respondents. Following this are Care for the aesthetic with 28%, Collaboration with neighbouring municipalities selected by 20% and Education at 16%.



Comments from the optional question sections 4, 5 and 6 on societal, economic, and civic values

The optional section related to societal values had 11 responses, while in the economic section there were 10 responses and in the civic section, 9 responses. No comments suggested adding new values to consider. Some responses in these optional sections (approximately 10 out of 124 total respondents) expressed a certain degree of dissatisfaction with the operation as a whole, emphasising that the benefits and generation of structural impacts on the local area were actually limited. They also noted that the involvement of the local community in activity planning was only marginal. However, it appears that in these cases, the respondents shifted the focus from evaluating values to assessing impact, highlighting that, especially at a citizen level, the recognition of values often overlaps with the ability of policies to generate change. Other responses disagreed with the selection of values proposed in the question, explaining that they did not recognize some of them and therefore had difficulty answering the questions. The characteristics of the respondents who expressed these criticisms are as follows: - Gender: Female (40%), Male (60%) - Age group: 51–65 (60%); 65–80 (30%); 31–50 (10%) - Employment: Self-employed (40%); Salaried employees (30%); Retired (30%) - Citizenship: Citizens of Volterra (90%); Residents elsewhere (10%). Based on the specifics of the respondents, the criticisms raised seem to indicate, in line with trends in other surveys on the performance of public administration, that there was a divergence of views regarding societal values of culture between expectations and experiences for a minority of resident citizens, particularly those in the medium to upper age group. The proportion of negative opinions received

in this survey was a minority, considering its low incidence compared with the total responses received. Furthermore, the total number of respondents reached a satisfactory level compared with the expectations during the questionnaire's design phase (124 total responses), considering the distribution period of the survey, which fell during the peak of the summer season, and the time available for completing it (approximately one month).

Conclusions

The last field work of the study consisted in a public event organised by Promoter, the partner of UNCHARTED responsible for the main case of Volterra, in collaboration with the representative of University of Porto, the partner of UNCHARTED responsible for the control case about the candidature of European Capital of Culture in Portugal.

Figure 2.7 Public event in Volterra on 31/10/2023 to present the results of the UNCHARTED case study (from left to right: Antonella Fresa of Promoter Srl, Giacomo Santi Mayor of Volterra, Prof. João Teixeira Lopes Of University of Porto, Dario Danti Councillor of Cultures of city of Volterra)

The event was hosted by the Municipality of Volterra, in its historical Town Hall, with the participation of the Mayor, the Councillor of Cultures and a number of citizens who contributed to the final debate. The public received a copy of the book published by UNCHARTED, in Italian and English language, that is available for download also from the project's website. The public event got the attention of the local newspapers and was a perfect occasion to reflect on the results of Volterra22. Further comments about positive and negative aspects of the results of Volterra22 programmes are further discussed in the next section 2.4.

References

- A. Fresa (a cura di), 2023, *Rigenera Volterra Rigenera*, Roma: ICCU.
- C. de Felice, D. Danti (a cura di), 2023, *Volterra22. Il sogno di una città 2023*, Pisa: Pacini Editore.
- M. Rossi, G. Fiorentini, 2022, *L'altra Volterra. Un'esplorazione territoriale tra attesa e rigenerazione*, Avventura Urbana srl.
- G. Carrosio, 2019, *I margini al centro. L'Italia delle aree interne*, Roma: Donzelli.
- L. Bobbio (a cura di), 2004, *A più voci. Amministrazioni pubbliche, imprese, associazioni e cittadini nei processi decisionali inclusivi*, Roma: Edizioni Scientifiche Italiane Spa.
- B. Dente, 2011, *Le decisioni di policy*, Bologna: Il Mulino.
- M. Sclavi, 2003, *Arte di ascoltare e mondi possibili. Come si esce dalle cornici di cui siamo parte*, Milano: Bruno Mondadori.
- G. Paba, 2012, *Corpi urbani. Differenze, interazioni, politiche*, Milano: Franco Angeli.

Images

The photographs published in this chapter are shared by citizens, visitors and the Administration of the city of Volterra who agreed to make them available as part of the participatory activities carried on during the Volterra22 process.

Websites

Comune di Volterra: <https://www.comune.volterra.pi.it/>

VOLTERRA 22: <https://volterra22.it/>; https://staging5.volterra22.it/wp-content/uploads/Dossier_Volterra.pdf

DIGITAL MEETS CULTURE:

<https://www.digitalmeetsculture.net/article/volterra-the-survey-on-the-territory-involving-stakeholders-and-citizens-has-started/>

<https://www.digitalmeetsculture.net/article/uncharted-study-on-strategic-planning-of-cultural-policy/>

2.2 Control case 1.2. European Capital of Culture: the case of Portugal

Natália Azevedo, Lúcia Ferro, Inês Maia, José Ricardo, João Teixeira Lopes (UPorto)

Introduction

The European Capital of Culture (ECoC), created in 1985 as an intergovernmental initiative and transformed into a European Union action in 1999, is a cultural European project that provide opportunities for Europeans to meet and discover the European cultural diversity and common history and values, to promote mutual understanding and intercultural dialogue among citizens and increase their sense of belonging to a community (European Commission, 2019). Aiming these dimensions, the ECoC designs local cultural events that can increase new audiences in the cities, develop city's cultural operators, sustain an international outlook of the cities and an image of an attractive and creative Europe (European Commission, 2019). The main challenge of these ECoC projects is how to create a strategic socioeconomic development of cities by regenerating their urban space and heritage, improving cultural and creative sectors, developing sustainable forms of tourism, designing contemporary artistic projects and respecting the local cultures. On the other hand, all these levels assume the following: the social and territorial cohesion, the citizen's roles in the ECoC project and their co-participation in thinking about and implementing cultural manifestations.

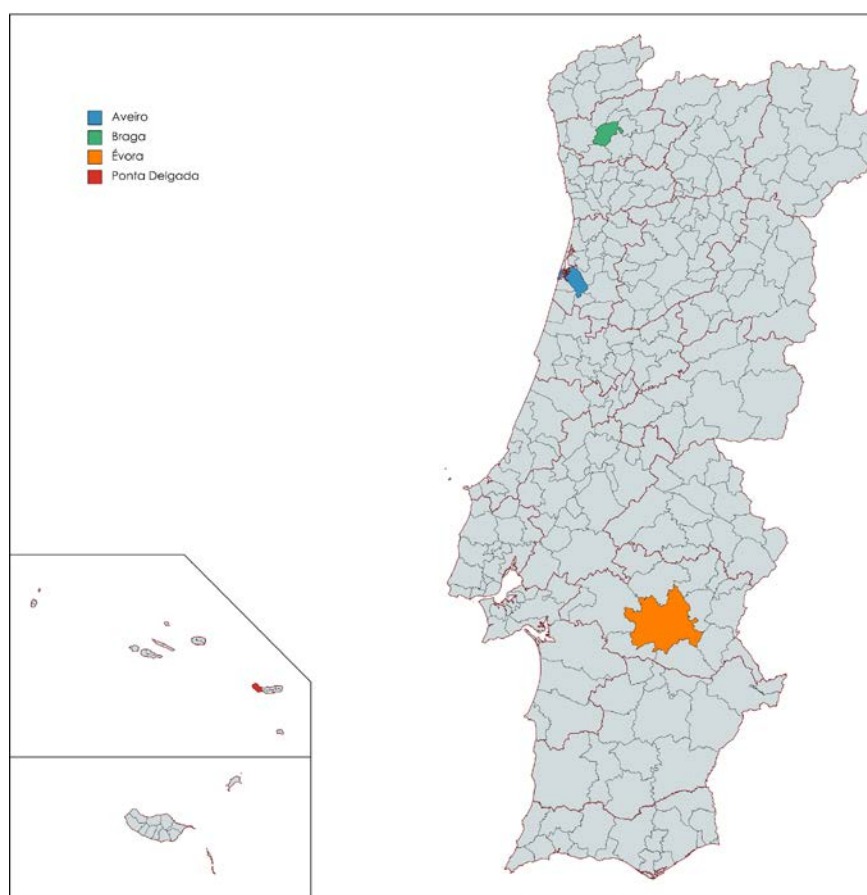


Figure 2.2.1 Candidate cities for ECoC 2027

Source: Author creation

According to the current designation system for ECoC, the selection takes place in two phases (a pre-selection round and a final selection round, around nine months later), have a panel made up of 12 independent experts (2 appointed by the competent national authorities and 10 by EU institutions and bodies) and follows these selection criteria: i) design a cultural program with a European dimension, which promotes the participation of all stakeholders present in the city and its various neighbourhoods, and attracts visitors from across the country and Europe; ii) have an impact and contribute to the long-term

development of the city; iii) have the support of the competent local public authorities and the capacity to carry out the project (European Commission, 2018).

Between 1994 and 2012, in a time frame of almost 20 years, Portugal had three cities with the status of ECoC: Lisbon in 1994, Porto in 2001 and Guimarães in 2012. Each of them was integrated into a country-specific temporal, political and cultural context, regarding the state's political guidelines directed to strategic investment in culture and culture values understood as priorities in applications and action plans. These cultural and political experiences had some results in national and local territories, cultural and creative sectors and political discourses and practices: they led to greater attention to the relationship between development, culture, community, and territory (Silva et al., 2013; Garcia et al., 2016).

In this sense, and after the 1994, 2001 and 2012's experiences, Portugal will have in 2027 for the fourth time an ECoC. Among the twelve cities that submitted applications in November 2021, as indicated by the Portuguese Culture Ministry, the pre-selected cities were: Aveiro (with the proposal "The Fifth Element"); Braga (with the proposal "Time for Contemplation"); Évora (with the proposal "Vagar"); and Ponta Delgada (with the proposal "Natureza Humana"). Évora was the winner candidacy, validated in December 2022, and will be the Portuguese ECoC in 2027 with the Latvian city of Liepaja.



Figure 2.2.2 Final Bid Book of ECoC 2027 Candidate Cities

Source: Aveiro 2027. European Capital of Culture. Available at <https://aveiro2027.pt/aveiro-2027/>

Braga 2027. European Capital of Culture. Available at <https://braga27.pt/>

Évora 2027. European Capital of Culture. Available at <https://www.evora2027.com/bid-book>

Ponta Delgada 2027. European Capital of Culture. Available at <https://www.azores2027.eu/pt/>

Our analysis as a control case study centred around these four finalist applications for the ECoC for 2027, namely Aveiro, Braga, Évora, and Ponta Delgada. The cases chosen are proposals for action with a long-term culture-oriented development strategy. They are examples of cultural administration that integrate different social and cultural actors and matrices of values in relation to culture. They integrate the trends observed about cultural values, observe virtuosities and constraints of the general plans of cultural action

of these European capital cities of culture and highlight sustainable projects and interventions in recent years. Our main objective is to identify values of culture and how they oriented the four applications' strategic lines as a political exercise of national (and city) cultural planning.

The overarching goals are to identify the key players within the social realm, the economic stakeholders engaged, and the policymakers shaping these applications. Furthermore, this investigation aims to elucidate the strategic planning embedded within these selected cases, scrutinise the cultural values inherent in the discourses of cultural administration, and explore the cultural projects that operationalize these core values. In doing so, the study seeks to unearth the primary strengths and constraints associated with the strategic cultural projects implemented in these cities, ultimately paving the way for proposed lines of cultural continuity or discontinuity within the strategic planning framework.

Following the structured approach delineated by Promoter, with a specific focus on the three central pillars (Social actors, Economy stakeholders, and Policy makers), the areas of investigation are clearly demarcated. Under the Social Pillar, the study delves into the realm of cultural participation in live arts and cultures, as well as cultural production and heritage management. The Economy Pillar is dedicated to scrutinising the economic stakeholders involved in cultural production and heritage management processes. Lastly, the Policy Pillar provides a comprehensive perspective on cultural administration. This systematic breakdown ensures a holistic understanding of the multifaceted impacts and intricacies associated with these cultural endeavours.

Methodology

The analysis of these four candidacies for ECoC followed a methodological approach: the national scale of analysis (strategies and public policies planned in the cultural field) and the document analysis technique of official plans and projects for action (the candidacies). The process entails comprehensive data collection and analysis for each application, guided by the predetermined objectives and directives provided by Promoter for comparative cases: a comprehensive assessment of the values promoted from different perspectives, encompassing social, economic, and civic/policy dimensions.

This evaluation was achieved through the analysis of official documentary sources and case-specific evaluation reports, utilising a structured approach as outlined below.

The first methodological step involved an examination of official documents associated with the cases under investigation. These documents encompassed materials such as booklets, which provided insights into the applications submitted by four distinct cities - Évora, Braga, Aveiro, and Ponta Delgada. This analysis sought to extract pertinent information on how each city intended to promote values, particularly from the social, economic, and civic/policy viewpoints.

Additionally, the methodological approach encompassed the scrutiny of evaluation reports associated with these cases. These reports offered a critical perspective on the submissions and activities of each city. By evaluating these reports, the study aimed to determine which values were emphasised, either directly or indirectly, during the activities, initiatives, and events put forth by the cities in their applications.

The key documents utilised in this analysis included the application booklets from the four cities, which detailed their proposals for the ECoC designation. Moreover, European guidelines for the ECoC application were considered, providing a framework against which the applications could be evaluated. The final report for the selection of the winning application was also referenced, offering crucial insights into the decision-making process that determined the successful city.

By employing these methodological steps, this case sought to discern the extent to which the values of

creativity, local knowledge, community, awareness, pride, identity, learning, economic attractiveness, technical efficiency, sustainability, and authenticity, as well as civic engagement and education, were promoted in the applications from social, economic, and civic/policy standpoints (Rodríguez Morató et al., 2021). This analytical framework allowed for a comprehensive understanding of the values and priorities encapsulated within the context of the ECoC designation.

Discussion

The ECoC candidacies for Aveiro, Braga, Évora, and Ponta Delgada reveal diverse levels of government involvement, institutional partnerships, and networks. In Aveiro, the municipality collaborates with the Aveiro Intermunicipal Committee (CIRA), University of Aveiro (UA), and Aveiro Chamber of Commerce and Industry (AIDA). The engagement extends to 11 municipalities in the region, emphasising the European and international dimensions, promoting cultural diversity, intercultural dialogue, and common European themes. Braga's ECoC candidacy showcases robust political support, involving all political parties in the Municipal Council and Assembly. Additionally, collaboration extends to neighbouring cities and the CIM Cávado territory, garnering unanimous approval from 85 municipalities in the North Region. At the regional level, a Strategic Council includes representatives from the Archdiocese, Regional Tourism Agency, and CCDR-N. Euroregional support comes from the Regional Government of Galicia and the Eixo Atlântico do Noroeste Peninsular (European Commission, 2023). The Évora candidacy involves partnerships with institutions such as CMEvora, Direção Regional da Cultura do Alentejo, and Comunidade Intermunicipal do Alentejo Central. Political commitment is reinforced regionally, with intermunicipal communities of Alentejo endorsing the candidacy. Ponta Delgada's ECoC bid, led by the Câmara Municipal de Ponta Delgada and Governo Regional dos Açores, boasts widespread collaboration. Municipalities across the Azores, associations, chambers of commerce, and the University of the Azores participate. Unanimous municipal support, including a public declaration, secures commitment from the Regional Government. In Braga, 85% of planned projects engage the region, with over 45% promoting cross-border cooperation. Évora sees regional political commitment, while Ponta Delgada's collaboration spans the Azores (European Commission, 2023).

In summary, these ECoC candidacies demonstrate nuanced levels of collaboration at municipal, regional, and international scales, reflecting the unique strategies and characteristics of each city's pursuit of the prestigious designation. It also reflects that the cultural planning of territories - and in this case, medium-sized cities - only becomes viable in the medium and long term with the participatory management of available resources (financial and human), with networking, and with various stakeholders present.

In our exploration of the multifaceted dimensions of cultural participation, production, heritage management, and the interplay with local and regional policies, it becomes evident that each city's approach exhibits a nuanced tapestry of social, economic, and policy considerations. This intricate web of values and objectives, which underpins their candidacies for the esteemed ECoC designation, reflects a profound engagement with culture, heritage, and community.

From a social standpoint:

In the realm of the Social Dimension, a shared commitment to innovative practices and a yearning for broad European engagement is palpable. Aveiro shines with its solid long-term strategy and operational budget, while Braga introduces an interesting artistic vision with a European perspective. Évora impresses with its compelling regional commitment and inclusive cultural programs, and Ponta Delgada distinguishes itself by being uniquely rooted in its local identity. However, a common challenge emerges in the lack of clarity regarding artistic components, with Braga's overarching concept of "Contemplation" requiring deeper exploration, and Ponta Delgada struggling with defining anticipated social impacts (European Commission, 2023).

These efforts foster creativity and an openness to new ideas, encourage the development of strong relationships within the community, raise individual and collective awareness on important issues, and instil pride and identity while providing opportunities for learning and education. The foundational premise of bottom-up cultural proposals signifies a departure from conventional top-down approaches. These proposals emerge organically from the very roots of local populations, fusing a co-constructed ethos with a profound connection to Europe. This is accomplished through a dynamic interplay of cultural and artistic projects and the creation of both material and digital platforms that facilitate a meaningful engagement with artefacts and memories. The pivot of these cultural proposals revolves around two pivotal concerns: the preservation and safeguarding of cultural heritage, and the simultaneous enhancement of a diverse, inclusive, innovative, and culturally rich offering. This synergy is intrinsically linked to each city's relationship with its local cultures, both tangible and intangible, marking a revival of memory, identity, and a deep sense of community.

From an economic standpoint:

Turning to the Economic Dimension, financial and institutional support emerges as a shared theme, yet nuances define each bid. Aveiro excels with a conceptual outreach plan boasting robust methodologies, Braga establishes formidable connections within the ECoC network and various partnerships, and Évora secures robust financial and political backing. Despite these strengths, economic impacts, particularly the long-term effects on urban development, lack clarity across all bids. Ponta Delgada faces the specific challenge of a low city contribution to the budget (European Commission, 2023).

These initiatives work towards enhancing the attractiveness and visibility of the local area, promote technical efficiency and technology innovation to bolster productivity, ensure the sustainability of local resources, and highlight the authenticity of local heritage for economic growth. From an economic vantage point, the candidacies articulate an encompassing vision, emphasising circular and cross-cutting development paradigms that transcend geographical boundaries. These paradigms entail the active involvement of diverse stakeholders at the local, national, and international levels, all underpinned by grassroots principles and practices. Culture is redefined, not as a singular entity, but as a rich tapestry of communal, inter-knowledge exchange, celebrating diversity and memory. The economic and symbolic worth of culture is underscored, rejuvenating traditional economies intertwined with local cultures and transmuted into cultural endeavours.

From a civic and policy standpoint:

In the Civic/Policy Dimension, strengths and areas needing refinement come to the fore. Aveiro benefits from a wide network of European partners, Évora secures strong political backing at both city and regional levels, and Ponta Delgada enjoys unanimous institutional support. However, governance structures, especially in Aveiro, require further refinement. The outreach plans across all bids demand more effective and detailed strategies, veering away from marketing tactics. Ponta Delgada, in particular, could better align its civic and policy dimensions with the Azores' conversation with Europe (European Commission, 2023).

They seek to engage the community through active participation and resource-sharing, focus on enhancing the aesthetic appeal of the area, collaborate with neighbouring municipalities for regional development, and prioritise education to improve overall well-being and knowledge. At the policy level, municipal administrations are active participants in the candidacy process. They contribute to the formulation of cultural and artistic objectives and programs, highlighting a growing political interest in the long-term ramifications of investments in the cultural and arts sector. These mid-sized cities, steeped in history and cultural evolution, reflect the national and municipal investments made in the past 25 years in Portugal's cultural and arts sector. There is a simultaneous focus on territorial development processes, encompassing

investments in culture and education, the reinforcement of cultural democracy, and the national and international projection of territories and populations. Candidacies are contextualised within the ever-evolving global landscape, encompassing the post-pandemic era, geopolitical shifts, migratory patterns, economic challenges, and climate change concerns.

There are possible tensions in the relationship between cultural participation in live arts and culture and cultural production and heritage management, depending on the specificity of cities and territories: coast/inland; continental/insularity; ancestral and traditional activities; material and immaterial heritage; greater or lesser extent of the cultural and creative sector in each city and territory. On the other hand, the proposals presented reflect local specificities: the desertification of territories and the ageing of the population (Alentejo/Évora); the peripheral dimension of regions (Évora e Ponta Delgada), and the long-term resilience of territories and populations. In this sense, the candidacies remain concerned with the long-term impacts of cultural development policies and the sustainability of investments to be made in the local and regional cultural and artistic sector.

In sum, these bids collectively embrace a commitment to long-term strategies while presenting varying degrees of institutional and financial support. Challenges centre around achieving clarity in artistic components, defining economic impacts more explicitly, and refining outreach plans for effective civic engagement. Each bid, with its unique strengths and areas for improvement, underscores the need for a balanced approach across these dimensions to successfully claim the title of ECoC. The case study unveils a compelling narrative where culture and heritage are celebrated, reimagined, and embedded in the heart of communities. These candidacies for the European Capital of Culture offer a rich tapestry of cultural, economic, and policy reflections, each rooted in a profound engagement with the values and aspirations of their respective cities and regions.

References

- Aveiro 2027. European Capital of Culture. Available at <https://aveiro2027.pt/aveiro-2027/>
- Braga 2027. European Capital of Culture. Available at <https://braga27.pt/>
- Garcia, J. L., Lopes, J. T.; Martinho, T.; Neves, J. S.; Gomes, R. T & Borges, V. (2016). Mapping cultural policy in Portugal: From incentives to crisis. *International Journal of Cultural Policy*, DOI: 10.1080/10286632.2016.1248950.
- European Commission (2019). *European Capitals of Culture – 30 years*. Luxembourg: Publications Office of the European Union. DOI 10.2766/367668.
- European Commission (2019). *European Capitals of Culture (ECoC) 2020-2033. Guidelines for the cities' own evaluations of the results of their ECOC*. Brussels: Publications Office of the European Union.
- European Commission (2023). *Selection of the European Capital of Culture (ECoC) in 2027 in Portugal*. Available at <https://culture.ec.europa.eu/sites/default/files/2023-02/ecoc-2027-portugual-selection-report.pdf>
- Évora 2027. European Capital of Culture. Available at <https://www.evora2027.com/bid-book>
- Ponta Delgada 2027. European Capital of Culture. Available at <https://www.azores2027.eu/pt/>
- Rodríguez Morató, A., Andrade Suárez, M. J., Zamorano, M., Novo Rey, U., Sánchez, V., Teixeira Lopes, J., Ferro, L., Azevedo, N. & Apolinário, S. (2021). UNCHARTED D2.5 Mapping of the values of culture in cultural policy objectives. Retrieved October 2023, from <https://uncharted-culture.eu/wp-content/uploads/2021/07/D2.5-Mapping-of-the-values-of-culture-in-cultural-policy-objectives.pdf>
- Silva, A. S., Babo, E. P., & Guerra, P. (2013). "Cultural policies and local development: The Portuguese case". *Portuguese Journal of Social Science*, 12(2), 113-132.

2.3 Control case 1.3 United Cities and Local Government evaluation of city cultural policies and programmes in Europe

Sebastián Zúñiga, Sílvia Silva, Nancy Duxbury, Paula Abreu, Cláudia Pato de Carvalho (CES-University of Coimbra)

Introduction

United Cities and Local Governments (UCLG) is an international organisation of cities, local and regional governments, and their associations. It was created in 2004 through the merger of the global networks of IULA (International Union of Local Authorities), UTO (United Towns Organization), and METROPOLIS. UCLG aims to promote the interests of cities and local governments worldwide and to provide a platform for collaboration, dialogue, cooperation, and knowledge sharing. With a decentralised structure, it has four different committees that focus on four key main areas: Culture; Social Inclusion, Participative Democracy and Human Rights; Urban Strategic Planning; and Local Economic and Social Development.

The UCLG Committee on Culture was created in 2005 “with the explicit mandate to implement cultural rights in local sustainable development” (UCLG, 2022), adopting the *Agenda 21 for Culture* as a reference document and assuming the role of coordinator of its subsequent implementation (UCLG, 2019c, p. 2). The *Agenda*, approved in 2004, was the first international document adopted by cities and local governments for cultural development, and as of November 2019, 546 cities and local governments around the world were using it to guide their policies (UCLG, 2019c). The Committee, for its part, has 133 members (cities, local governments and associations), of which 61 are from Europe (55 cities and local governments as well as 6 national and international of local governments associations). Based on the *Agenda 21 for Culture*, the UCLG Committee on Culture has developed further documents and programmes to support the assessment, design and implementation of local cultural policies.

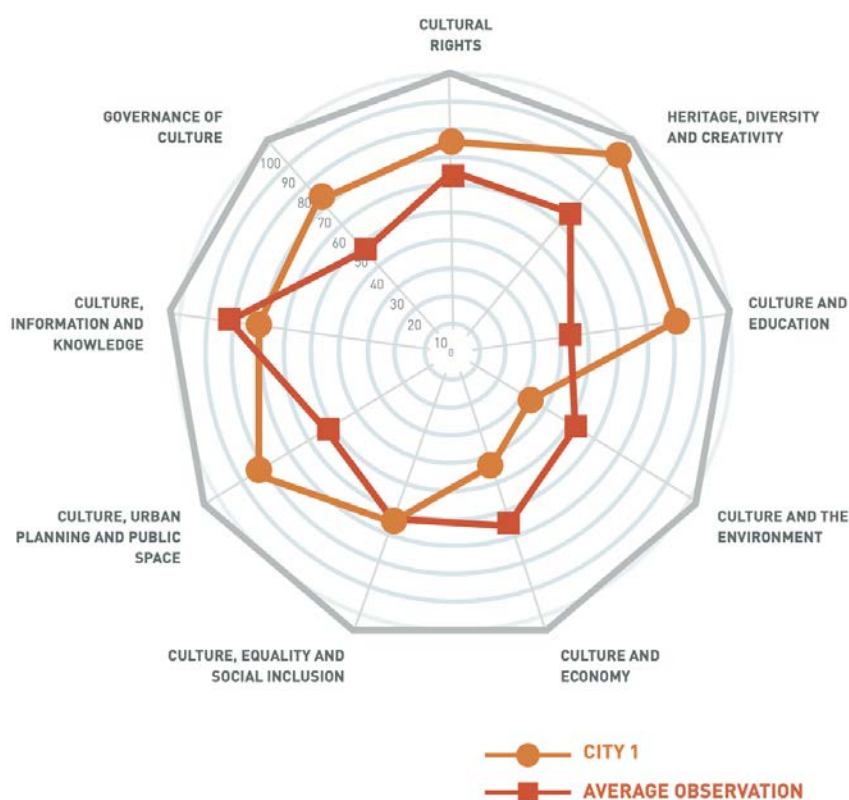


Figure 2.3.1. The 9 Commitments on the “radar” chart

Source: UCLG, 2015, p. 38

Culture 21 Actions (2015) is a self-assessment document written by the Committee on Culture as a toolkit or practical guide for cities to evaluate their current cultural policies, outlining their strengths and weaknesses. It defines 9 “Commitments” between state and society, also expressed as 9 thematic areas for the recognition of the interdependent relationship between citizenship, culture, and sustainable development (See *Figure 2.3.1*). Each Commitment contains a list of 10-12 specific actions for a total of 100 actions overall, which are considered and scored by individual cities in self-assessment processes. The scores estimate the level of achievement of each action and allow for the creation of a “radar” chart (See *Figure 2.3.1*) that reflects reality quite well.

The “Pilot Cities Europe” programme was first launched in 2015 in coordination with Culture Action Europe. It is a 26-28 month programme that promotes “close work between participating cities, the UCLG Committee on culture, Culture Action Europe and external experts” (UCLG, 2016) to develop further cultural planning based on an initial 1-2 day self-assessment workshop (according to the *Culture 21 Actions* guidelines and standards). Following the self-assessment – carried out by 20-30 stakeholders from the public, private and civil society sectors – the participating cities move on to the design and implementation of a work programme, which includes peer-learning activities and the elaboration of pilot measures to address 2-3 thematic areas of weakness where specific efforts are needed, as well as 2-3 thematic areas of strength where relevant experience exists (UCLG, 2016). In summary, the “Pilot Cities Europe” programme is divided into 5 main activities: 1) analysis of the local context and first assessment (7-8 months); 2) design of the work programme; 3) implementation of work programme (19-20 months); 4) final conference, assessment and report; and 5) communication. Some of the cities that have completed the “Pilot Cities Europe” programme then join the “Leading Cities” programme and benefit from UCLG's technical assistance in the areas of leadership, advocacy, communication, learning and cooperation. This is the case of the former pilot cities of Lisbon, Izmir, and Esch-sur-Alzette, which have joined other European cities (i.e., the leading cities of Barcelona, Bilbao, Lille, Malmö, Milan, and Rome) in sharing their experience through the dissemination of their “good practices” and their participation in peer-learning activities.

The main objective of this control case is – at both the programme-level and the city-level – to identify what values of culture are evident/highlighted and to assess how they influence the strategic planning of culture in European cities that are involved in the *Culture 21 Actions* self-assessment, the “Pilot Cities Europe” programme (with the participation of 14 European cities to date) and the “Leading Cities” programme of the UCLG Committee on Culture. Ultimately, we aim to understand what kind of learnings can be shared and how cultural strategic planning of local administrations can benefit from the programmes designed and carried out by UCLG in the evaluation of city cultural programmes in Europe.

Methodologies

How do different domains of cultural strategic planning reveal cultural values? What are the social, economic and political impacts of cultural values in cultural strategic planning? What has been verified by the United Cities and Local Governments (UCLG) assessment programmes? What are the local impacts, and what kind of learnings can be shared?

Our research has focused on the European participants in the UCLG Committee on Culture’s Pilot and Leading Cities Programmes. The main source of data was obtained through document analysis, including *Culture 21 Actions*, Pilot Cities and Leading Cities programme materials, evaluation reports developed within these programmes, and strategic plans of selected European cities (Leading and Pilot Cities).

To collect additional information, contexts and perspectives on cultural valuation for strategic planning of local administrations, individual interviews of the UCLG leads of the evaluation programme were made as secondary data sources. We met with the UCLG Culture Committee secretariat, Jordi Pascual, in person in Barcelona on June 14, 2023, and the lead expert for the Pilot Cities programme, Catherine Cullen, online on August 16, 2023. During these interview discussions, preliminary research findings were co-reviewed in

discussion to gain analytical interpretations from the UCLG key actors involved in the programmes examined.

Data analysis focused on three main dimensions: values, participatory processes and resources:

- **Values:** documents were analysed based on nine value principles previously constructed by UNCHARTED – economic, identity, aesthetic, participation, cultural diversity, equality, education, well-being, and sustainability – to identify what cultural values are highlighted by the UCLG’s framework and how they influence the strategic planning;
- **Participatory processes:** attention to methodologies and guidelines used in the participatory assessment processes in each city focused on categories such as “sector involvement” (i.e., public, private, civil society) and “type of involvement” (i.e., decision-making – design, implementation, evaluation – or dialogue/reflection); and
- **Resources:** to identify resources involved in the evaluation processes of the cities participating in the UCLG programme(s) – i.e., pragmatically, what resources are provided by the individual cities vs. UCLG in the operationalization of the programme(s).

Discussion

Values in cultural strategic planning

UNCHARTED values UCLG 9 commitments	Economic	Identity	Aesthetic	Participation	Cultural diversity	Equality	Education	Well-being	Sustainability
1. Cultural rights 10 actions	0	0	0	7	0	4	0	0	3
2. Heritage, diversity, and creativity 12 actions	4	3	1	4	4	1	1	0	4
3. Culture and education 10 actions	1	0	0	2	1	1	9	0	1
4. Culture and environment 10 actions	2	4	0	4	0	0	0	0	10
5. Culture and economy 12 actions	12	0	0	6	1	1	2	0	1
6. Culture, equality, and social inclusion 12 actions	2	0	0	3	1	12	1	3	0
7. Culture, urban planning, and public space 12 actions	0	4	0	3	0	0	0	1	4
8. Culture, information, and knowledge 11 actions	0	0	0	6	3	2	1	1	1
9. Governance of culture 11 actions	2	0	0	10	0	1	1	0	1

Table 2.3.1. Correlation between UNCHARTED values and UCLG’s 9 commitments

Source: own elaboration

First, to reveal the values underlying the UCLG *Culture 21 Actions* toolkit,⁷ we correlated the 9 value areas identified in UNCHARTED D2.5 (Rodríguez Morató et al., 2021) and synthesised in UNCHARTED D2.7 (Teixeira Lopes, 2021) with the values inherent in the 100 actions of the 9 Commitments (see *Table 2.3.1*).

⁷ UCLG describes the values that have guided the *Culture 21 Actions* toolkit as values “based on the real, practical experiences of cities and local governments, as well as contributions from international organisations, universities, and activists. They summarise the commitment and aspirations of local governments to integrate culture into sustainable development, both locally and globally” (UCLG, 2015, p. 11).

The numbers indicate how the 100 actions within the 9 Commitment domains correlate with these UNCHARTED values. Some of the actions are simultaneously correlated with two or more of the 9 value areas (i.e., economic, identity, aesthetic, participation, cultural diversity, equality, education, well-being, and sustainability), so the total sum of actions in the frequency table exceeds 100.

Secondly, we compiled participating European cities' self-assessment scores for each of the Commitment domains (see *Figure 2.3.2*). Based on the average score allocated by European cities participating in the "Pilot Cities Europe" programme, we focused our research on the correlated values within the highest and lowest scoring Commitments. This decision was taken because, after the self-assessment phase, the programme moves into a policy-making phase for cities to design measures based on these Commitments, building on their strengths and addressing their weaknesses in the field of cultural policy.

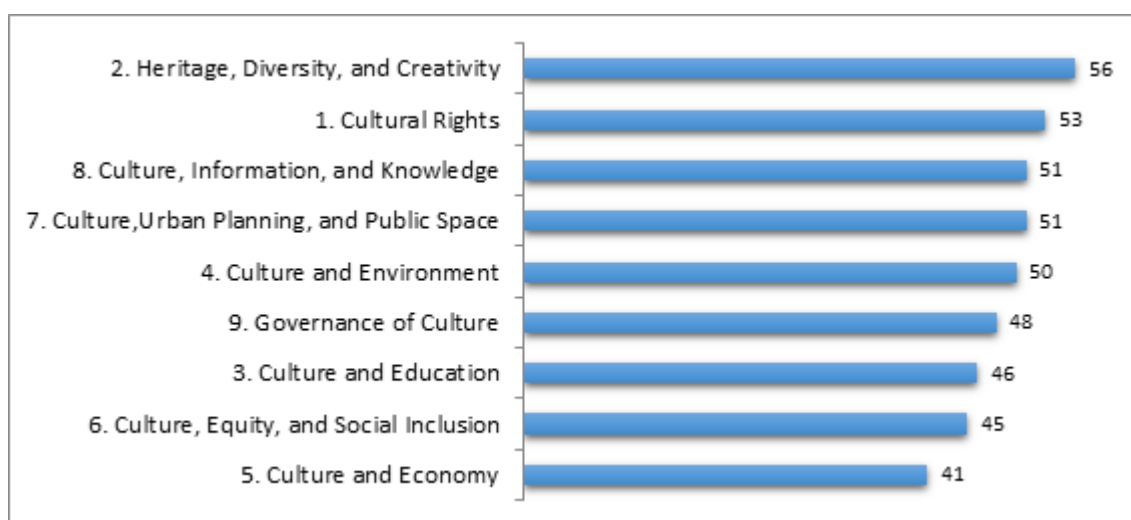


Figure 2.3.2 Order of the 9 Commitments, sorted from the most scored to the lowest in the assessments conducted by European cities

Source: own elaboration

Our correlation shows:

- **2. Heritage, diversity, and creativity**, the highest scoring Commitment – Although the 12 actions are more evenly distributed among the UNCHARTED values, the “participation” value shares the highest number of correlations [4/12], tied with the “economic”, “cultural diversity” and “sustainability” values (See *Table 2.3.1*);
- **1. Cultural rights**, the second highest scoring Commitment – Most of the 10 actions are correlated with “participation” [7/10].
- **5. Culture and economy**, the lowest scoring Commitment – The *Table 2.3.1* shows that while the “economic” value has the highest number of correlations [12/12], its 12 actions simultaneously emphasise other values such as “participation” [6/12] by promoting private and civil society involvement in cultural policies through the design of local strategies, regular analysis, partnerships, social responsibility programs and projects, followed to a lesser extent by the “education” value [2/12].
- **6. Culture, equality and social inclusion**, the second lowest scoring Commitment – Some of the 12 actions highlight the need to involve the civil society organisations to achieve the goals of this thematic area through “participation” [3/12], but the “equality” value has the highest number of correlations [12/12].

In UCLG's experience, the implementation of the values embedded in the self-assessment framework has been useful in paving the way for cultural governance based on cooperation between public, private and civil society actors. UCLG has learned that open, participatory and action-oriented processes are fundamental to developing a shift towards long-term and locally based cultural strategic planning, as

reflected in the predominance of the value of “participation” found in our correlation.

Impact of participation in cultural strategic planning

Our impact assessment of the UCLG control case aims to verify how the cultural strategic planning of local administrations can benefit from UCLG’s experience, documents, and programmes for self-assessment, design and implementation of cultural policies in Europe. Within the analysis, we identified two main domains: a) participation and cross-cutting cultural governance; and b) potential benefits through reflections on 3 main challenges.

Participation and cross-cutting cultural governance

The 9 Commitments are the result of expanding the cultural dimension to other dimensions that are usually considered in isolation, such as “education”, “environment”, “economy”, “equality and social inclusion”, “urban planning and public space”, among others. Through the cultural values that these Commitments and their related actions entail (mostly “participation”, but also “cultural rights”, “sustainable development/sustainability”, “collaboration”, “transversality”, “learning”, “autonomy and self-organisation” and “individual and collective empowerment/emancipation”), UCLG’s self-assessment processes and subsequent work programmes impact on cultural strategic planning by promoting a cross-cutting way of thinking about cultural governance, involving a wide participation of public, private and civil society actors (multi-actor governance); different levels of government, e.g., local, regional and national (vertical governance); and different departments/agencies in order to bridge silos and integrate the cultural dimension into public policies (horizontal governance).

- ***Multi-actor governance.*** According to our analysis, the participation promoted by UCLG’s documents and programmes generates an instance of circulation of a plurality of values among public, private and civil society actors. By involving different actors in the self-assessment activities of previous cultural policies and in the design of new pilot measures, the UCLG aims “to put in place a governance in which people from the different disciplines of culture, from large to small, can be brought to work together on these measures”.⁸
- ***Vertical governance.*** Some of the “good practices” of the Leading Cities are useful references for coordination and cooperation between local government and national institutions. For instance, the “good practice” of the Sardines Contest of Lisbon provides a successful vertical governance reference of partnership between the municipal EGEAC (a municipal company promoting culture in Lisbon) and the national Portuguese Tourism Board.
- ***Horizontal governance.*** Participating cities in the “Pilot Cities Europe” programme should ensure that a diverse range of local government bodies (e.g., the department in charge of cultural policies, but also those involved in other areas related to sustainable development) take part in relevant activities. This aims to address “the problem of silos/transversality [e.g., lack of cross-departmental collaboration required for horizontal governance], the problem of participation and the problem of hierarchy in governments.” In terms of work programme implementation, Lisbon’s pilot measure “A Square In Each Neighbourhood” promoted a cross-departmental collaboration between the urban planning and cultural departments, strengthening the “municipality’s capacity to work in a more transversal way, breaking out of the traditional ‘silo’ system” (UCLG, 2019a, p. 7). Public actors such as the Public Space Department, the Division of Urban Studies, the Monitoring Division and EGEAC “decided to work together through the commissioning of artists to bring a cultural dimension to the use of public space that would express what a specific square means to the local population” (UCLG, 2019a, p. 7).

⁸ Unallocated quotations are from interviews conducted within this research (see methodology section).

Potential benefits through reflections on 3 main challenges

The UCLG's ongoing **reflections on the challenges** faced in advancing the inclusion of culture in urban planning, implemented through **participatory processes** within a **"cultural rights" and "sustainable development" framework**, provide experience-based knowledge and insights on evolving practices and emerging issues. In particular, cultural strategic planning can benefit from UCLG's experience considering and addressing three main challenges: a) Implementation, b) Political will, and c) Legitimacy.

a. Implementation

The challenge of aligning policies, programmes and strategies of local governments with *Agenda 21 for Culture* (2004) has led UCLG to translate a large compendium of value-based principles and recommendations into more on-the-ground, operationalized as *Culture 21 Actions*, responding to "a real demand from the different cities and new cities that there would be something, a framework, quite "things to do" rather than just giving principles... there was a real demand for something more methodological". The resulting *Culture 21 Actions* toolkit was conceived to solve the lack of agency of the *Agenda*, enabling a good local implementation of cultural rights in cities (Pascual, 2021, p. 325) through its achievable and measurable guidelines and standards (UCLG, 2015, p. 15).

To address the lack of agency, its guidelines and standards need to be locally appropriated and adapted by the wide range of actors involved in local cultural policies and strategies (including policymakers as well as stakeholders). In this sense, the implementation of participatory processes linked to "cultural rights" and "sustainable development" has the impact of bringing these actors together to have the necessary "open discussion about what one is going to do" within a common view for cultural strategic planning at local and European levels. The open discussions held during the self-assessment activities are essential for the process of appropriation-adaptation, paving the way for cultural governance based on cooperation between public, private and civil society actors. Although UCLG's programme activities (i.e., workshops, meetings, peer-learning, and self-assessments) provide a sufficient venue to bring together and connect people responsible for culture from public, private and civil sectors, UCLG representatives and external experts have realized that they need to establish a long-term relationship with the people involved in the Pilot Cities program to underpin the participatory processes. Therefore, they provide ongoing support throughout the self-assessment and pilot measure design process: "it's not just consultancy where you go in and out, here we follow up and we accompany them... we are present, we're always there". In this way, UCLG promotes participatory processes through the creation of local meetings, as well as through its constant and supportive presence.. Ultimately, the aim of *Agenda 21 for Culture* and *Culture 21 Actions* is to enable local actors to be autonomous, to take over this process of cultural governance transformation.

b. Political will

The cultural values underlying UCLG's self-assessment framework challenge the established power structure by considering culture as a policy on an equal basis with social inclusion, economic development and environmental balance. When broad participation in cultural governance is guided by such a framework based on sustainable development and cultural rights, it promotes the exercise of rights related to culture (the right to housing, education, health, etc.). This approach implies the need "to link culture to the right to housing, education, public spaces, leisure or freedom of expression and association. These rights are not very often found in the canonical cultural policies". The experience of UCLG has shown the crucial role of political will in making this power-challenging framework a reality. It is not an easy challenge to face because political resistance to these policy changes is expressed indirectly in the form of "statements that convey the message 'cultural rights are not well defined / are not easy to implement' [which] often mask the lack of political will to connect the human rights frame to cultural policies" (UCLG, 2022).

Local governments need to be politically motivated to make these participatory policy changes. Although changing cultural governance does not require large budgets, it is difficult to get people together to talk, and the main challenge has been “convincing my political colleagues that this is important... people just don't want to hear about it because they have their work and they don't talk to their colleagues, so you really have to push... political will can be really important”. Similarly, the level of civil society involvement needs to be matched by the same level of political will (involving top politicians beyond the deputy mayor for culture and even beyond the administration of a particular party or left-right ideology), i.e., change of political party on municipal administration, because “you never know what the next team is going to want to do. So, the window is not very big to get change done. But when it works, it's something that you can't go back on, because it changed”.

Lisbon has noted that the *Culture 21 Actions* can help reduce the high degree of policy variation due to the discontinuity of policy cycles, “because it provides clear ‘policy objectives’ as well as very concrete actions, and invites for an in-depth local discussion on these 100 issues” (UCLG, 2019b, p. 11). “The whole point is to change the mentality and after a certain point then there's no going back in a way, because the way of doing things more participatively, it's there, it's done, and so it can just go on and develop”.

c. Legitimacy

Since the UCLG Committee on Culture is very active in global cultural policy debates through its advocacy in international forums, the cities that participate in UCLG programmes “also have a window on the world, and on other cities, and exchanges, and global militancy, and global advocacy; they can become advocates and they become visible, and that is really interesting for them”. By participating in UCLG programmes and boards, the cities become part of “the map of the world” and local cultural departments increase their legitimacy to do “very visible things and really change the way Culture is done”. The UCLG legitimates and empowers municipalities to test new approaches.

The *Culture 21 Actions*, “Pilot Cities Europe” and “Leading Cities” programmes were created by the Committee on Culture to facilitate the “international exchanges of experiences, and the establishment of a more visible and structured community of practice” (UCLG, 2015, p. 15), supporting “peer-learning and capacity-building among European cities” (UCLG, 2016). The international network enables the worldwide dissemination and exchange of “good practices” in local cultural policies and to help cities compare their policies with the experiences of other cities. Considering the central role played today by the UCLG's global visibility and promotion of the interests of cities and local governments, this control case provides useful evidence of their interdependence and the need to articulate different territorial levels (local-to-global-to-local) and the transferability of experiences without neglecting territorial diversity to ensure more participatory and locally based cultural strategic planning in European cities.

References

- Pascual, J. (2021). “Desarrollo sostenible y derechos culturales. Contribuciones desde las ciudades y los gobiernos locales con la Agenda 21 de la cultura y Cultura 21 Acciones” (Tesis). Universitat de Girona.
- Rodríguez Morató, A., Andrade Suárez, M. J., Zamorano, M., Novo Rey, U., Sánchez, V., Teixeira Lopes, J., Ferro, L., Azevedo, N. & Apolinário, S. (2021). UNCHARTED D2.5 Mapping of the values of culture in cultural policy objectives. Retrieved October 27, 2023, from <https://uncharted-culture.eu/wp-content/uploads/2021/07/D2.5-Mapping-of-the-values-of-culture-in-cultural-policy-objectives.pdf>
- Teixeira Lopes, J. (2021). UNCHARTED D2.7 Overview of the multiplicity of values of culture and its controversies. Retrieved October 27, 2023, from <https://uncharted-culture.eu/wp-content/uploads/2021/12/D2.7.-Overview-of-the-multiplicity-of-values-of-culture-and-its-controversies.pdf>

- UCLG (2015). Culture 21: Actions. Commitments on the role of culture in sustainable cities. Retrieved October 27, 2023, from https://www.agenda21culture.net/sites/default/files/files/documents/multi/c21_015_en_2.pdf
- UCLG (2016). Culture in Sustainable Cities. Learning with Culture 21 Actions. “Pilot Cities Europe” programme. Retrieved October 27, 2023, from https://agenda21culture.net/sites/default/files/files/pages/our-cities-pages/program_PC_europ2016-ENG.pdf
- UCLG (2019a). Final Report Lisbon. Catherine Cullen. Retrieved October 27, 2023, from https://www.agenda21culture.net/sites/default/files/files/cities/content/informe_lisbon_final-eng_1.pdf
- UCLG (2019b). Implementing Culture 21 Actions. Lisbon Pilot City Programme 2015-2019. Retrieved October 27, 2023, from https://agenda21culture.net/sites/default/files/files/cities/content/finalreport_lisboa_gal-eng.pdf
- UCLG (2019c). List of cities, local governments and organisations. Retrieved October 27, 2023, from https://agenda21culture.net/sites/default/files/llistat_ciutats_nov2019.pdf
- UCLG (2022). Contribution of UCLG Culture Committee to the Report of the United Nations High Commissioner of Human Rights on Cultural Rights. Retrieved October 27, 2023, from https://www.ohchr.org/sites/default/files/documents/issues/culturalrights/sustainabledevelopment/2022-08-22/submission-development-ga77-cso-uclg-2-en_0.pdf

of the United Na

2.4 Assessment of inclusive and co-creative methodologies related to cultural strategic planning based on the interaction between main and control cases

Axis 1 about cultural strategic planning has been articulated around a methodological link between the main case, coordinated by Promoter Srl, with the two control cases led respectively by the University of Porto and the Centre for Social Studies (CES) of the University of Coimbra.

The main case tackled the study about the human regeneration experience of Volterra²² and it is described in section 2.1. The first control case addressed the evaluation of the candidature for European Capital of Culture of some Portuguese cities - namely: Aveiro, Braga, Evora and Ponta Delgada -, and it is described in section 2.2. The second control case focused on the review and analysis of the evaluation report of a range of European cities, conducted by UCLG United Cities and Local Governments, and it is described in section 2.3.

General considerations about co-creation and inclusive and participatory methodologies

It is worth to note that the two control cases operated on a small scale and they have been conducted adopting prevalently desk research practices. For this reason, the actual involvement of the communities was intentionally limited. On the contrary, the main case was based mostly on participatory activities. As a consequence, the co-creation approach based on inclusive methods, foreseeing the engagement of the local communities, was carried out as the practice of the main case about Volterra.

In the main case of Volterra, we can highlight different methodological layers:

- The first layer was present during the preparation of Volterra candidature as Italian Capital of Culture
- The second layer refers to the time of delivery of the programme of cultural activities
- The third layer is that of the methodology used by the research team at Promoter that studied the experiences of Volterra
- The fourth layer is that the Administration and the local communities of the city of Volterra and the neighbouring cities will do in the future

The interaction between the four layers of co-creation is worth discussing first. In fact, the groups of participants in the co-creation exercises of the four layers are different, but also interconnected.

The group of participants in the phase of design of the dossier of candidature was made up of a very large

number of individuals together with public and private organisations. They included both citizens, other city Administrations, representatives of groups of interests, cultural institutions and dedicated experts.

Then, only the representatives of the Volterra Administration and the appointed experts participated in the management and delivery of Volterra22 experiences, representing a restricted subset of the original larger group. The fact that the group of co-creators was (necessarily) restricted through the process, from layer 1 to layer 2, and the need to make choices about the actual people and organisations to be contracted for the delivery of the events has represented a moment of tension in the group, with the feeling of those who participated in the co-creation of the layer 1 to be disappointed at the time of developing the actual programme, and not to be taken sufficiently into account in the operations.

After this, the UNCHARTED study included the experts appointed by Promoter Srl, in its role of UNCHARTED partner, representatives of the city Administration of Volterra, a selected group of stakeholders and citizens at large through the online questionnaire and in the final public event. It can be mentioned that a special care was spent by the Promoter's team to maintain the maximum attention and autonomy in the selection of the stakeholders to be interviewed in the study. This care was due to the necessity to reach the widest diversity of voices, not excluding those who could have been critical towards Volterra22.

The methodology that will be applied in the future, to plan for the sustainability and renewal of Volterra22 is not yet established, but it is expected that it will benefit from the whole previous experiences, with a particular focus on re-using co-creation and participation as one of its main drivers.

An attention to the sustainability of the cultural sector and cultural governance is key. As reflected in the UCLG control case, because of its ability to bring together different actors (and the values they convey) within a common view for cultural strategic planning, "sustainable development" can contribute to unlocking the plurality of local values at stake in the design, implementation and evaluation of public policies that aim to be meaningful to citizens.

Among the 9 value areas identified by the UNCHARTED project, "sustainability" is broadly defined as a value "related to the contribution of cultural policies to strengthening the resilience of the cultural sector or to the contribution of culture to environmental protection" (Teixeira Lopes, 2021, p. 14). This notion of "sustainability" reinforces the principle that culture is transversal to most public policies, playing a mediating role that has been defined by Dessein et al. (2015) as "culture *for* sustainable development" (Duxbury et al., 2016). From UCLG's perspective, the resilience of the cultural sector requires that the cultural dimension of development be as explicit, operational and dynamic as the environmental, economic or social dimension (Pascual, 2021, p. 220), highlighting the self-standing role - interlinked but autonomous - of "culture *in* sustainable development". Strategic cultural policy and planning initiatives can play an important role in enabling the cultural sector to participate actively in discussions and actions advancing societal transformations towards greater sustainability (Duxbury, Kangas & De Beukelaer, 2017).

According to the UCLG control case, the participation promoted by its toolkit and programmes generates an instance of the circulation of a plurality of values from which public, private and civil society actors construct meanings. By involving different actors in the evaluation activities of previous cultural policies and in the design of new pilot measures, UCLG aims to contribute *"to put in place a governance in which people from the different disciplines of culture, from large to small, can be brought to work together on these measures"*. Thus, UCLG's evaluation methodology ultimately focuses on moving towards a cultural governance whose sustainability depends on the constant recognition and integration of dynamic and contingent local values.

Coming back to what is described in section 2.1, the process of cultural strategic planning, that produced Volterra22 Rigenerazione Umana, has been promoted by the city Administration since its beginning through a participatory process. These actors were involved via various initiatives in the design of the dossier for the candidature of Italian Capital of Culture. These inclusive and co-creative methodologies have been very beneficial to react at the time when the city of Volterra did not gain the award of Italian Capital of Culture. The acknowledgment of the large participation was put forward and supported the Tuscany Region in the

nomination of Volterra First Tuscan City of Culture. Participation was then beneficial at the time that the programme was delivered, reaching a large audience to all the events delivered during 2022 and still ongoing in 2023.

The fact that they had involved many actors for the preparation of the dossier was a success factor when the Tuscany Region had to take the decision about the nomination of Volterra as First Tuscan City of Culture, because of the audience that the Region found already several groups that were supporting for the nomination. Furthermore, when the nomination was received and Volterra had to execute its intense programme of activities, the citizenship was already informed and its vital participation in the events was easier to be achieved.

When the research of UNCHARTED was proposed to the Mayor and the Councillor of Culture in November 2022, the proposal was received with a strong interest. The possibility to have a critical review of Volterra22 by an independent group, i.e. that of UNCHARTED, was considered as a very profitable conclusion of the programme. A critical review means to be open to welcome appreciation, but also to reflect on negative criticisms and this attitude was kept during the whole exercise.

As for the design and for the delivery of Volterra22 activities, also the UNCHARTED study has been designed by Promoter as a participatory investigation, where the starting point has been to listen to the voice of the actors of the territory. Different roles and interests were represented with the aim to get the widest understanding and the most careful observation of the case. Since its beginning it has been possible to acknowledge a convincing level of participation of the selected stakeholders. In addition to the availability to be interviewed, two of them participated in the UNCHARTED Central Event in London, another stakeholder participated in the UNCHARTED co-creation workshop in Barcelona and several others attended the final public event in Volterra on 30/10/2023. It was important to accompany the field work with a horizontal phase of communication and promotion via news, press releases on the local newspapers and posts on the social network of the Municipality that had the objective to attract the attention of the citizens on the study, with the aim to keep the highest level of transparency about the phases of work.

The interviews were very much participated, with the involvement of 25 stakeholders of the territory. The interlocutors agreed to meet and to discuss with the researchers, with a collaborative spirit, demonstrating a valuable awareness of the theme of the study and the importance of reflecting on the role that values and valuation processes can play in the successful delivery of cultural programmes.

The questionnaire launched during summer 2023 represented another inclusive tool that registered an excellent result with the responses coming from 124 persons. The respondents spent time to illustrate their point of views. In the majority positive appreciations were expressed, even if some criticisms emerged.

The impact of the participatory approaches exploited in the elaboration of the Volterra22 programme were clearly expressed in the replies of the stakeholders in the interviews and in the comments gathered through the questionnaire, in relation to the energy generated within the citizenship. Among many others, the following exemplary comments were received:

"At the beginning of the journey, there was a driving force on all fronts, like feeling the wind at your back."

"During the working sessions, many associations had the opportunity to get to know each other; one could say there was a cross-section of Volterra's culture: small and large were brought together."

"The great opportunity was to be able to integrate the various realities of the local area, breaking the isolation between them."

Finally, the public event was organised on 30/10/2023 in the historic City Hall of Volterra. A good participation of citizens and stakeholders was achieved with c. 30 participants from the citizenship, representing another occasion to gather comments, recommendations and ideas for the future challenges of the city. Known problems of Volterra were discussed as part of the priorities that are needed to be addressed: the lack of infrastructures that make hard to reach the city, the risk of missing the young

generations because of lack of occupation, the decline of the handcraft knowledge jeopardised by the marketing of industrial products – e.g. in the traditional sector of alabaster - and the weak awareness of the cultural jewels of Volterra. The comparison with other destinations that are at a few tens of km. of distance (e.g. San Gimignano), which are more commercially successful is a recurrent subject: how to reach similar results without losing the authentic vitality of Volterra, where a residential citizenship is still living in the town and the city is not a place only for tourist?

However, without the intention to express a negative criticism towards the survey, it also came out that some of the respondents reported to have not participated to a large extent and did not feel sufficiently represented in the choices of the Administration. This evidence emerged also during the debate in the occasion of the public event, when a representative of the alabaster sector indicated that not enough attention was put on the aspects that connect culture with work: production is culture and if the productive aspects are not taken into serious account, in particular with regard to the new generations, how the youngsters can contribute to cultural valuation? which kind of culture can they produce? The young generations risk to become weak subjects in the society and in a small centre such as Volterra this can produce disastrous abandonment of the city.

The main critical aspect that emerged through the whole phases of the survey is that Administration has concentrated the participatory process on the phase of candidature, but not enough during the management of the cultural programme. Even if eventually the programme of events gained a large participation of people, the synthesis and the direction of the operations have been perhaps too controlled, without giving sufficient voice to the political oppositions. It was not evident the existence of a place where the political minorities were invited to participate. For example, it seems that it was missing a kind of committee of the municipal council appointed to contribute to the process. From these considerations, it comes the perception that the political contracts generated, in some parts of the citizenship, a feeling to have been excluded.

The persistence of values requires that such values are transferred from one administration, that is necessarily pro tempore, to the next one. The transfer needs concrete means to occur. If the current Mayor and Councillors keep the whole control in their hands, those who follow do not find to have not something to continue. The forms of participation need to be regulated and structured in a way that they can survive the natural democratic changes. Co-creation experiences must be the expression of many and must represent a moment of elaboration of values that can survive the political changes.

Cultural values can continue to play as a driving force, with a lifetime that is longer than the current administrations, if they are structured around forms of aggregation that can remain alive in the next governments of the city. It is because of these structured forms that the next governments will have the necessity to confront what exists to be able to go ahead. These general considerations emerged in the study of the main case, but they appeared also as part of the evidence from the control cases.

On a positive side, it should be observed that the adoption of inclusive and participatory methods brought important benefits. Firstly, the continuity of this approach allowed us to gather and to understand more deeply the needs, the requirements and the inputs coming from stakeholders and citizens. The co-creation techniques ameliorated the capacity of listening of the Administration, moving it closed to the local community. The reflection proposed during the interview and through the online questionnaire opened relevant considerations about the acquisition and the dimension of social values, strengthening the dialogue between institutions and local community and providing indications for driving future strategic planning to become closer to the needs of the territory. This theme has been reported also in the control cases that confirm what was observed in the case of Volterra.

In the same sense, the control case about European Capital of Culture candidacies for Aveiro, Braga, Évora, and Ponta Delgada demonstrate levels of collaboration at municipal, regional, and international scales and actors, and concern with the development processes of territories. The examination of cultural participation, production, heritage management, and their alignment with local and regional policies reveals a nuanced integration of social, economic, and policy considerations in the pursuit of the European Capital

of Culture designation by cities. The dynamics vary based on geographical and cultural specificities, encompassing factors like coastal or inland locations, continental or insular settings, ancestral activities, and the cultural sector's extent. Proposals also reflect local challenges, such as territorial desertification and ageing populations, peripheral dimensions, and long-term resilience concerns. The candidacies consistently express apprehensions about the enduring impacts of cultural development policies and the sustainability of investments in the local cultural sector.

In essence, these submissions collectively underscore a commitment to long-term strategies, displaying diverse levels of institutional and financial support. Challenges centre around the clarity of artistic components, explicit definitions of economic impacts, and refined outreach plans for civic engagement. Each proposal, with distinct strengths and areas for improvement, emphasises the necessity for a balanced approach across dimensions to substantiate a successful claim to the ECoC title. The case study unfolds a narrative wherein culture and heritage are intricately embedded in communities. ECoC candidacies present a fabric of cultural, economic, and policy reflections, deeply rooted in the values and aspirations of respective cities and regions.

Regarding the control case about the evaluation report of UCLG, the results provide useful elements about the interdependency and the need to articulate different territorial scales that could guarantee comparable levels of results in the local planning of the European cities. Most tools and programmes aim to contribute to the creation of a cultural governance more participatory and autonomous at local level, beyond the limits of external guidelines and resources provided by national and European institutions. Also, the adoption of participation and co-creation approaches can overcome the internal control of the Administration of a specific left- or right-wing party in charge at a certain time. To this regard, UCLG tries to provide some instruments to make policies that acknowledge the importance of participation in shaping the reality, celebrating life and communities, and generating a deeper analysis of history and memory, on the basis of a reciprocal understanding that the process of taking decisions cannot be only a privilege of the public authorities, but it should be instead the result of shared objectives and partnerships, where all the interested parties can have their role (UCLG, 2015, p. 16).

In this light, co-creation and participation must consider the widest variety of interests that can exist on a territory. These multiple interests are often represented by different social groups and all of them should find a way to be represented. The co-creation of common and shared objectives can contribute to exposing these interests in the strategic planning of the city that is interpreted not only as a physical place, but as a complex social, economic and cultural milieu.

Interaction between main case and control cases

Co-creation has been carried out also at the internal level, within the UNCHARTED project and, in particular, in the articulation of the research questions between the main case and the control cases.

With the aim to coordinate the work of the cases, a set of questions were proposed by the leader of the main case to the leaders of the control cases.

The first question reflects the general considerations about the role and the level of govern(s) involved in the strategic planning of the cultural initiatives and in the development of public policies for the cultural sector. The objective of the answers from the control cases to the question has been to understand how the diverse territorial scales impact on the driving effect of the cultural and social values on the strategic planning at city, national and European levels.

The second question has been articulated in three parts, aiming at investigating, within the scope of the control cases, the three research sectors studied in the main case, i.e.: social, economic and policy areas. Taking as a reference the set of values identified in the case of Volterra, the control cases were requested to review the emergency of the same values in the respective situations.

The sections 2.2 and 2.3 illustrate the considerations emerged in the control cases, also with references to

these questions.

2.5 Recommendations

The cases of experimental demonstration developed in the frame of UNCHARTED project as part of the Axis 1 Cultural Strategic Planning allowed to delineate a series of functional recommendations to be addressed to policy makers in a future perspective.

Sustainability of the results is a fundamental layer on which to focus the efforts of the public action, engaged in the realisation of strategic projects with a cultural traction. The decline of sustainability at all the territorial levels, namely local, regional, national and European and the interlaced relations between these levels is also an element that deserves reflection.

It has been observed that cultural strategic planning is activated in various European contexts on the basis of the deployment of special programmes that have a pre-established duration. These are for example the processes of candidature for national capitals, as well as the European Capitals of Culture and the regional cities of culture. On one hand, this convergence can contribute to trigger virtuous processes on the territories, also of interdependent nature. On the other hand, there can exist the risk that a rigid link is created between the territory, the local community and the special cultural programme, attributing to the programme a too strong role that can excessively determine the development of the territory, within a limited timescale.

The risk of a rapid collapse of attention, the decay of the efforts of public action, and the deterioration of the level of participation and engagement of the civic society is rather high at the end of special programmes that are characterised by a predetermined time lapse. This risk could even increase in the case of lack of guidelines to support the follow-up phase of the processes. Missing to have addressed the question of the economic, social and political sustainability in advance could create negative feelings, such as disappointment, regret, and eventually denial of the values experienced during the special programme.

It became noticeable through the analysis of the evidence gathered during the studies that it is very important to carry on processes of valuation, not only ex-post but also during the execution of the programme. The design of dedicated mechanisms will allow us to monitor criticisms, to identify the actual levels of sustainability of the activities and, consequently, to intervene in a structured manner in order to avoid threats and to correct possible weaknesses.

To this regard, it is interesting to refer to the Compendium of recommendations from ex-post evaluations of European Capitals of Culture 2007-2019 produced by the European Commission and to the study commissioned by the European Council in 2013 about the experience of the European Capitals of Culture.

Most of the recommendations contained in the Compendium of the European Commission resonate with the results of the studies conducted in Axis 1. Correct strategies and mechanisms of implementation, effective delivery, funding considerations and communication are naturally key success factors and they can be managed with attention, care and experience. Three aspects have a special role to play in connection with the question of cultural strategic planning: community engagement, evaluation and monitoring and legacy. Both the dedicated chapters in the Compendium and the specific focus in the ex-post evaluations published annually by the European Commission about the outcomes of the European Capitals of Culture of the previous year, represent valuable sources from where to draw. Fostering the participation of citizens is recommended in the Postscript of the ex-post evaluation of 2012. Measuring impact and choosing indicators are recommended in the Postscript of the ex-post evaluation of 2012. Considering the long-term and setting a strategy are recommended in the Postscript of the ex-post evaluation of 2010.

With regard to the study of the European Parliament about the European Capital of Culture initiative, lack of planning and poor sustainability approaches are identified as recurrent challenges and obstacles that limit the ability of the programme of the European Capitals of Culture to reach their full potential. We find that this statement confirms the need emerged in the work under the UNCHARTED Axis 1 to strengthen a long-term vision of the actors of the cultural strategic planning. Mutatis mutandis, we find that reaching the full potential of a cultural programme of a city, at local level, should address a wide range of common questions as compared with reaching the full potential for a European cultural programme. The recommendations provided in the study of the European Parliament are very much in line with the evidence emerged in UNCHARTED. This is the case, for example, of the recommendation of the study about the need to appoint “a transition task force to manage the handover back to city stakeholders” that is what was observed as a necessity in the experience of Volterra²².

The funding that the special cultural programmes (e.g. the European Capital of Culture, as well as the national and regional cities of culture) bring are bound to the period of deployment and implementation of the programme. Even if we limit our considerations to the economic aspects only, it would be fundamental to reach levels of sustainability that are adequate also in the successive phases, when the special programme is terminated. The necessity to manage carefully these typologies of funding, which have a limited time lapse, is a relevant theme for the public administrations and the problem is not only a financial issue. Because of the lack of internal human resources, public administrations often call on external experts with specialised skills, who often do not come from the territory. Eventually, this situation can create a detachment between the local know-how and the external competences, generating tensions and even conflicts from some endogenous components of the territory. To restrict the management and coordination of the processes of design and planning of the cultural policies in the hands of external experts, risks jeopardising the success of the project, diminishing the participation of the local community to the public governance of the cultural programme.

It is important that decision makers who are engaged in the strategic planning are also, in parallel, able to create the enabling environment that can guarantee sustainability of the process and capacity to be regenerated in time and in space. The widest participation of the actors of the territory, even pushing their participation in a more intense level of governance, inventing forms of coordination that are hybrid, composed for example by administrators from the public sector, managers, heterogeneous groups of local stakeholders, is at the heart of a successful and rewarding representation of the range of interests that exist on a determined territory, specifically in the cultural sector.

Furthermore, it is important to calibrate the role of the external expertise that is introduced in the process, with the engagement of endogenous know-how that exists on the territory. This balance is reachable by encouraging the widest spectrum of actors of the territory, keeping autonomous and constant the energy triggered.

And eventually, It is important to overcome the sword of Damocles of the terms of election, by getting involved also representatives of the opposite political parties in the governance structure of the cultural programme. In this way, in the case of normal democratic changes in the political set-up, everybody has developed a sense of ownership towards the cultural programme, recognises it as his/her property, and is ready to defend and to promote it.

References

Dessein, J., K. Soini, G. Fairclough, & Horlings, L. G. (Eds.) (2015). *Culture in, for and as Sustainable Development: Conclusions from the COST Action IS1007 Investigating Cultural Sustainability*. Jyväskylä:

University of Jyväskylä. Retrieved October 27, 2023, from <http://www.culturalsustainability.eu/conclusions.pdf>

Duxbury, N., Hosagrahar, J. & Pascual, J. (2016). Why must culture be at the heart of sustainable urban development?. Agenda 21 for culture - Committee on Culture of UCLG. Retrieved October 27, 2023, from https://www.agenda21culture.net/sites/default/files/files/documents/en/culture_sd_cities_web.pdf

Duxbury, N., Kangas, A. & De Beukelaer, Ch. (2017). Cultural policies for sustainable development: four strategic paths, International Journal of Cultural Policy, 23:2, 214-230. Retrieved October 27, 2023, from <http://dx.doi.org/10.1080/10286632.2017.1280789>

Pascual, J. (2021). “Desarrollo sostenible y derechos culturales. Contribuciones desde las ciudades y los gobiernos locales con la Agenda 21 de la cultura y Cultura 21 Acciones” (Tesis). Universitat de Girona.

Teixeira Lopes, J. (2021). UNCHARTED D2.7 Overview of the multiplicity of values of culture and its controversies. Retrieved October 27, 2023, from <https://uncharted-culture.eu/wp-content/uploads/2021/12/D2.7.-Overview-of-the-multiplicity-of-values-of-culture-and-its-controversies.pdf>

3. AXIS 2: CULTURE-LED URBAN REGENERATION

3.1 Main case 2.1 Fàbriques de Creació

Mariano Zamorano, Victoria Sánchez Belando (UB)

Creative cities and its challenges

The literature has pointed out specific dilemmas affecting urban renewal policies based on culture and creativity. The first dilemma concerns the legacy of great events and culture-led urban regeneration for local communities, considering the unbalance between public investments in infrastructures, market gains (i.e., real estate or tourist industries) and **welfare long-term effects** (Balibrea, 2005; García, 2008). The Olympic games in Barcelona or the Capital of Culture in Glasgow illustrate the controversial relations between public, private and social aims. A second dilemma concerns **short-term conspicuous consumerism** linked to major events and cultural tourism versus local development strategies based on culture with a long-term impact and the involvement of citizens as well as local cultural creators and producers communities (Degen & Garcia, 2012; Martí-Costa & Pradel, 2011; Borén and Young, 2013). Third, there is a **"spatial dilemma"** since gentrification is associated with culture-led urban regeneration. While the manifestations of gentrification are diverse in their intensity and forms, depending on cultural, economic and historical factors of the local contexts (Rius, 2008; McRobbie), its impact on increasing socio-spatial inequalities has been long documented (Zukin, 1992, 1995, 2011; Harvey, 2001)

Local governments have been increasingly interested in **evaluation processes** as a means to rebalance the above economic and social dimensions of urban cultural policies. Thus, evaluation should involve a mix of social (community, associative ones) and public actors (bureaucrats) actors. In order to identify and face conflictive policy impacts of urban regeneration policies, such as new forms of exclusion or the erosion of local identities (Garcia, 2008; Barbieri, Subirats, Fina & Partal, s.d.).

The Barcelona model of cultural policies: historical orientation and recent developments

The "Barcelona Model" of urban planning, a set of urban renewal interventions based on the articulation of social and economic objectives that placed **culture as a critical resource for remaking the city**, was the framework in which local cultural policies were planned during the '80s (Marshall 2000; Rodríguez Morató 2005). Between the '80s and the '90s, under the social-democratic agenda led by Mayor Pasqual Maragall (1982-1997) and as a part of the Olympic urban regeneration project (1986-1992), the local government created and improved **welfare facilities and services**.

High culture and community culture spaces were promoted in the context of the City Council's wider renewal and branding strategy that took place in a scenario of entrepreneurial restructuring of the local and cultural administration (Rodríguez Morató 2008; Barbieri et al. 2012). In this context, in 1996, the City Council created the Institute of Culture of Barcelona (ICUB), a public agency aimed at coordinating the cultural sector following a new public management and strategic planning approach. This administrative reorganisation was tied to an increasing alignment of local cultural policies with a global and market-oriented **creative city approach** (Zamorano & Rodríguez Morató 2014; Sánchez Belando 2015, 2017). This entrepreneurial approach was reflected in the first Culture Plan of ICUB in 1999. Influenced by Anglo-Saxon theses, it sought to instrumentalize cultural assets and the city brand with economic development goals (Politician 1, 15-03-2021).

The above early **redistributive and social welfare approach** of the cultural policies had continuity in the 2000s (as Public Libraries and Cultural Community Centers networks) along with a strongly funded sectorial and pro-industry strategy. For instance, the 2006 "Culture Plan" presented a cultural policy discourse oriented towards cultural rights and education, reconsidering urban space's relation with international

dynamics related to tourism and heritage under the influence of the 21 Agenda for Culture (Personal interview, Advisor 1, 28-02-2021).

The Barcelona en Comú cultural policies (2015-2023)

The challenging balance between social and entrepreneurial goals in cultural policy was shaping tensions between the social and economic value of culture that intensified between 2011 and 2015 as a consequence of welfare cuts and the arrival in local government of a nationalist and neoconservative coalition that reinforced a market-centred view on culture (Sánchez Belando, 2017). The victory of the left-wing coalition Barcelona en Comú (BeC) in 2015 brought significant changes concerning cultural policies. BeC has governed since then in partnership with the socialist party (PSC), highlighting a cultural rights-centred approach to this policy (Focus Group, 04-06-21). Once in office, the new government outlined a **more inclusive and communitarian-oriented program** (Comú, 2015).

The first cultural policy report, "*Cap a un canvi de model: Culturas de Barcelona*" (2016), claims that culture in the city had often been essentially valued for its productive and economic return (Barcelona, 2016a:1) while cultural workers remained precarious and disconnected from the network of cultural institutions (Barcelona, 2016a:1). The text proposes to "*recover culture as a right, as a common good, to value the social return of culture*", and to "*fight against inequalities and for sustainability*" (Barcelona, 2016a:1). Along these lines, culture is partially framed and valued as opposed to the main principles of the creative and entrepreneurial city.

During the first years of BeC's period, cultural policies were tensioned by the dispute for keeping the central features of the cultural policies promoted by the PSC since the 1990s, such as the economic value of culture and the focus on cultural sectors, versus a set of emerging actions with an emphasis on community culture and cultural rights. Since 2017, these divergences have been embodied in a partisan distribution of administrative areas. An example of this is the creation of the Department of Tourism and Creative Industries, promoted and led by the PSC. The bicephalous system has sought to mitigate these conflicts between the two dominant parties in the coalition regarding the priorities of cultural policies (Personal interview, Advisor 1, 18-02-2021).

Recent cultural policy plans and parameters for evaluation

Under the rule of BeC, specific and government-driven programs (called "govern Measures") have been published. The first one" called "Cultural Shock Plan in the Neighbourhoods of Barcelona 2016-2019", was aimed at tackling territorial and cultural inequalities affecting neighbourhoods concerning cultural infrastructures and programming. (Ajuntament de Barcelona, 2016b: 2). Overall, cultural capital redistribution is framed as a crucial value of cultural policies. From this perspective, the document manifests the need to reduce the gap between two interests that are often in tension: the demands of creators and citizens' demands (Ajuntament de Barcelona, 2016b: 4). At the same time, it proposes (1) to consolidate a regular cultural offer in the neighbourhoods; (2) self-managed cultural facilities and (3) to establish artistic training programs that bring citizens closer to art e languages. Civic centres, libraries and other community facilities shall serve as channels for many of these activities. From 2017 to the present, with the PSC governing the City Council since 2023, new measures (see Table 1 below) following this approach have been elaborated.

The Fàbriques de Creació program

Methodological note

The analysis is based on a comprehensive methodology, including the cooperation between researchers (University of Barcelona team) and the specialised technical team of the local cultural administration (ICUB), as well as on-site visits and interviews in the facilities. The cooperation consisted of a systematic exchange with the ICUB in reviewing administrative documents and receiving feedback on the research progress.

These actions took place between March and November 2023, following a strategy that promoted the articulation of conceptual and practical administrative perspectives in order to achieve a nuanced and holistic understanding of the program's evaluative framework and processes leading to it. The primary outcome of this process is a co-created corpus of insights and analytical contributions to better understand and improve the evaluative framework of the program “Art Factories”. This was framed as a “meta-analysis” of the strategies driven by the ICUB to develop this methodology between 2012 and 2022. This approach facilitated an in-depth exploration of the program evaluation methodology's co-creation processes, which included ICUB peer review and comments on the meta-analysis report and involved ICUB representatives' participation in several working meetings and the Barcelona Workshop. The outcomes of these efforts were later validated through semi-structured interviews with six (6) directors, neighbours and residents/users/artists of three Arts Factories (Fabra i Coats, Ateneu Nou Barris and Hangar). Through direct engagement with the operational context, we elucidated the intricate processes, objectives, and impact assessment criteria embedded in the *Fàbriques de Creació* initiative. This methodological synthesis positions the analysis within a scholarly framework while leveraging academic and administrative stakeholders' expertise to build improvement avenues for the *Fàbriques de Creació* program evaluation system.

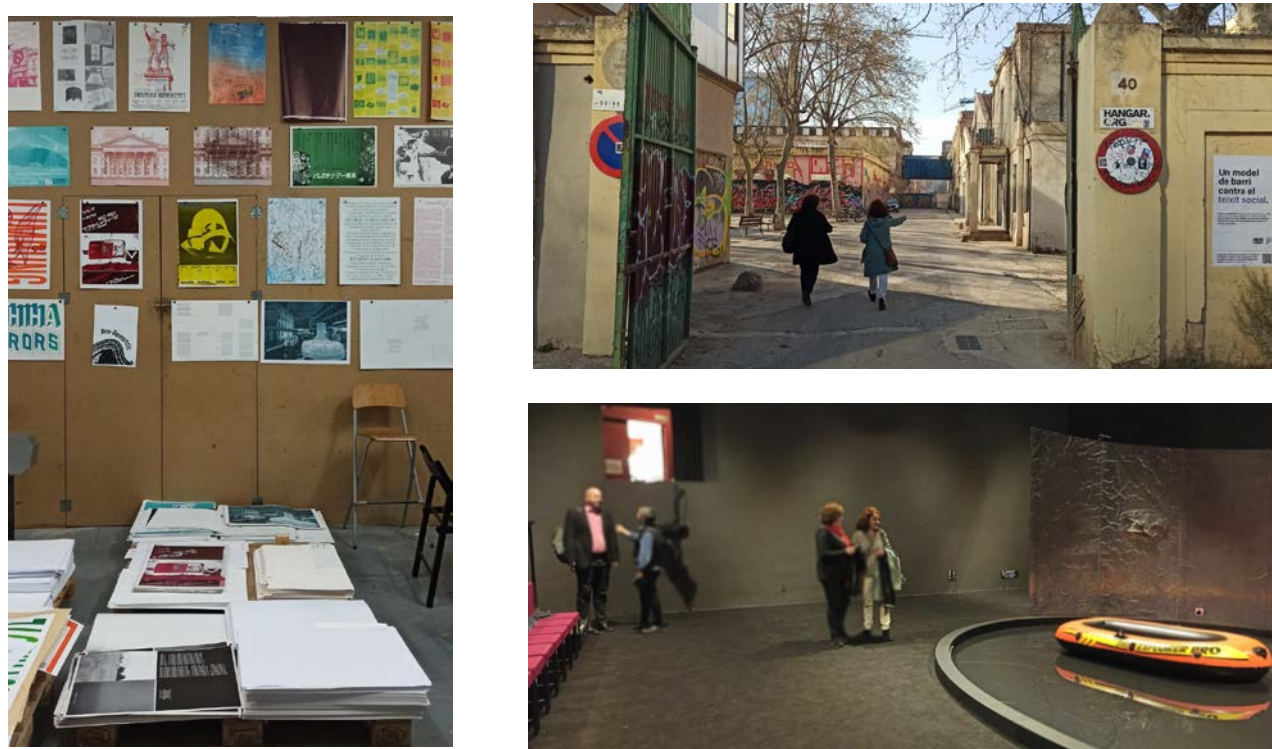


Figure 3.1.1. ELTE, UB and ICUB visit to *Fàbriques Fabra i Coats, Hangar and Sala Beckett*

A historical background on the rise of the Program

The creation of the Program *Fàbriques de Creació* (Art Factories) was the institutional response to a long-term demand of artists' organisations for well-equipped spaces fostered as well as an action of urban regeneration by the Socialist Party of Catalonia governing the city between 2006-2011. In 2007, and in connection with Barcelona's *Strategic Culture Plan (2006)*, the local government approved the creation of the Arts Factories (Institut de Cultura de Barcelona, 2007)⁹. The program was launched to promote cultural creativity by adapting industrial and historical heritage buildings for setting spaces for innovation and artistic

⁹ Reference: Institut de Cultura de Barcelona, 2007. Mesura de Govern. Programa *Fàbriques per a la Creació* a Barcelona. Consell Plenari, sessió del 26/10/2007.

experimentation (Ajuntament de Barcelona, 2006). The *Fàbriques de Creació* program is inserted in a development associated with a transition from an artistic field dominated by private organisations in the last decades of the last century to the expansion of associative, communitarian, and public intervention in the arts.

The approach towards rehabilitating abandoned buildings from the antique factory structure included their regeneration for various uses, ranging from multimedia creation, production or training to circus or musical rehearsal and creation. Following similar urban cultural policies, such as the *Friche la Belle de Mai* in Marseille or the *Cable Factory* in Helsinki (Paül i Agustí, 2014), the program entailed multiple goals, such as public interest, artistic and cultural interest and a focus on the territorial dimension (Institut de Cultura de Barcelona, 2007) that is aimed at encouraging Factory as open spaces for the surrounding community, offering services that promote social cohesion and coexistence in their neighbourhoods.

Indeed, since then, the ICUB has been working on configuring the network public-private governance, which has integrated spaces with different internal organigrams and trajectories. While some of them already had a consolidated circuit thanks to the impulse of artistic groups from the city who created and managed them, others are led by new teams managed by entities belonging to different artistic circles. In most cases, the new uses of these spaces were defined with the direct participation of organisations and groups related to creators and their needs (Arismetria, 2012). Nowadays, aimed at providing services and facilities for art and design creation and circulation, *Fàbriques de Creació* consists of 11 old and renovated industrial buildings located in 6 different neighbourhoods. Each Factory focuses on a specific artistic field, ranging from cirque to dramaturgy. All buildings are publicly owned and most are managed by non-lucrative private sector actors (i.e., Foundations, Associations), except for *Fabra i Coats*, directly administered by the cultural administration agency (Institute of Culture of Barcelona-ICUB). The program model allows each centre to operate with significant autonomy (Talarn et al., 2019).

Fàbriques de Creació program: organization, resources design and goals

Although each Factory has a particular orientation, the *Fàbriques de Creació* program has common aims that foster concrete cultural values. Along these lines, the program tries to reconcile two main objectives. On the one hand, cultural production by artists from different domains, since they usually lack facilities to create. On the other hand, communitarian access to culture, since artists tend to be isolated in their networks and clusters, and inequalities to access culture are acute. The public's rehabilitation of historical factories in different districts to accommodate both artists and neighbours plays an essential role in accomplishing both aims.

The use of resources

Economic constraints are acute and hinder the full development of this project. Some data allows us to illustrate the increasing volume of resources and activities behind the program. On the one hand, as shown in Figure 1, the program has integrated 3 spaces in the last 7 years, reaching a total of 24.441 square metres across the city. On the other hand, artistic residences above a year of duration grew from 385 to 415 in 2021 in all spaces (ICUB, 2022).

Regarding the funding of the *Fàbriques de la creació*, although buildings are under public ownership of the Barcelona City Council, investment for projects comes from different sources, most of which are semi-public. Besides building provisions, City Council investment through grants and direct funding represents between 25-50% of each space's total budget. Other funding sources include public funding from different levels of government (Autonomous Communities and Central government mostly) and own generated private income. However, this is flexible, depending on each Factory, project, year, etc. In this regard, each Factory proposes to the ICUB how each project will work within their annual program.

Equipment	2014	2015	2016	2017	2018	2019
01-La Escocesa	1.100	1.100	1.100	1.100	1.100	1.100
02-Hangar	2.600	2.600	2.600	2.600	2.600	2.600
03-La Central del Circ	3.000	3.000	3.000	3.000	3.000	3.000
04-Graner	1.000	1.000	1.000	1.000	1.000	1.000
05-Ateneu Popular 9 Barris	1.200	1.200	2.618	2.618	2.618	2.618
06-La Seca Espai Brossa	869	869	869	869	869	869
07-Nau Ivanow	1.500	1.500	1.500	1.500	1.500	1.500
08-Fabra i Coats	7.440	7.440	7.440	7.440	7.440	7.440
09-La Caldera		1.086	1.086	1.086	1.086	1.086
10-Sala Beckett			2.653	2.653	2.653	2.653
11-Tantarantana						575
TOTAL	18.709	19.795	23.866	23.866	23.866	24.441

Figure 2.1.2 Square metres in *Fàbriques* buildings 2014-2019

Source: ICUB 2022.

With the program's expansion, new challenges are forcing politicians and technicians to discuss new approaches to cultural policies associated with *Fàbriques de Creació*. Following the above literature, there is the challenge of investment. The first generation of big cultural buildings created during the Olympic games (Liceu, Auditori, MNAC, MACBA, TNC) has been attracting the highest amount of funding in culture, similar to European budgets for the kind of facilities (Public official, personal interview, 15-03-2021). It should be noted that, besides museums, art factories, auditoriums and theatres, the City Council manages 130 proximity facilities distributed throughout the city, including libraries (40), civic centres (52) and neighbourhood centres (38)¹⁰. Even though not all of them depend exclusively on the ICUB (for instance, libraries are a Consortium mainly managed and funded by the City Council in cooperation with the Diputació, which is the Barcelona Provincial Council), it entails a complex use of resources across these typologies of cultural spaces. In this regard, while the Art Factories are under a regime of *transfer of use* concerning the ICUB -meaning that the City Council freely facilitates spaces to organisations managing them during a period - others, such as the Civic Centers, are handled as external services.

Furthermore, the *Fàbriques de Creació* is part of a second generation of cultural facilities and programs with a reduced budget compared to the first generation of buildings, which fosters certain tensions and contradictions for cultural administration (Public official, personal interview, 2021). In particular, even if politicians or technicians might be willing to increase the budget of the program, the funding problem arises since general budgets for cultural policies are mainly devoted to covering the cost of those facilities with high fixed costs. At the same time, even though the *Fàbriques de Creació* represents less than 5% of those big facilities, they are an example of cultural management innovation and, in some cases, community participation in the city (Public official, personal interview, 2021).

Management model and convergence

Until now, each Factory has been managed by private foundations or associations through agreements with the City Council. While some debates have suggested the flexible co-management model should change, enhancing public concurrence, foundations and associations managing these factories since the beginning might not accept this change (Public official, personal interview, 2021). For instance, in 2017, the administration attempted to establish *contract programs* of three years to establish fixed goals and parameters to be fulfilled to guarantee public funding. However, this policy failed and the measure was not implemented.

Regarding the space design and uses, the rehabilitation of factories has followed a precise orientation. First, since most of the *Fàbriques* were ancient industrial buildings (e.g. Fabra i Coats, La Escocesa, Hangar, etc.),

¹⁰ Observatori de Dades Culturals de Barcelona. Gabinet Tècnic de l'Institut de Cultura.

they were approached considering them as a historical system that had to be recovered, not as an ideal space that needed to be cleaned up. Thus, rehabilitation projects tried to preserve rhythms and traces, able to connect the present with the past, to reconstruct and make visible the different lives of the Factory (Martí, personal interview, 2021). Second, the rehabilitation also aimed to create different spaces within the Factory to allow a broad spectrum of activities, considering the general aims of the program targeting both artists and neighbours. For instance, in Fabra i Coats, the largest facility, there are different spaces for creation (audiovisual studios, music studios, studios for dance and drama, etc.); coworking offices, halls to host concerts, performances, communitarian activities, etc. In this regard, all spaces can be used by resident artists but also by associations or enterprises, or they can host both private events and public events targeting neighbours (e.g. they have an office devoted to "listening and meeting" the neighbourhood).

In this context, a challenge emerges concerning the administrative coordination and political management of this network since most of the factories already existed before the project of the *Fàbriques de la Creació*. Thus, it has been challenging to find common measures of management, coordination, and criteria to evaluate different results. Despite the differences, since 2017, when the government approved a new "Mesura de Govern" (Measure of Government) to regulate the *Fàbriques*, all factories, including those that initially were directed only to professional cultural activities, have been developing projects linking culture and education to increase communitarian participation and democratisation of culture (Public officials, personal interview, 2021). This involves further convergence towards common grounds in all *Fàbriques* management and development while aligning the program with the current administration's political orientation. This progressive alignment can also be seen in the conception of *Fàbriques* as part of the consecutive *Mesures de Govern* since 2021, as shown in *Table 3.1.1*.

Year and sector/domain	Title	Approach to <i>Fàbriques de Creació</i>
#2021 Community action	<i>Culture in neighbourhoods and community action: right to cultural practices and new centralities.</i>	<p><i>Fàbriques</i> seen as key asset for connecting culture to local residents:</p> <ul style="list-style-type: none"> It is suggested that civic centres should be preferred resources of support to new and emerging creators in connection with Art Factories to set collaborations and stable alliances between educational centres and the nearest cultural facilities, including Art Factories
#2022 Creation	<i>Grassroots culture and cultural sectors: right to creation, experimentation, research and cultural production.</i>	Reaching a "higher level of coordination between the different Factories"(p13) is presented as one of the outstanding challenges of the network. In this context, the Measure calls for sharing projects and resources to reach the city's and metropolitan areas' entire cultural and artistic fabric. A set of measures are developed with these aims, such as scholarships and housing for resident artists.
#2022 Popular culture	<i>Popular cultures: Right to popular and traditional practices as spaces for participation and social cohesion.</i>	The <i>Fàbriques</i> program is only mentioned concerning the need for fostering spaces for collaboration at the neighbourhood level between authors / professional creators and non-professional collectives of the field of popular cultures. It is said that a specific Scholarship for this purpose could be integrated into support actions.
#2022 Education	<i>Culture and education: right to cultural participation and lifelong artistic education and practice.</i>	The main focus is the initiatives aimed at linking the "Art Factories with educational centres of the environment", initiated between 2019 and 2022. It is stated how facilities such as La Central del Circ, the Ateneu Popular 9 Barris or the Graner have received specific resources to develop educational programs from their experience of supporting creation in their respective

		disciplines and languages (p.22).
#2022 Feminism	<i>Feminist culture: right to a diverse and equitable culture.</i>	The Mesura seeks to boost gender justice in the cultural system and, in this context, only points out that, according to results of the <i>Report on the 2016-2017 cultural programming of the City Council of Barcelona from a gender perspective</i> , Art Factories show a certain balance in the presence of women at the management and decision levels (55%).
#2022 Public space	<i>Culture and public space: right to access and cultural participation in the street.</i>	No particular reference to Fàbriques de Creació.
#2022 Digital rights	<i>Culture and digital rights: instruments and policies for access to knowledge, transparency and digital innovation.</i>	The only reference concerns the potential benefit from only participatory online platforms and tools for democratic debate and decision-making, such as the one implemented by the city council Decidim. In the case of Art Factories, it could be used for all the registration processes for activities, workshops and events.
#2022 Museums	<i>City museums: innovation, education and the right to participate in Barcelona's cultural heritage.</i>	The main action concerns the consolidation and expansion of the program "Creation and Museums", which puts together different cultural centers. In this case, it is suggested that museums make available their funds, collections and spaces themselves for Art Factories, and Art factories facilitate artistic creativity in exchange, "which becomes an instrument for the renewal of the looks towards heritage, history and memory"(p.15).
#2022 Libraries	<i>Libraries of Barcelona (Director Plan 2030). Right to reading, access to information and knowledge and promotion of new creative practices.</i>	No particular reference to Fàbriques de Creació.

Table 3.1.1. Fàbriques de Creació in Mesures de Govern

Source: ICUB, Aquí es fa cultura. Available at: <https://www.barcelona.cat/aqui-es-fa-cultura/ca/mesures>

As we can see above, the Fàbriques de Creació program is transversal to several cultural policies and activities defined by the Mesures de Govern for the urban cultural ecosystem, with particular emphasis on territorial participation and boosting of production for the local artistic fabric.

Spaces domain and types of involved actors

Under Fàbriques de Creació, we can find a diversity of renewed industrial spaces and buildings, types of governance and management models between the local administration and each organisation's legal entity, different inscriptions within the territory, disciplines covered and actors involved. These aspects are summarised in the following Table.

Case and inception date	Date of integration to the program	Management model	Sector	Space and urban regeneration model	Main actors, Users /participants

1. Hangar <i>Established in 1997</i>	2007	Public-associative co-management between the City Council and a Foundation.	Transversal/ experimental and research	Creative urban district -22@- Artistic production and research centre founded in 1997, located within a former nineteenth century industrial complex (Neighbourhood: Sant Martí).	<ul style="list-style-type: none"> Artists, designers Limited implication of surrounding community
2. Ateneu Popular 9 barris <i>Established in 1977</i>	2007	Public-associative co-management between the City Council and the grassroots organisation "Associació Bidó de Nou Barris". Under "direct democracy" and assembly mechanisms.	Cirque	Not in a creative district. Old asphalt factory, converted into a creative and cultural centre in 1977, as a result of the neighbourhood movement's struggles (Neighbourhood: Nou Barris).	<ul style="list-style-type: none"> Artists, neighbours High implication of surrounding community
3. La Escocesa <i>Established in 1999</i>	2008	Public-associative co-management between the City Council and the association "Idees EMA". Under "direct democracy" and assembly mechanisms.	Transversal/ experimental/ analogical technology	Creative urban district (Poblenou) Located in a former nineteenth century textile factory (Neighbourhood: Sant Andreu).	<ul style="list-style-type: none"> Artists Limited implication of surrounding community
4. La central del circ	2008 (new building in 2011)	Public-associative co-management between the City Council and the Associació de Professionals de Circ de Catalunya (APCC).	Cirque	Built in 2004 in el Parc del Fòrum (Neighborhood: Sant Martí).	<ul style="list-style-type: none"> Artists Limited implication of surrounding community
5. Nau Ivanow <i>Established in 1997</i>	2010	Public-associative co-management between the City Council and the Fundació Sagrera.	Dramaturgic / Performing arts	Ancient paint factory from the 1960s in a non-creative neighbourhood (Neighbourhood: La Sagrera).	<ul style="list-style-type: none"> Artists Limited implication of surrounding community
6. Graner	2011	Public-associative co-management between the City Council and Consorci del Mercat de les Flors.	Dance, body & movement	Located within a former nineteenth century industrial complex (Philips factory of lighting). (Neighbourhood: La Marina del Port Vell). Non-creative neighbourhood.	<ul style="list-style-type: none"> Artists, neighbours Relative implication of surrounding community
7. Centre de les Arts Lliures de Barcelona <i>Established in 1997 as "Espai Brossa i La Seca"</i>	2011	Public-associative co-management between the City Council and Fundació Joan Brossa.	Transversal (word, image, action)	"La Seca", ancient royal coin factory from the XV century in a touristic and artistic neighbourhood (Neighbourhood: Born).	<ul style="list-style-type: none"> Artists Limited implication of surrounding community
8. Fabra i Coats	2012	Public Management – Lead by ICUB/MACBA and a curators Board.	Multidisciplinar	Located in a former nineteenth century textile factory (Neighbourhood: Sant Andreu). Not in a creative district.	<ul style="list-style-type: none"> Artists, neighbours High implication of surrounding community
9. Sala Beckett <i>Established in 1989 as a theatrical project</i>	2014 (in 2016 is relocated in Poble Nou)	Public-associative co-management between the City Council and the Foundation "Fundación Sala Beckett", Obrador Internacional de	Dramaturgic	Creative urban district 22@- New space in a former nineteenth century old worker's Consumer Cooperative (Neighborhood: Sant Martí).	<ul style="list-style-type: none"> Artists, students Limited implication of surrounding community

		Dramaturgia.			
10. La Caldera <i>Established in 1995 as a project of an artistic collective in Gracia neighbourhood</i>	2015	Public-associative co-management between the City Council and the Associació Cultural per al Desenvolupament d'Activitats Coreogràfiques (A.C.D.A.C.).	Dance, body & movement	Ancient cinema in a non-creative district (Neighbourhood: Les Corts).	<ul style="list-style-type: none"> • Artists • Limited implication of surrounding community
11.Tantarantana <i>Established in 1992 as a theatre space for the "U de Cuc" company (puppets)</i>	2017	Private-public management with funding from City Council.	Dramaturgic, emergent companies	Creative neighbourhood. Private theatre located in an ancient factory of umbrellas (Neighbourhood: El Raval).	<ul style="list-style-type: none"> • Artists • Limited implication of surrounding community

Table 2.1.2 *Fàbriques de Creació: creation dates, governance model, sectors and actors*

Source: own elaboration.

While some of these spaces' reuse was initially boosted and facilitated by the City Council, in other cases surrounding communities and artists had already occupied these buildings by giving them other usages before they entered the program. This situation entails a diversity of governance trajectories going from bottom-up to top-down interventions and institutionalisation processes.

The diversity of each space's artistic disciplines, which condition their interests and objectives, challenges the program's coherence. Although the 11 factories share a multidisciplinary approach and promote hybrid and experimental activities in which disciplines are articulated, each one adjusts to the singularities of the disciplinary field that predominates in each facility, something that is challenging in terms of coordination. This disciplinary specialisation includes Visual Arts, Performing Arts, Digital Arts and Art Crafts.

Furthermore, Factories implement different strategies to achieve their own disciplinary or contextual interests, including residences, research, spaces rental, training, financing, social dynamization, dissemination of the arts, local and international collaborations.

Social and territorial embeddedness

The relationship between each Factory and its proximity context differs considerably. Specific trajectories depend on the embeddedness of factories in artistic or non-artistic neighbourhoods, particularly in determining their aims. The degree of neighbourhood-based interactions, co-produced activities, or the emphasis on values regarding artistic production or cultural communitarian participation are related to this territorial inscription.



Figure 3.1.3 The former factory complex of the Dutch Philips, today Graner

Source: <https://ajuntament.barcelona.cat/fabriquescreacio/es/fabriques/historia>

As we can see in the following *Figure 3.1.4*, most Factories are located in the city's southern districts (from the map below, Les Corts, Eixample, Sarrià and Horta-Guinardó are those of the highest income per capita) and mainly focused on Sant Martí and Sant Andreu. These two post-industrial districts suffered a profound urban reform as part of cultural projects fostered in the 2000s (Camerin, 2019; Paul Agustí, 2019; García et al., 2015). Still, some of the last created Factories, such as Centre de les Arts Lliures or Tarantanana, located in the Ciutat Vella district, have balanced this distribution always within the southern, more touristic and, in some cases, less privileged part of the city. It should be noted that this overall distribution is mainly explained by the above summarised historical industrial development in the city, which had most of its industrial production located close to the maritime line and poorest areas of the city.

Specific artistic dynamics at the neighbourhood level also explain each Factory's territorial inscription forms. For instance, in a creative district (Poblenou), Sala Beckett is oriented to innovative contemporary dramaturgy internationally¹¹. In La Escocesa, also in the same district, it is worth noting that some objectives clearly emphasise connecting artists to the neighbourhood and local community. However, both agendas of activities target artists and regular consumers of art (e.g. courses in Sala Beckett or venues for artists to discuss their work-in-progress in La Escocesa).

By contrast, in non-artistic neighbourhoods, some factories have a more communitarian orientation. We have already mentioned the Fabra i Coats case. However, the Ateneu de Nou Barris is the most representative example, oriented to promote exhibitions or performances, but also a wide offer of courses of cirque targeting children, youngsters, or disabled people with the direct intervention of the local community (Sánchez Belando, 2015). We find the same orientation in Graner, Nau Ivanow, or La Caldera, located in non-artistic neighbourhoods, where they organise courses targeting these various users while promoting at the same time artistic residencies (Paül i Agustí et al., 2017).

¹¹ Available at: <https://ajuntament.barcelona.cat/fabriquescreacio/ca/fabriques/fabrica-a-fabrica/sala-beckett>

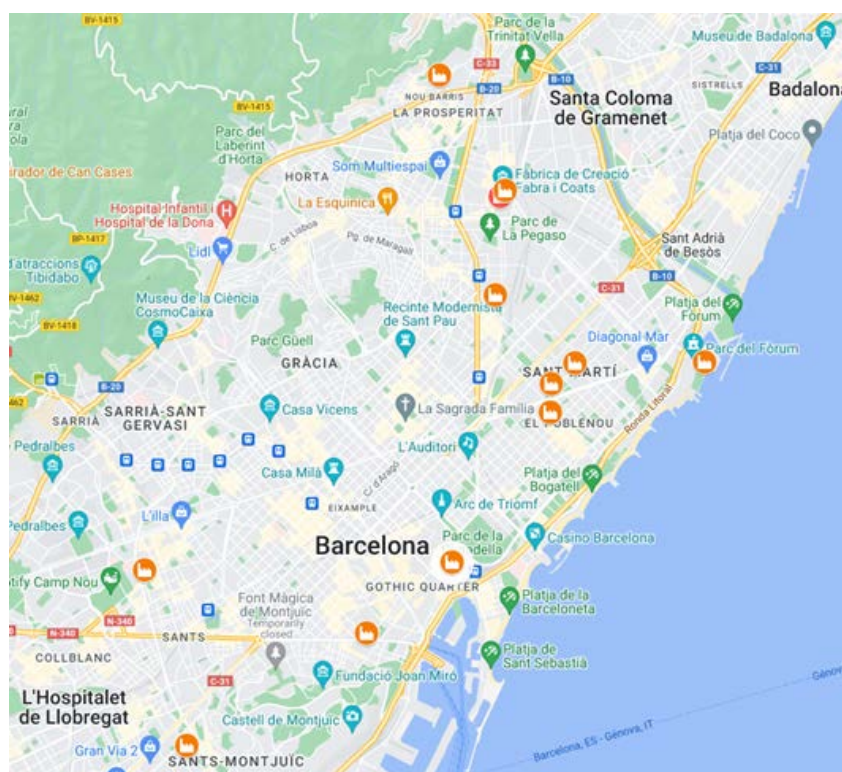


Figure 3.1.4 Distribution of *Fàbriques de Creació* across the city
Source: own elaboration, GMaps.

Interactions between the neighbourhood, the artists and the industrial space are not always easy to manage, and tensions are frequent. For example, in Can Ricart, the industrial complex where Hangar is located, there is always remarkable concurrence in the use of different spaces (Marrero-Guillamón, 2010). Resident artists of the *Fàbriques de Creació* must share spaces with youth associations or with political and administrative departments. Moreover, tensions also emerge between the Factory and some neighbours, for instance, since youngsters use the large complex to go out at night. Conflicts arise between them and resident artists working there or neighbours. Thus, uses of common and public spaces are complex and dynamic (Official ICUB, personal interview, 2021).

Lastly, it is worth noting that factories are not only connected to their immediate neighbourhood or districts. Besides, most of them try to attract residents and the public from the metropolitan area of Barcelona or broader territorial levels, conscious of the cultural centrality of Barcelona. At the same time, this dynamic opens the debate if other local councils and administrations should contribute to their funding (Biel, 2013).

***Fàbriques de Creació* evaluation methodology: development and model**

The above-cited challenges in aligning all Factories under the *Fàbriques de Creació* program with common goals have been mirrored in developing a centralised methodology for their evaluation. This inconclusive process has occurred in parallel to the setting of the spaces' network and has taken more than a decade. The overall development of the evaluation system for the *Fàbriques de Creació* program can be divided into three main moments:

- **Phase 1:** The process started with a quantitative model for *Fàbriques de Creació* evaluation generated between 2012 and 2013. It was led by the ICUB and supported by the external consulting company Artimetria. It included testing this initial model between 2013-2014, with quantitative data for the period, by the ICUB. Different Factories provided outcomes for this evaluation, allowing the model to be refined. Later, this phase included the generation and testing of a second version of the evaluation template between 2014-2015, also led by the ICUB. Such a process led to the first

data collection and evaluation model, the publication of basic figures for it in 2014, and the development of an application to report this information. This process comprised data generation for the advanced model from then on until now.

- **Phase 2:** In 2015, a qualitative evaluation proposal was drawn up under the direction of the consultancy firm Sòcol and during the Convergència i Unió legislature (2011-2015). Between 2015-2016 the characteristics of this new system were debated and agreed with the Factories and in April 2015 the first report on this system was issued. This was followed by an Interface period in which ICUB proposed, in the framework of the 2017 "Governance Measure on Factories", a model that combines qualitative and quantitative evaluation to measure the performance of the network's activities.
- **Interphase:** After this, the ICUB proposed policy grounds and debate forums for a new model framed as part of the 2017 "Measure on Factories", entailing a new philosophy for quantitative and qualitative assessment of this network performance and activity. The Mesura de Govern included a proposal for a "contracts program".
- **Phase 3:** Finally, this development closes with the attempt to rework and consolidate the 2015-2016 qualitative system. Firstly in 2018, under the direction of external academic researchers Badia and Colombo. And secondly, with its refinement in 2020 by Colombo and Font. This phase is developed jointly by the ICUB and University of Catalonia technical teams. The following Figure presents critical milestones in this process.

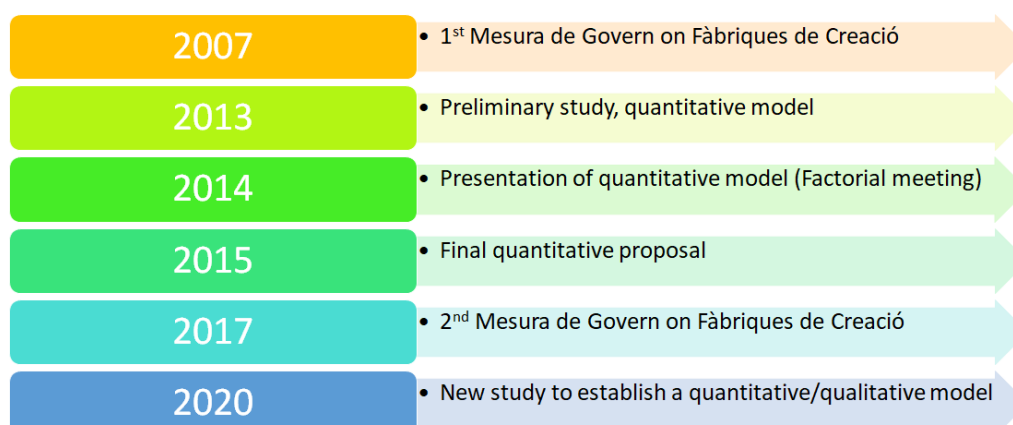


Figure 3.1.5 Main milestones in the development of Fàbriques de Creació methodology
Source: ICUB (2022)

The above process, described in detail in the Deliverable Annex 10, was mainly driven by three main elements:

- A. The different methodologies used for enabling dialogue and achieving consensual evaluation schemes among the ICUB and Factories' actors.
- B. The forms of participation of external and Fàbriques network actors in the evaluation system elaboration, which included the intervention of consultancy companies and University researchers.
- C. A supplementary but not completed trajectory ranging from the development of a quantitative model initially and a qualitative one after.

Summary of the evaluation methodology development

Studies have been developed by the ICUB's technical team and external contracting, starting with Artimetria in 2013 and followed by Sócol in 2015. These allowed coming up with a set of proposals that helped identify parameters and dimensions that share the different Factories. On the one hand, an extensive list of indicators was drawn up that is very useful for measuring the quantitative effects of projects (2012-2014).

On the other hand, the first proposals of what could be understood as qualitative parameters illustrated a complex reality (2015-2020).

In April 2017, a debate process began on the Art Factories Government Measure with all the entities leading to the new Mesura de Govern seeking to establish a holistic mixed methodology. This was later translated into a new study externally led by the UOC with additional participatory methods aimed at developing and agreeing upon a qualitative/quantitative methodology (2018-2020), which could not be implemented as of today.

Phase and actors	Methodology used for model generation	Main outcomes	Open issues	Methodology suggested for data collection
Inception and first quantitative model (2012-2014) # Artimetria -Icub-Factories	<ul style="list-style-type: none"> Interviews with 8 Fàbriques actors Working groups with ICUB and Factories Final event with open discussion 	<ul style="list-style-type: none"> Consolidated quantitative model Validated template 	<ul style="list-style-type: none"> Lack of qualitative analysis and procedural indicators The model identifies common denominators for 8 Factories Lack of indicators for some program objectives 	<ul style="list-style-type: none"> Completing quantitative template by each Factory (online)
2. Development of the qualitative model (2015-2016) #Sòcol -Icub-Factories	<ul style="list-style-type: none"> Interviews with 9 Fàbriques actors Joint session to discuss the model Joint analysis of evaluation results from ethnographic data collection 	<ul style="list-style-type: none"> Initial proposal for a qualitative evaluation model 	<ul style="list-style-type: none"> Finalising and implementing qualitative evaluation system (due to policy change) 	<ul style="list-style-type: none"> Ethnography for internal and external data collection
Mesura de Govern evaluation redesign (2017) #Icub-Factories	<ul style="list-style-type: none"> Policy agenda and evaluation theoretical approach Debate forum between ICUB and all Factories (2017) 	<ul style="list-style-type: none"> New policy framework based on contract-programs evaluation 	<ul style="list-style-type: none"> Finalising qualitative evaluation system Implement contract-programs (not achieved) 	<ul style="list-style-type: none"> Linked to contracts-program (3 years)
Development of mixed methodology (2018-2020) #UOC-Icub- Factories	<ul style="list-style-type: none"> In depth interviews with Factories managers Several iterations of specific evaluation systems among each Factory (4) Focus groups 	<ul style="list-style-type: none"> New mixed model adapted to program contract and quali-quantitative comparative analysis 	<ul style="list-style-type: none"> Methodology, including qualitative indicators, has not been used 	<ul style="list-style-type: none"> Individual reporting through surveys (irregular and specific) and reports (regular and common)

Table 3.1.4 Comparison of three methodologies used to development evaluation methodologies

Source: own elaboration.

The above phases entailed several dynamics to reach a consensus in the evaluation method. Studies carried out in 2013-2014, 2015 and 2019 were followed by data collection and evaluation schemes reviews and assessments. Part of this data series, starting in 2015, can be found in the [Barcelona Cultural Data Observatory](#) and the extension of the quantitative model to all 11 Factories.

Comparing the initial evaluation scheme and the post-2015 reorientation

The following table compares the principal dimensions and variables of the different quantitative, qualitative, and mixed models that are transversal to all Factories in the three evaluation systems. It should be noted that no general indicators nor specific/differential by Factory (developed since 2015) variables or indicators are reflected in this comparison. Instead, the goal is to identify each system's main components and values.

Artimetria quantitative model (2012-2014)	Sòcol qualitative model (2015-2016)	Colombo, Badia mixed model (2018-2020)
Promotion of creation <ul style="list-style-type: none"> - Artists promotion 	Support to creation/ accompaniment <ul style="list-style-type: none"> - Quality of accompaniment to artists and their projects - Resources and services offered to artists and users - Horizontality, volume and quality of management 	Support for creation, experimentation, testing, risk and innovation <ul style="list-style-type: none"> - Quality of accompaniment (<i>quanti: People dedicated to accompaniment; Intensity of the accompaniment</i>) - Value of experimentation and risk (<i>quanti only</i>) - Collection system and consultation on concerns and proposals of the creators and workers
No transversal dimension is offered- Present in "Communitarian balance"- City Council indicators	No transversal dimension is offered- Present in "Communitarian balance"- City Council indicators	Care of working conditions <ul style="list-style-type: none"> - Residences - Other channels of support for creation - Resources - Valuation of work - Formalization of working relationships and conditions (<i>quanti only</i>) - Internal work dynamics consistent with social values - Various programs and activities for training and advice for the different members who make up the project community
Quality and excellence <ul style="list-style-type: none"> • Promotion emerging artists, • Sector professionalisation, • Research promotion, • Fostering processes quality, • Collaborations 	Rigor, quality, commitment and professionalism <ul style="list-style-type: none"> • Generation of processes guaranteeing quality, • Rigor, • Commitment • Professionality 	No transversal dimension is offered

Social cohesion <ul style="list-style-type: none"> • Socialisation • Social commitment 	Territory as social responsibility in terms of education and context, social and sustainable development <ul style="list-style-type: none"> • Observable changes within the project context • Observable social dynamics derived from the project 	Open return resulting from processes <ul style="list-style-type: none"> • Training activities of creators • Diffusion activities • Activities of creators outside the centre (including international) • Evaluation of return activities
Innovation <ul style="list-style-type: none"> • Artistic hybridization • Non-conventional formats promotion 	Innovation as a risk bet <ul style="list-style-type: none"> • Generation of inedited and differential processes, which scape normality, • Diversity promotion Training and research <ul style="list-style-type: none"> • Degree in which training with professionals worldwide is offered • Promotion of strategies to share trends, Risk and research quality 	No transversal dimension is offered
Transparency <ul style="list-style-type: none"> • Equity 	No transversal dimension is offered- Present in “Communitarian balance”- City Council indicators	No transversal dimension is offered- Present in “Communitarian balance” - City Council indicators
Sustainability <ul style="list-style-type: none"> • Management • Centre visibility 	No transversal dimension is offered	No transversal dimension is offered
No transversal dimension is offered	Internationalisation as openness <ul style="list-style-type: none"> • Possibilities to access opportunities to share other realities and ways of doing, conceiving and thinking, • Capacity of networking Permeability	No transversal dimension is offered - See related variables above

Table 3.1.5 Comparison of main dimensions and variables from the three methodologies

Source: own elaboration.

The three frameworks above can be seen as supplementary and as an attempt to gradually grasp qualitative and specific evaluation variables associated with creation and community involvement. The initial evaluation framework provided core assessment dimensions for creation hubs and networks, including innovation, quality, excellence, and promotion. However, it also considered social components of urban regeneration by including factors such as social inscription. The latest aspects were further addressed in the Sòcol model, which, while providing a procedural understanding of valuation, offers a new approach to social relations revolving around the Factory activity. Lastly, the last model entails a more apparent alignment of these components with “extra artistic” (in a traditional definition) goals and values by adding layers such as workers' and residents' rights.

Meta-analysis processes and outcomes: tensions and mitigation mechanisms

The development of the above original quantitative model (2012-2014) involved a series of participatory and collaborative dynamics aimed at getting the information needed for building the methodology and closing positions from stakeholders involved regarding transversal variables and indicators. These needed to reflect a variety of disciplinary, market, sectorial and philosophical grounds and positioning coming from the different Factories. Such aspects are discussed in the presentation of this model in 2014, where the capacity to reach consensus through ongoing cooperation was underlined.

The Fàctories policy program evaluation methodology involves three main categories of actors:

- A. Public officials from the City Council cultural administration,
- B. Social organisations managing spaces,
- C. Various types of users, including residents, neighbours, students, and more.

The City Council's cultural administration oversees and administers some facilities while collaborating with civil servants. Changes in political leadership have influenced the evaluation methodology's development. Social organisations, such as civil society associations and foundations, play a role in managing the spaces and are involved in a public-associative partnership with the local administration. Facilities managers also contribute to the evaluation process. Lastly, different types of users and practitioners, including resident artists and surrounding communities, participate in the evaluation processes, although their bottom-up influence on the evaluation instrument design appears to be limited.

Today, the evaluation methodologies of Fàbriques de Creació policies display a medium-high level of informality. In the Factories program, the evaluation of each facility's performance is carried out by the ICUB as part of a reporting process, with quantitative standards and methods. The current quantitative system's level of abstraction is considered too high, making it challenging to propose clear measures for improvement. Therefore, evaluation primarily relies on annual reports submitted by each Factory, detailing activities, budget structure, audience numbers, and resident artists, but systematic feedback from the administration to facilities managers is lacking. Negotiations are ongoing to introduce qualitative indicators for overall performance analysis. The challenges in establishing evaluation criteria are attributed to resource limitations within the administration and the precariousness of creative workers, which limits the participation of various stakeholders, resulting in a trial-and-error approach to evaluation. Collaborative efforts to systematise evaluation criteria have also encountered challenges due to divergences in qualitative criteria's capacity to account for the specifics of each Factory. In brief, two main obstacles for deploying a qualitative or mixed methodology since 2015 are policy instability and technical/administrative resource issues.

Value tensions and implementation barriers

In 2014, the ICUB identified some key problematic aspects already at this stage, including that some critical indicators regarding the impact of creation were missing, that the proposal for minimum shared factors was still minimum, that consensus was still needed concerning how to validate some concepts and finally, that there was difficulty analysis of management by atypical situations (Fabra, Graner, Ateneu) (ICUB, 2014). Some of the questions raised in this presentation are key to understanding these limitations and issues in building evaluation methodologies for the cultural sector that transcend the case:

- *How to measure the impact of the art factories on the projects they host?*
- *When does a project have international projection?*
- *The cooperation: How to measure it?*
- *How to combine homogeneity with the uniqueness and particularities of each centre?*
- *Is it necessary to take creative formats or languages into account?*
- *How can the work carried out on indicators from other centres help us? cultural –museums, theatres...? And the indicators related to research?*

- Does it make sense to expand the model to the rest of the creation centres of the city and other cities? Do some of the goals match?

Based on our analysis of the evaluation system co-creation process, the following Table summarises these issues from the perspective of tensions between values embedded in the different methodologies and actors manifestation, representing such tensions.

Value tension by order of importance	Description
<i>Autonomy</i> (each Factory's trajectory, goals, and orientation) vs. <i>Convergence</i> (integration into the program common identity and goals)	This tension affects governance, programming, relations with the territory, and the distribution of ICUB public resources. In this regard, the lack of specific resource allocation for carrying out evaluation tasks by both ICUB and specific Factories has been indicated as a key fact by stakeholders.
<i>Qualitative</i> vs. <i>Quantitative</i> -driven valuation practices	Disputes arise between procedural and outcomes-based reporting approaches, influencing the ways of measuring the performance of factories. This tension between qualitative and quantitative evaluation methods is exemplified by certain Factory managers and actors who argue that quantitative indicators are not suitable for reporting on artistic processes.
<i>Social value</i> (proximity task of facilities) vs. <i>Aesthetic value</i> (artistic elitism)	This tension reflects differences in the cultural and artistic consumption associated with expert and general public audiences, as well as the diverse aesthetic and artistic repertoires managed by each Factory
<i>Research-oriented</i> (more experimental and procedural spaces) vs. <i>Production-oriented Factories</i> (focused on concrete outcomes in the market/field)	This tension relates to the evaluation of process-product/results.

Table 3.1.6 Main value tensions in evaluation methodology development and implementation

Additionally, some convergence has been observed among Factories over time, as they adapt to a common program. Nevertheless, pressure may exist on specific spaces regarding their capacity to manage their own production and assessment by the administration. These tensions and challenges, together with changes in the political landscape detailed above, have contributed to the complexity of evaluating the Fàbriques de Creació policies.

Tension and mitigation strategies in policy implementation

Three identified mitigation mechanisms in the context of the Fàbriques de Creació program for the above tensions:

Mitigation strategy/process	Definition	Associated effects
<i>Narrowing evaluation to quantitative reporting</i>	The program reduction of evaluation factors and processes to bottom-up reporting of quantitative data with limited top-down devolution or effects minimises above tensions.	This reduction to a technical-bureaucratic approach excludes the perspective of creation as a process with distinct strategies and forms of valuation, potentially widening the gap in valuation between those prioritising aesthetic value and those focusing on the social value of culture. While some spaces align with social value criteria, others struggle to address specific proximity or gender outcomes.

<i>Poor coercive competence derived from ICUB performance analysis</i>	Informal consideration of qualitative elements and specifics is applied in assessing each Factory's performance. Factory managers exhibit flexibility in their approach to the evaluation process, emphasising the importance of democratic internal functioning and collaboration with the Administration while maintaining independence in programming.	The evaluation process involves ongoing dialogue between ICUB and Factory managers but lacks strong coercive measures regarding internal management.
<i>Centrality of social values and participatory practices</i>	The program places a strong emphasis on social and participatory values, accommodating a broad array of demands from various stakeholders. These demands often integrate multiple principles and components related to ICUB's social policy. The integration of each Factory's perspective into the qualitative methodology-building process helps address tensions, as common and specific qualitative indicators often reflect the unique characteristics of each project/space.	While providing certain flexibility in accommodation Factories' performance reporting, this focus on socially driven evaluation factors acts as a booster for the above tensions between social and aesthetic goals of creative hubs.

Table 3.1.7 Main identified mitigation strategies and their associated effects

References

- Ajuntament de Barcelona (2006). *Pla Estratègic de Cultura de Barcelona–Nous accents 06*. Barcelona: Ajuntament de Barcelona.
- Ajuntament de Barcelona (2016a) *Cap a un canvi de model: cultures de Barcelona Comissió de Drets Socials, Cultura i Esports*. Febrer 2016. Barcelona.
- Artimetria (2012). *Ajuntament de Barcelona. Fàbriques de creació. Document de treball*. Barcelona: Ajuntament de Barcelona.
- Balibrea, M. P. (2005). "Barcelona: del modelo a la marca". Arteleku-MACBA-Universidad Internacional de Andalucía.
- Barbieri, N., Subirats, J., Fina, X. & Partal, A. s.d./ Barbieri et al. (2012) - només en sé el títol: "V. La transformación de las políticas culturales en la ciudad: oportunidades y límites de la cultura en el espacio urbano".
- Barcelona en Comú (2015) *Gestió pública de la cultura. De la cultura com a recurs a la cultura com a bé comú*. Barcelona.
- Biel, M. P. (2013). "El patrimonio industrial y los nuevos modelos de gestión cultural" a *Artigrama*, núm. 28: pp. 55-82.
- Camerin, F. (2019). From "Ribera Plan" to "Diagonal Mar", passing through 1992 "Vila Olímpica". How urban renewal took place as urban regeneration in Poblenou district (Barcelona). *Land Use Policy*, 89, 104226.
- Colombo, A. & Badia, T. (2018). *Fàbriques de Creació Objectius comuns i indicadors per al diagnòstic de la realitat d'acció*. Ajuntament de Barcelona-ICUB.
- Colombo, Alba and Font, Martí (2020). *Fàbriques de Creació. Objectius comuns i indicadors per al diagnòstic de la realitat d'acció*. Barcelona: Ajuntament de Barcelona. Disponible en http://www.bcn.cat/cultura/docs/Informe_cualitativa_Fabriques_Creacio_2.pdf
- Degen, M. & Garcia, M. (2012). "The Transformation of the 'Barcelona Model': An Analysis of Culture, Urban Regeneration and Governance" a *International Journal of Urban and Regional Research*, V.36.5, September: pp. 1022–38.
- Ganau, J. (s.d.). "Ciudades creativas y metrópolis culturales. un análisis comparativo entre Barcelona, Philadelphia y Montréal".
- García, B. (2008). "Política cultural y regeneración urbana en las ciudades de Europa Occidental: lecciones aprendidas de la experiencia y perspectivas para el futuro" a *RIPS. Revista de Investigaciones Políticas y Sociológicas*, vol. 7, núm. 1: pp. 111-125.
- García, M., Eizaguirre, S., & Pradel, M. (2015). Social innovation and creativity in cities: A socially inclusive governance approach in two peripheral spaces of Barcelona. *City, Culture and Society*, 6(4), 93-100.

- González, S. (2011). Bilbao and Barcelona 'in Motion'. How Urban Regeneration 'Models' Travel and Mutate in the Global Flows of Policy Tourism. *Urban Studies*, 48(7), 1397–1418. <https://doi.org/10.1177/0042098010374510>
- ICUB (2007). *Programa Fàbriques per a la creació a Barcelona*. Informe. Institut de Cultura.
- ICUB (2014). *Una proposta de indicadors per a les Fàbriques de creació*. Barcelona, Factorial Barcelona 2014, Taller n. 12. 30 de octubre de 2014, Montserrat Tort. Secretaria Técnica ICUB.
- ICUB (2022). *Projecte d'avaluació 2013 – 2023*. Barcelona:ICUB.
- Markusen, A. (2014). Creative cities: A 10-year research agenda. *Journal of Urban Affairs*, 36(SUPPL.2), 567–589. <https://doi.org/10.1111/juaf.12146>
- Marrero-Guillamón, Isaac. 2010. «The struggle for representation. Cultural artefacts and political assemblies in the conflict of Can Ricart, Barcelona.» P. 96-116 en *Culture & Agency: Contemporary Culture and Urban Change*, editat per M. Degen i M. Miles. Plymouth: University of Plymouth Press.
- Martí-Costa, M. & Pradel, M. (2011). "The knowledge city against urban creativity? Artists' workshops and urban regeneration in Barcelona" a *European Urban and Regional Studies*, 19(1): p.92-108.
- Pascual, M. M. (2009). La Fabra i Coats de Sant Andreu de Palomar: de la producció tèxtil a la producció cultural. *Finestrelles*, 55-72.
- Paul Agustí, D. (2019). La localització espacial de l'activitat teatral. Una anàlisi a partir del cas de Barcelona. *Estudis escènics: quaderns de l'Institut del Teatre*. 2019, Núm. 44.
- Paül i Agustí, D. (2014). "De Manchester català a districte de la innovació. Els canvis simbòlics del barri de Poblenou de Barcelona". *Scripta Nova. Revista Electronica de Geografia y Ciencias Sociales*, XVIII, 493, p. 1-18.
- Pratt, A. C. (2010). Creative cities: Tensions within and between social, cultural and economic development A critical reading of the UK experience. *City, Culture and Society*, 1, 13–20.
- Rius, J. (2008). "Los barrios artísticos como base local de la cultura global. El caso del Raval de Barcelona" a *Revista Internacional de Sociología (RIS)*, vol. LXVI, nº 51, septiembre-diciembre.
- Rius, J. (2014). "La gobernanza y la gestión de las instituciones culturales nacionales: * de la oposición entre arte y economía a la articulación entre política cultural y gestión" a *Papers* 2014, 99/1. <http://dx.doi.org/10.5565/rev/papers/v99n1.542> 73-95
- Rius-Ulldemolins, J. & Klein, R. (2022). "From a Barrio Chino Urban Stigma to the Raval Cultural Brand: Urban Memory and Cultural Policies in the Renewal of Central Barcelona" a *Journal of Urban History*, Vol. 48(6): p.1407–1423.
- Roca i Albert, J. R., & López, C. T. (2020). La gestió participativa i el museu de la ciutat. Patrimoni, ciutadania i nodes culturals als barris de Barcelona. *Diferents. Revista de museus*, (5), 18-35.
- Sánchez Belando, M. (2015). Las políticas culturales de proximidad en el paradigma de la ciudad creativa: el caso del programa de centros cívicos en la ciudad de Barcelona. *Política y Sociedad*, 2015, vol. 52, num. 1, p. 125-152.
- Sòcol (2015). *Estudi per a l'avaluació qualitativa de la Xarxa de Fàbriques de Creació*. Barcelona: Parc de Recerca UAB.
- Talarn, J., Ibars, T., Guiu, M., Domingo Puig, R., Promethea, A. C. D. A., La Baula, A. C., ... & Chic Gallur, M. (2019). "Kultura de combat". *ARTS. Revista del Cercle de Belles Arts de Lleida*, 47.
- Zamorano, M. (2020). "El modelo emprendedor de políticas culturales y el destination branding: un análisis a partir del filme Vicky Cristina Barcelona" a *EURE*, vol. 46, nº139, septiembre: pp. 91-112.

3.2 Control case 2.2 Culture-led urban regeneration in the 8th District of Budapest

Eszter György, Gábor Oláh (ELTE)

Introduction

In contrast with Western European cities, where culture-led urban regeneration has been gradually gaining ground over three to four decades, in Hungary, it only became widespread over the last few years - especially as a consequence of Hungarian cities' application for the European Capital of Culture call for the year 2010 (Keresztély, 2007, p. 98). Moreover, urban regeneration and socioeconomic cohesion of deprived neighbourhoods have also been only formulated after the democratic turn in 1989. However, the first programs during the 1990s perceived urban regeneration as a field for attracting investors and they did not take into consideration the values of social integration or sustainable social and cultural development. Instead of stressing social cohesion, these policies hindered sustainable urban development and jeopardised historical and cultural heritage and cultural diversity in most of these urban areas (Keresztély, 2007, p. 98). That is to say, the redevelopment projects that started around 2000 consisted mainly of high-end housing and commercial property projects, with such entrepreneurial logic that has been an integral aspect of the adoption of neo-liberal principles in policies that aim to encourage private capital accumulation (Taraba, Forgaci, & Romein, 2022).

Thus, in 2005, the launch of Magdolna Quarter Program (MQP), Hungary's first truly integrated socially sensitive urban regeneration program in the 8th district of Budapest was a real shift from the above-mentioned previous principles. It took place in one of the most deprived areas in Budapest and it aimed to strengthen local society as well as improve housing and living conditions (Alföldi, Benkő, & Sonkoly, 2019, p. 161).¹²

Since the municipal elections in 2019, there have been sixteen opposition-led districts in operation in Budapest. With a very diverse landscape of municipal characters and specific local programs, it is striking that the municipality of the 8th district is the one putting the greatest emphasis on social participation and citizen governance.

Since the democratic change in 1989 and mostly during the last decades, one of the most stigmatised urban neighbourhoods of Budapest, the 8th District (Józsefváros) has been undergoing significant changes. Thanks to several rehabilitation projects, different ways of gentrification are visible, including newly constructed multi-storey buildings as well as alternative cultural spaces and artsy bars, all within a space that has gradually impoverished and shown serious signs of spatial and social segregation after World War II and especially during the state-socialist era (Czirfusz, Horváth, Jelinek, Pósfai & Szabó, 2015, p. 56). Meanwhile, this is a district that has traditionally been culturally and socially diverse, welcoming many ethnic and religious minorities and migrants. According to the data of the local municipality, it is home today to around 80,000 residents and has one of the largest Roma populations in the capital. There is also a big Chinese community living and working here and many refugees and migrants arriving in Budapest also start their life here. Despite the recent gentrification processes, the 8th district is still among the poorest parts of Budapest with unemployment above the Budapest average and the poorest pensioners living here. Moreover, the district has one of the largest social housing stocks in Budapest with around 10% of the total housing stock in the district, but most municipal units are in very poor condition because of neglect over the past 70 years.¹³

¹² The district was divided into 11 urban planning zones in the 15-year district development strategy in 2005. They were set up to strengthen identity and enhance social inclusion. This is when the name 'Magdolna Quarter' was coined, among other quarter names.

¹³ Office of Community Participation – Report of activities – 2020. Retrieved 12 September 2023, from Józsefváros Municipality website:

After the victory of the opposition, the position of the 8th district is also unique in terms of cultural policy in Hungary. The district is home to a very diverse range of socio-cultural groups, which the district administration approaches in a complex way, framed by the values of diversity, inclusiveness, and equality, among others. It treats cultural rights and social rights - and ultimately political rights - as one, with a particular focus on access to public culture for disadvantaged social groups (LEOP, 2023, p. 5-6). In this context, cultural and artistic activities are tools for social inclusion.¹⁴ This will be framed by the Concept for Public Culture¹⁵, setting out cultural policy orientations until 2030 (JKN BP, 2022, p. 7). The draft is already under public consultation, expected to be adopted in 2023.

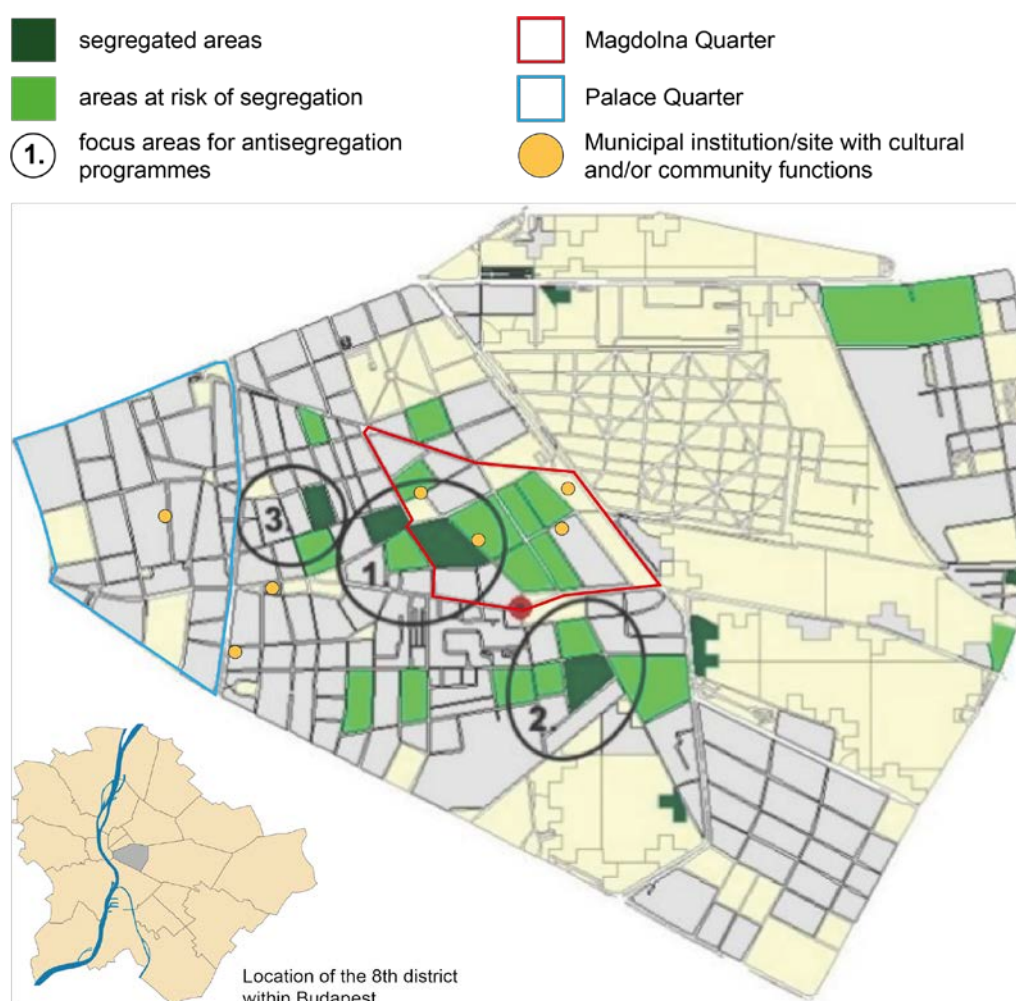


Figure 3.2.1 Location of the 8th district within Budapest. Segregated areas and areas at risk of segregation delimited by the segregation index¹⁶ based on 2011 census data and municipal institutions and sites with cultural or community functions.

Source: Based on UDC PS 2019, p. 76, elaborated by Gábor Oláh

<https://jozsefvaros.hu/english/news-in-the-district/2020/12/office-of-community-participation-report-of-activities-2020/>

¹⁴ On the cultural policy effectiveness and impact as well as valuation and evaluation practices in 8th District of Budapest, see UNCHARTED Deliverable 4.4 (Two synthetic reports on cultural policy effectiveness and impact).

¹⁵ The Hungarian term 'Közművelődés' can be translated as 'public culture' or 'general education', yet we use the former in this study.

¹⁶ The segregation index is defined on the basis of the share of those with no more than primary education and no earned income in the working age population (15-59 years). In the inner districts of Budapest:

- the segregated areas are where the segregation index value is greater than or equal to 20%;
- the areas at risk of segregation are where the segregation index value is greater than or equal to 15% but less than 20% (Gov. decree 314/2012, annex 10).

Since the elections of 2019, the local government has put great emphasis on community participation and self-governance, aiming to create a participatory municipality that can ensure wide accessibility to public life and politics, including citizens with various ages, genders, identities, social status, religion, mental or physical condition. Since 2020, an Office of Community Participation as part of the Mayor's Cabinet has been dedicated to the development of the culture of participation in the district, stressing the strengthening of the communities in Józsefváros and engaging local residents in common decisions. The Office follows the principles of plain and accessible language, transparency, accessibility, justice, and solidarity. It puts special emphasis on the creation of client-friendly surfaces and channels of communication so that the operation of the municipality is understandable and transparent to everyone. The Office implements consultative processes to involve residents in the decisions that affect their lives and therefore, it organises events and programs regularly that create opportunities for the municipality and local residents to engage in constructive dialogue including community meetings and public hearings.¹⁷

Besides the Office, there are several other aspects and initiatives for engaging local participation. One of the most important and innovative tools is the introduction of participatory budgeting, where anyone living in the 8th district (or eventually just being connected to it in some ways) may submit an idea on the district's website and vote for it. In 2023, the local residents could decide about the spending of 150 million HUF (~ 390430 EUR). From the 233 ideas submitted, 40 were pre-selected and after the voting of 1500 residents, 16 ideas could be realised. Among these projects, we may find for instance the greening of several streets, the arrangement of a public square in Baross Street, the construction of benches, and the creation of community gardens and public toilets.¹⁸

Regular citizen consultation and participation also means that the municipality asks the residents' opinions about its various strategies (like the as-yet not adopted Roma Strategy or Concept for Public Culture).

The district is home to many cultural institutions of national (Hungarian National Museum, Hungarian Natural History Museum, Erkel Theatre) and city-level importance (Metropolitan Ervin Szabó Library). Nevertheless, there is very little communication and cooperation between these levels of governance. With few exceptions (e.g. with the neighbouring 9th district), this is also true for inter-district cooperation: they are not really interested in the results and practices of community participation techniques and culture-led urban regeneration in the 8th district.¹⁹

Methodologies

Principles of extending cultural rights, enhancing social inclusion, and strengthening local democracy are combined in the policies and activities of the municipality. Culture-led urban regeneration involves several municipal strategies, of which the documents mobilising explicitly participatory and deliberative elements are analysed.

Immediately after the elections, the Civil Strategy (CS) was drafted and approved after a public consultation in 2020, with the aim of setting out the main directions and priorities that will define the relationship of the Municipality towards the officially registered NGOs or informal bottom-up initiatives working in the district.

¹⁷ Office of Community Participation – Report of activities – 2020. Retrieved 12 September 2023, from Józsefváros Municipality website:

<https://jozsefvaros.hu/english/news-in-the-district/2020/12/office-of-community-participation-report-of-activities-2020/>

¹⁸ A 2023-as részvételi költségvetés eredményei – könnyen érthetően. [Results of the 2023 participatory budget - explained in simple terms]. Retrieved 12 September 2023, from Józsefváros Municipality website: <https://reszvetel.jozsefvaros.hu/reszveteli-koltsegvetes/aktualitasok/hirek/a-2023-as-reszveteli-koltsegvetes-eredmenyei-konnyen-erthetoen/>

¹⁹ Interview with Gábor Erőss on 15 May 2023.

This includes specific policies for NGO tendering, reduced rental fees for municipally owned spaces and facilities, short-term room rental in municipally owned institutions, participatory governance possibilities, NGOs-Municipality communication, NGO pathways in the municipality, recognitions and awards (CS, 2020).



Image 3.2.1 'JóKer' Children and Youth Participation Programme of Józsefváros was launched on 22 September 2023 with games and discussions on children and youth rights.

Source: <https://www.facebook.com/jozsefvaros.hu/> (Retrieved 29 September 2023)

The Concept for Participation (CP) was adopted in 2023, after channelling citizens' contributions into the text, aiming to create the institutional framework for participatory municipality and the action plan for the next 1-5 years, with the following long-term objectives: (1) to strengthen the social embeddedness of the Józsefváros Municipality, (2) to ensure the democratic functioning of the Józsefváros Municipality, (3) to create the basis for municipal participatory democratic models and techniques. The concept includes concrete proposals on how to institutionalise public participation in municipal policies and activities (CP, 2023).

The Concept for Public Culture (CPC) submitted for public consultation reviews the municipal system of public culture, offers a cultural strategy for each district, lays the foundations for inter-institutional and inter-municipal cooperation, and outlines tourism based on the valorisation of Roma and Jewish cultural heritage. It refers to the decentralisation of cultural life and the municipal support and accompaniment for NGOs and informal grassroots organisations in this respect, and discusses in detail the target groups of public cultural policy. The text contains a wealth of proposals, which are amply explained and outlined (55 pages now), giving a very detailed insight into the cultural policy administration's valuation strategies and its ideas and doubts about how to put them into practice (CPC, 2023).

The fieldwork took place between April and September 2023. Three semi-structured interviews were conducted with:

- Péter Lágler, CEO of JKN (street level bureaucrat) on 25 April 2023;

- Gábor Erőss, Deputy Mayor for Culture, Municipality of 8th District (elected official) on 15 May 2023;
- Zita Csőke, Director of JKN Community Directorate, Professional Director of Glove Factory Community Centre (street level bureaucrat) on 1 June 2023.

An attempt was made to interview the staff of the Participation Office, but unfortunately, their busy schedules prevented us from doing so.

Discussion

Governance (top-down and bottom-up developments)

Following the change of municipality leadership, cultural initiatives proliferated in the district, with the municipality taking the initiative as well as accompanying and supporting NGOs and grassroots initiatives with reduced space rental, financial instruments (periodic and targeted grants for civil organisations), or other supports. The socio-cultural landscape of the district is very diverse, so the question of where to locate cultural institutions and activities is a central issue, a dilemma for the municipality leadership, and therefore a matter of value principles. In this sense, the symbolic boundary of the district is the Great Boulevard (*Nagykörút*), which separates the more prestigious Palace Quarter (*Palotanegyed*) from the neighbourhoods with low-income populations. In 2008, the decision to locate the 'Kesztyűgyár'/Glove Factory Community Centre (GFCC),²⁰ the flagship institution of the municipality's cultural strategy, in the Magdolna Quarter (*Magdolnanegyed*) was driven by the need to better reach its target group (See *Figure 4.2.1*).

Several municipal institutions with cultural and community purposes (GFCC, Fókusz Community Space²¹, FiDo Youth Centre²², H13 Integrated Community and Service Space²³) have existed since the MQP (2005-2015) and the 'Palace Quarter - City Centre of Europe' Cultural and Economic Development Programme (2009-2016). This offer has been extended by the new municipality through the conversion of existing sites and the addition of new ones:

- **Józsefváros Museum:** The museum will open in the spring of 2024, after almost three years of collecting and researching objects, documents, photos and personal stories related to Józsefváros. A significant part of this collection consists of objects and stories (oral history) from residents, using participatory museology methods. The venue used to be the Józsefváros Gallery, which remained closed after the pandemic. The closure of the Flag Museum also freed up budget lines that allowed the new museum to open.

²⁰ The community centre opened in 2008 as part of the MQP, with the conversion of a former glove factory building.

²¹ Fókusz Community Space was founded in the framework of MQP, focusing on mostly Roma, single mothers by specific programs and child-care counselling. Previous plans were to make the services fee-paying, but the new municipal leadership maintains that the point of Fókusz is to keep the entry threshold as low as possible and reach out to those in need (Interview with Gábor Erőss on 15 May 2023).

²² FiDo Youth Centre was founded in 2014 in the framework of MQP, the aim was to create a community space that would attract and engage disadvantaged children in the area with games and sports.

²³ H13 was founded in 2012 as part of the 'Palace Quarter - City Centre of Europe' Cultural and Economic Development Programme. The main objective of H13 is to provide a cultural, intellectual and leisure space for the inhabitants of the district and for those active in providing cultural services in the district. The building serves as the headquarters of JKN, the Nonprofit corporation "For the Communities of Józsefváros" (Józsefváros Közösségeiért Nonprofit Zrt.), the municipal company that manages the district's public cultural institutions.

- **Exhibitions in the Town Hall:** The exhibitions are organised by the Office of Community Participation, with the aim of promoting the concept of an open municipality in addition to the specific socially-engaged themes of the exhibitions.²⁴
- **Dankó Courtyard:** In the spring of 2024, the Dankó yard will be reopened, a vacant parcel between two buildings in Dankó Street previously used for sporting activities, so from mid-September, the municipality will carry out a survey among the residents of the area to find out what they want from the space. The survey will be followed by a test period during which the Community Participation Office will monitor the use of and the real demand for the space.²⁵
- **GFCC expansion plan:** This was a plan, finally abandoned,²⁶ to convert a former school building into a cultural and community facility, doubling the size of the adjacent GFCC building (IUDS, 2020, p. 61).

In addition to the reorganisation of institutions and the creation of new ones, the municipality has also expanded its cultural offer with a number of programmes and events that also mobilise the principles of social inclusion, diversity, and equality (e.g. Night of Gypsy Musicians²⁷, plein-air concerts in front of the GFCC, International day of dancing).

The municipality owns a large number of **vacant properties**, which have been promoted **to be rented below market price for 5 years** for socially committed organisations and informal initiatives. Periodically, a campaign is run to advertise these opportunities (See *Figure 3.2.2*). The tenant organisations must report on their annual operating plan and their results for the previous year. If either the plan or the report is not acceptable, the responsible municipal committee may decide to terminate the benefit (CS, 2020, p. 6). New tenants include civil organisations that offer cultural and community activities to the local population or the wider public (e.g. Dobozi 21²⁸, Stereo Act²⁹). The Bura Károly Art Gallery³⁰ was opened at the initiative of

²⁴ Kiállítások a Polgármesteri Hivatalban. [Exhibitions in the Town Hall.] Retrieved 12 September 2023, from Józsefváros Municipality website:

<https://jozsefvaros.hu/otthon/szolgaltatasok-es-intezmenyek/kultura/2022/01/kiallitasok-a-polgarmesteri-hivatalban/>

²⁵ Tavasszal nyit az új Dankó udvar – önkéntesek jelentkezését várjuk. [New Dankó Courtyard to open in spring - volunteers welcome.] Retrieved 12 September 2023, from Józsefváros Municipality website:

<https://jozsefvaros.hu/otthon/hirdetotabla/hirek/2023/09/tavasszal-nyit-az-uj-danko-udvar/>

²⁶ In 2023, the government amended the Compensation Act to make it easier for churches to acquire ownership of municipally owned buildings. In this context, the Hungarian Pentecostal Church became the owner of the former school building. (Igényt tart a pünkösdistá egyház a Lakatos iskola épületének egy részére, és meg is kell kapja ingyen. [The Pentecostal Church has a claim on part of the Lakatos School building and shall get it for free.] Retrieved 12 September 2023, from Józsefváros Municipality website:

<https://jozsefvarosujisag.hu/igenyt-tart-a-punkosdista-egyhaz-a-lakatos-iskola-epuletenek-egy-reszere-es-meg-is-kell-kapja-ingyen/>

²⁷ Night of Gypsy Musicians at Mátyás tér. Retrieved 12 September 2023, from Józsefváros Municipality website:

<https://jozsefvaros.hu/english/news-in-the-district/2023/08/night-of-gypsy-musicians-at-matyas-ter/>

²⁸ Dobozi 21 is an art space and studio run by artists, filmmakers, musicians. (Összművészeti alkotótér nyílt a Dobozi utcában. [Multi-art space opened in Dobozi street]. Retrieved 12 September 2023, from Józsefváros Journal website:

<https://jozsefvarosujisag.hu/osszmuveszeti-alkototer-nyilt-a-dobozi-utcaban/>

²⁹ A socially engaged cultural scene is run by the contemporary theatre group StereoART. It provides an incubation and meeting space, with a rehearsal and coworking space. Cultural activities are also offered outside the location (e.g. Roma Holocaust themed guided city walk and sound installation on Mátyás square, in collaboration with UCCU Roma Informal Educational Foundation).

³⁰ Bura Károly Galéria. [Bura Károly Gallery]. Retrieved 12 September 2023, from Roma Parliament - Civil Rights Movement Association website: <https://romaparlament.hu/bura-karoly-galeria/>

the Roma Parliament - Civil Rights Movement Association. The gallery space is rented at a reduced rate from the municipality.³¹

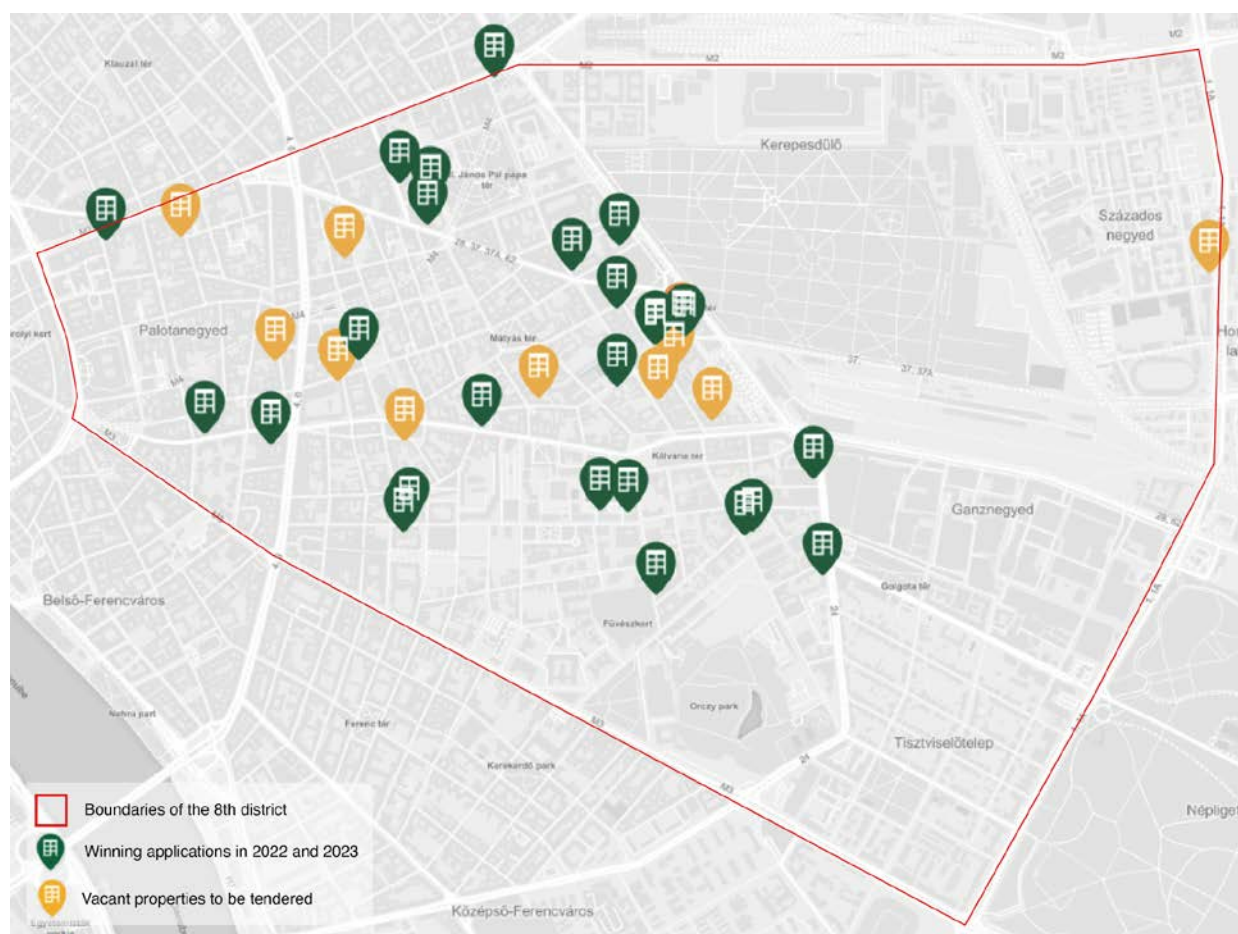


Figure 3.2.2 Municipality-owned vacant properties to rent at a reduced rate

Source: https://maphub.net/JVsajto/kedvezmenyes_helyisegek (Retrieved 12 September 2023)

The relative representation of value plurality and territorial inscription (proximity and participation dynamics, etc.)

The municipality sees the introduction and institutionalisation of participatory mechanisms as a 'culture change', a long-term process over many years. Therefore, the emphasis is placed on the gradual development of a more participatory approach. On the one hand, this means 'from inside-out' implementation: starting with the city council, the mayor's office and then extending to the municipal institutions and companies. On the other hand, this follows a bottom-up approach, i.e. from the minimum objective of information to a more advanced level of power-sharing, to partnership. The institutionalisation of participation is coordinated by the Community Participation Office through the following methods and tools: social consultation of municipal regulations and strategies, social consultation/community planning of public space developments, 'Community Welcome Hours' per neighbourhoods, participatory budgeting, citizens' initiative, right of consultation of civil organisations and grassroots initiatives (CP, 2023). In the framework of micro-level culture-led urban regeneration projects, such as Dankó Courtyard, this includes conducting qualitative research on the use of public spaces and institutions, applying test and feedback workflows.

³¹ The Municipality of Budapest supported the gallery by providing offices and storage space for the paintings at another location.

For the municipality, the biggest dilemma is how to combine high and mass culture, so who is potentially 'excluded' from one event or another. Experience shows that these events mobilise a wider range of socio-cultural groups than originally thought.³² This is reflected in several instances in the GFCC's annual report, which is a slightly formalised, free-text account of the culture centre's programmes and activities. While much depends on who is authoring these reports, it is an important source for qualitative evaluation information, attitudes and practices (GFCC AR 2021; 2022; 2023):

- information on who, how and why they participate in a programme or an event;
- information on the social status and age of the participants;
- information on specific social groups who deliberately have not participated;
- information on how the activities of the participants have changed the pre-planned programme;
- information on difficulties, including emotional challenges (frustrations, fatigue);
- Information on user requirements for specific programmes;
- information on perceptual and qualitative evaluation of the success of cultural activities.

These reports are an important form of feedback mechanism for decision-makers. They provide them an insight into how the implementation of a cultural valuation strategy creates specific patterns of urban regeneration in real-life environments.

Particular attention is paid to disadvantaged social groups, disabled people, Roma communities, working class, intersectionality, and gender-related dimensions. Initial experience has shown a number of challenges, for example in the choice of consultation dates: if they organise meetings during the daytime, the single (Roma) mothers can join but not those who are working and vice versa.³³ Although the Roma community is a priority target of the municipality's community and cultural strategy, there are many other minorities, immigrants and newcomers living in the district. The community participation office has special attention to these communities with various training, and cultural programmes that appeal to their specific needs (e.g. cycling training for migrant women³⁴, "We don't want flowers" - Alternative programmes for Women's day³⁵).

A number of considerations precede the siting of new cultural offerings by or in partnership with the municipality. A very illustrative example of this is the revitalisation of one of the emblematic organisations of the democratic transition, the Roma Parliament, and the designation of its new functions and locations. The geographical location of the Bura Károly Gallery reflects the ambition to locate it in the well-to-do Palace Quarter, to be psychically closer to affluent social groups in order to promote Roma culture more widely. It attempts to go beyond a previous paradigm that wanted to locate all the Roma-related activities and programs in the Magdolna quarter with the ambition to desegregate the area through cultural actions (see the location of the quarters in Figure 3.2.1).³⁶

The draft CPC identifies a dual function of public cultural policy of the municipality:

³² Interview with Gábor Erőss on 15 May 2023 and Zita Csőke on 1 June 2023.

³³ Interview with Gábor Erőss on 15 May 2023.

³⁴ Bringaoktatás menekülteknek. [Bicycle education to refugees.] Retrieved 12 September 2023, from former website of Józsefváros Municipality:

<https://old.jozsefvaros.hu/hir/77101/bringaoktat-as-menekulteknek->

³⁵ "Nem kérünk virágot!" – alternatív nőnap-i pályázat beszámoló. [No flowers please! - alternative women's day competition report.] Retrieved 12 September 2023, from Józsefváros Municipality website: <https://jozsefvaros.hu/otthon/hirdetotabla/hirek/2021/12/nem-kerunk-viragot-alternativ-nonapi-palyaz-at-beszamolo/>

³⁶ Interview with Gábor Erőss on 15 May 2023.

'horizontally, to strengthen social and human relations, and vertically, to create opportunities for social mobility and upward mobility for all those living here. Accordingly, the public cultural policy of Józsefváros focuses on the concepts of equality, recognition, experience and community.' (CPC, 2023, p. 3).

The above quote is a summary of the fact that, over the past four years, the role of municipality in public culture has expanded and changed radically, with a clear strategy and a broad societal value associated with it, with medium- and long-term urban regeneration potential. As the first municipal term comes to an end (next elections due in June 2024), the initial architecture of a new cultural policy is emerging, with recently or soon to be (re)opened venues, cultural actions developed under continuous - yet semi-formalised - evaluation, decentralisation efforts and active partnerships with civil society as well as evolving participatory methods. In assessing the culture-led urban regeneration model of the 8th district, one cannot ignore the national regulatory and political context that is at times rather keen to put obstacles in the way of its effectiveness.

Abbreviations

CP Concept for Participation (*Józsefvárosi részvételi koncepció*)
CPC Concept for Public Culture (*Józsefvárosi közművelődési koncepció*)
CS Civil Strategy (*Józsefváros Civil Stratégia*)
GFCC Glove Factory Community Centre (*Kesztyűgyár Közösségi Ház*)
IUDS Integrated Urban Development Strategy (*Integrált Város-/Településfejlesztési Stratégia*)
JKN Nonprofit corporation "For the Communities of Józsefváros" (*Józsefvárosi Közösségeiért Nonprofit Zrt.*)
LEOP Local Equal Opportunities Programme (*Helyi Esélyegyenlőségi Program*)
MQP Magdolna Quarter Programme (*Magdolna Negyed Program*)
UDC Urban Development Concept (*Településfejlesztési Koncepció*)

References

- Alföldi, G., Benkő, M., & Sonkoly, G. (2019). Managing Urban Heterogeneity: A Budapest Case Study of Historical Urban Landscape. In A. Pereira Roders & F. Bandarin (Eds.), *Reshaping Urban Conservation* (pp. 149–166). Singapore: Springer Singapore. https://doi.org/10.1007/978-981-10-8887-2_8
- Czifrusz, M., Horváth, V., Jelinek, C., Pósfai, Z., & Szabó, L. (2015). Gentrification and Rescaling Urban Governance in Budapest-Józsefváros. *Intersections*, 1(4). <https://doi.org/10.17356/ieejsp.v1i4.104>
- Keresztély, K. (2007). Cultural Policies and Urban Rehabilitation in Budapest. In N. Švob-Djokić (Ed.), *The creative city: Crossing visions and new realities in the region*. Zagreb: Institute for International Relations. Retrieved from https://www.irmo.hr/wp-content/uploads/2013/11/Svob-Djokic_Creative_City.pdf#page=103
- Taraba, J., Forgaci, C., & Romein, A. (2022). Creativity-driven urban regeneration in the post-socialist context—The case of Csepel Works, Budapest. *Journal of Urban Design*, 27(2), 161–180. <https://doi.org/10.1080/13574809.2021.1951604>

Municipal documents

- GFCC AR (2021). *Éves Szakmai Beszámoló 2020*. [Annual Report 2020]. JKN Zrt. Közösségi Divízió.
- GFCC AR (2022). *Éves Szakmai Beszámoló 2021*. [Annual Report 2021]. JKN Zrt. Közösségi Igazgatóság.
- GFCC AR (2023). *Éves Szakmai Beszámoló 2022*. [Annual Report 2022]. JKN Zrt. Közösségi Igazgatóság.
- Helyi Esélyegyenlőségi Program 2023–2028* [Local Equal Opportunities Programme]. (2022). Józsefvárosi Önkormányzat. Retrieved 5 July 2023, from <https://jozsefvaros.hu/otthon/onkormanyzat/strategiak/2022/05/helyi-eselyegyenlosegi-program/>
- IUDS (2020). *Józsefváros Integrált Településfejlesztési Stratégia - Felülvizsgálat* [Józsefváros Integrated Urban Development Strategy – Revision]. Józsefvárosi Önkormányzat. Retrieved 5 July 2023, from https://jozsefvaros.hu/downloads/2022/03/790_jozsefvaros_integralt_telepulesfejlesztési_strategia_felulvizsgalat20_20_v2.pdf?ver=20220321142651
- JKN BP (2022). *2023. évi üzleti terv* [Business plan for 2023]. Józsefvárosi Közösségeiért Nonprofit Zrt.
- Józsefváros Civil Stratégia* [Civil Strategy of Józsefváros]. (2020). Józsefvárosi Önkormányzat. Retrieved 5 July 2023, from

<https://jozsefvaros.hu/otthon/onkormanyzat/strategiak/2022/05/civil-strategia/>

Józsefvárosi közművelődési koncepció [Concept for Public Culture] (2023). Józsefvárosi Önkormányzat. Retrieved 29 September 2023, from

<https://jozsefvaros.hu/otthon/hirdetotabla/hirek/2023/09/velemenyezze-on-is-jozsefvaros-kozmuvelodesi-koncepciojat/>

Józsefvárosi részvételi koncepció [Concept for Participation] (2023). Józsefvárosi Önkormányzat. Retrieved 5 July 2023, from

<https://jozsefvaros.hu/otthon/onkormanyzat/strategiak/2023/06/jozsefvarosi-reszveteli-koncepcio/>

UDC PS (2019). *Józsefváros településfejlesztési koncepció 2019–2030 – Megalapozó vizsgálat* [Józsefváros Urban Development Concept 2019-2030 – Preliminary study]. Józsefvárosi Önkormányzat. Retrieved 5 July 2023, from https://hetfa.hu/wp-content/uploads/2023/02/VIIIker_TFK_megalapozo_v4.pdf

3.3 Control case 2.3 Urban Regeneration and Cultural Values in the city of Porto

Natália Azevedo, Lígia Ferro, Inês Maia, José Ricardo, João Teixeira Lopes (UPorto)

Introduction

Urban regeneration, strongly influenced by neoliberalism, has been marked by pronounced gentrification, which has evolved from a localised phenomenon to a global territorial one. The supranational bodies' multiculturalism and multicultural heritage discourses are at odds with the practical implementation of urban regeneration and management (Ferro, et al., 2018). Cities have transformed into brands, engaged in fierce competition for authenticity, yet paradoxically succumbing to standardised approaches and commercial strategies. Heritage value is often leveraged as a branding and marketing tool, providing an enabling environment for various user groups, including artists, educators, and start-ups. Financial incentives, such as low rent, longer lease options, and shared facilities, frequently underpin these redevelopment projects.

On one hand, culture has been commodified and harnessed for its economic value, serving as a cornerstone of urban capitalism. On the other hand, communities actively engaged in preserving their local culture and neighbourhoods recognize the importance of these areas as unique urban cultural ecosystems. This preservation often conflicts with the forces of touristification and gentrification. This transformation, while promoting the rehabilitation of historic sites into cultural centres and artist residencies, has led to the privatisation of public spaces and the displacement of former residents and workers. The 'Barcelona Model' and the 'Bilbao effect,' iconic examples of city branding, have often entailed the demolition of industrial heritage (OpenHeritage, 2019: 179).

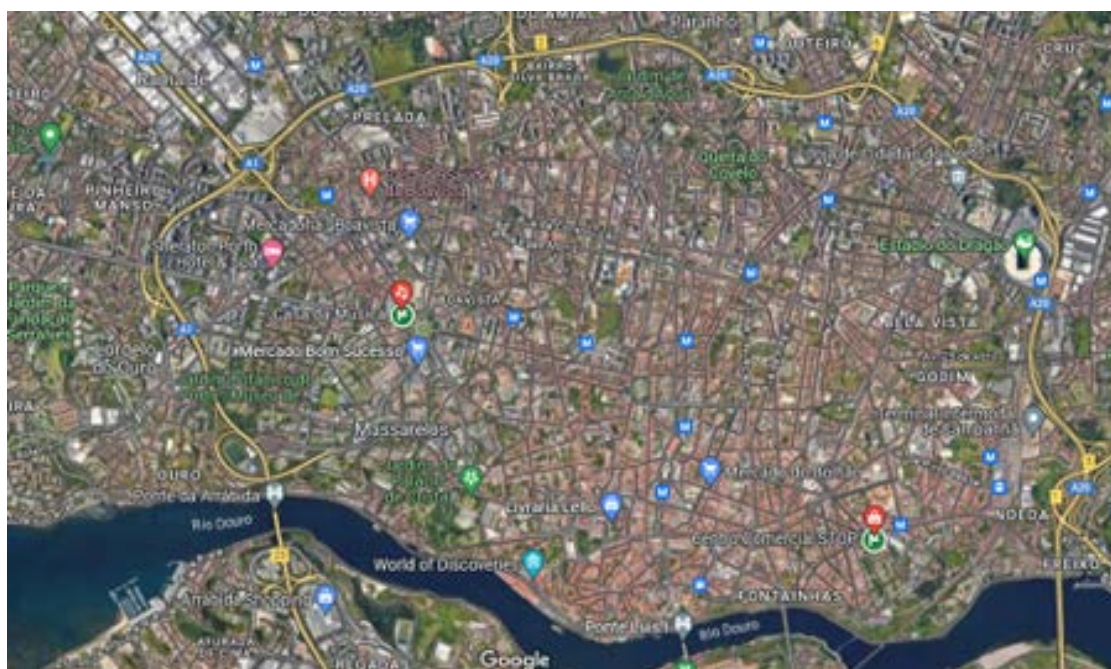


Figure 3.3.1 Location of the two institutions within Porto

When examining the dynamic interaction between urban heritage preservation and gentrification, it becomes evident that heritage not only serves as a catalyst for the transformation of cultural realms but also exerts significant influence on the aforementioned urban transformations. Scholars argue that the contemporary third cultural heritage regime has introduced a more intricate perspective on cultural heritage. This shift departs from a focus on conservation or tangible objects and embraces a value-based approach, wherein diverse social and economic values are integrated into cultural heritage management.

Consequently, heritage evolves into a manifestation of social inclusion and democracy (Lazzaretti, 2012: 229-230; Sonkoly, 2017: 10-11).

The examination of these issues involved interviewing different agents from Casa da Música and STOP Commercial Centre (STOP), exploring their discourses and views on those processes, including the urban policy designed to tackle the challenges faced by the arts and culture field in the city.

Discussion

Governance

Our interviewees followed two different paths on this issue. On the one hand, the educational service is highlighted as the structure characterised by bottom-up logic. The work of this Casa da Música structure is built on close ties with the communities and is established in one of two ways: either the associations/institutions of Porto and metropolitan area request the support of the educational service for the development of projects, or the educational service itself establishes this contact. The projects developed by the educational service are also designed in coordination with the Casa da Música programme. On the other hand, there is a discrepancy between this bottom-up dynamic prevailing in the educational service and the internal governance logic of Casa da Música itself. According to one of the interviewees, Casa da Música today has a highly hierarchical and bureaucratised internal structure. Precarious labour conditions prevail among the employees, which has led to a small number of workers accumulating functions. These dynamics are pointed out as a consequence of the growing weight of private institutions in the management of the Casa da Música, which leads to both a lack of transparency in many processes and the overvaluing of their interests rather than those of the different communities in the city and of Casa da Música's workers. These workers are now organised in a movement to defend their working conditions, with links to a trade union in the performing arts sector.



Image 3.3.2 *Casa da Música*
Source: Casa da Música.

As far as Casa da Música's ties with other governmental structures are concerned, Casa da Música is identified as having complete autonomy from local and central government. This independence is evaluated as positive insofar as it has allowed Casa da Música to carry out its work unfettered, even in situations of

disagreement on cultural policy. Independence from electoral cycles is identified as an opportunity to develop sustained work over a long period, with projects that have already passed through different stages and protagonists of local power.

The governance situation at STOP is marked by various challenges stemming from a lack of effective internal organisation. While STOP is a space frequently utilised by musicians and artists, both ideologically and practically, there is a noticeable disorganisation. This lack of cohesion has given rise to the formation of multiple associations within STOP, resulting in a dearth of shared goals and a less than clear understanding of the overarching vision.

One of the central issues lies in the uncertain relationship between STOP and the condominium and property owners. This murkiness has led to unresolved legal and financial matters that continue to be a source of concern. STOP is highly valued for its affordable rooms, flexible working hours, and for many, it represents their sole workspace. However, STOP grapples with several significant issues, such as a lack of legal regulation, spaces not being licensed for their intended purposes, and the opacity surrounding its dealings with landlords, owners, and the condominium that manages the space.

The absence of a clear artistic and ideological identity among musicians within STOP further complicates internal organisation and collective action. This is evidenced by the existence of two separate movements or associations within STOP, each harbouring distinct and uncoordinated stances.

As mentioned, governance concerns become particularly pronounced due to STOP's complex legal situation, which includes challenges with landlords and the need for legalisation. The absence of a clear legal status presents a considerable governance challenge, subjecting the situation to potential legal changes and external pressures. Additionally, the difficulty in fostering consistent contact between associations and between these associations and local authorities further exacerbates the predicament.

In summary, the governance issues at STOP are multifaceted, encompassing internal disorganisation, unclear relationships with property stakeholders, and the need for legal regularisation. These challenges are compounded by the lack of a shared artistic and ideological identity and the complex web of social and political actors involved. Addressing these issues requires careful attention to internal organisation, legal status, and improved communication with all stakeholders.

Representation of value plurality

The work carried out by Casa da Música's educational service is mentioned by all those interviewed as a means of including and integrating the most vulnerable populations in Porto and the surrounding municipalities. The primary guiding value of the educational service's work is intervention through music: bringing music and cultural activities closer to the most vulnerable populations or those with little or no contact with it. The values of inclusion and integration guide the work and involve developing a sense of belonging. In this sense, it favours music creation from scratch with the communities, with themes, texts and music chosen and/or created by them. The idea that the stage is the ultimate space for inclusion prevails. The projects are essentially based on the preparation of individuals for intervention in the territories (through the training course for musical animators); promotion of Orquestra Som da Rua, a musical creation project involving homeless people; promotion of Casa vai a Casa, where musical creation projects are developed in institutions with people who cannot go to Casa da Música (hospitals, prisons, institutions with people with special needs, senior residences); school projects in public education; development of the Sonópolis project, which involves communities coming to Casa da Música and presenting a show there; a cycle dedicated to people with special needs (people with aphasia, deaf people); etc.

However, an apparent mismatch is identified between the values followed by the educational service and those that are favoured within the institution, where little attention is paid to dimensions such as inclusion

and representativeness within the workforce.

The lack of a clear guideline regarding values in the definition of Casa da Música's lines of work and programming is also pointed out. Given the weight of private institutions in Casa da Música, one of the interviewees believes that economic and commercial values have prevailed in recent years.

The STOP stands as a remarkable haven for a wide spectrum of individuals, hosting musicians of diverse styles and even varying political viewpoints, spanning from the left to the far right. This remarkable diversity is not confined to musical preferences but extends to professional commitments within the field of music. Musicians at STOP range from seasoned professionals with international careers to amateur groups and friends who gather for recreational purposes.

The plurality of values within STOP is palpable from the outset, manifesting in different approaches to work. While some musicians engage in collaborative efforts, the majority operate in an entirely individualised manner. This diversity significantly impacts internal organisation, collective decision-making, and the establishment of priorities for collective goals, and it suggests the absence of a cohesive community.

The inherent discrepancy between the values that underpin STOP, including ideals of freedom, autonomy, self-management, and art for art's sake, contrasts with the cultural policy pursued by local authorities. The local government tends to prioritise mainstream culture, major events, and offers occasional, non-sustained support for the arts, with a heavy emphasis on tourism. This incongruity creates a tension that reflects the challenge of reconciling the values held by STOP with the broader cultural landscape.

STOP symbolises a vibrant and diverse community of musicians and artists. It serves as a fertile ground for a multitude of musical genres, from rock to electronic music, reflecting the rich tapestry of artistic expression within the space. Furthermore, STOP is described as a cultural laboratory, where musicians have the freedom to experiment and create, giving rise to a plethora of artistic expressions that enrich the cultural fabric of the city and extend beyond its boundaries through the concerts and shows presented by the bands that call STOP home.

Territorial inscription

One of Casa da Música's primary missions is its presence in the territory and the involvement of the different populations, with the educational service being the main structure dedicated to this axis. Working with communities and creating projects with them on chosen topics contributes to developing a sense of belonging to their neighbourhoods and city. The educational service works in a network with numerous institutions in the city and metropolitan area: town halls, the league for social inclusion, AMI, APPACDM, Cerci, public schools. The work of this structure extends over a sizeable territorial area, from city centres to more peripheral regions.

Casa da Música's activities are part of the city's cultural programme. Nevertheless, the lack of integrated cultural policies between Porto's different cultural institutions is pointed out.

In a more critical perspective, one of the interviewees argued that since its foundation, there had been no real connection between Casa da Música and the city. First and foremost, because of the absence of a logic of networking in the territory, the prevalence of little contact with other smaller structures and the inefficiency of creating partnerships.

Integration into an international network (Réseau Varèse) was favoured over inclusion in the local area. Casa da Música is thus evaluated as a space that tends to be elitist, disconnected from the city and out of touch with the practices of most of the city's inhabitants. In turn, the moment during the pandemic when the Casa da Música workers organised a movement to defend their working conditions is identified as a moment of solid connection to the city, creating solidarity networks between various workers in the

performing arts sector and the population.



Image 3.3.1 STOP Shopping Center

Source: Porto Canal

STOP plays a pivotal role in the cultural landscape of Porto, often referred to as a "factory of culture" with unique characteristics that set it apart from similar spaces around the world. The only comparable space seen is in Berlin, and it was half the size of STOP and housed only 150 musicians. Its distinctiveness makes STOP a fundamental cultural hub for the city.

The potential closure of STOP would reverberate as a negative impact on the city's cultural panorama. This impact can be twofold: firstly, the dispersion of musicians, who may seek alternative but unlicensed spaces for musical purposes, such as garages or rooms in abandoned shopping centers. Secondly, it could disrupt the music programming in other cultural spaces within the city, as many of these venues often feature concerts by musicians associated with STOP.

STOP's location in an area undergoing intense urban regeneration has attracted significant real estate interest for several years. This highlights the core issue surrounding STOP's potential closure, which is intrinsically tied to urban development and property interests. There is a pressing desire to repurpose the building into hotels, luxury flats, and green zones, thereby threatening the existence of this unique cultural space.

In essence, STOP stands as a linchpin in Porto's cultural dynamics, fostering autonomy, self-management, and organic relationships among musicians. Its potential closure would not only disperse musicians but also hinder the city's ability to easily share resources and foster musical collaborations. Moreover, STOP is part of a broader cultural movement in the Bonfim area, contributing to the emergence of artists' studios and other cultural spaces that collectively enrich the area's cultural and artistic diversity.

Conclusion

The governance situation at STOP is marked by various challenges stemming from the lack of effective internal organisation. This lack of cohesion has led to multiple associations within STOP, resulting in a lack

of shared objectives and an unclear understanding of the overall vision. A complex relationship with local authorities and unclear relationships with property stakeholders also shape STOP's history. Casa da Música's governance situation is considerably different from that of STOP, and is approached from two angles. Casa da Música's internal governance logic seems to be based on a highly hierarchical and bureaucratised internal structure, marked by precarious working conditions. On the other hand, the educational service is highlighted as the structure characterised by a bottom-up logic, in that it develops its work in close connection with the communities. Casa da Música is also identified as having complete autonomy from local and central government.

The STOP project is based on freedom, autonomy, self-management and art for art's sake. These principles are, however, experienced by the musicians in different ways: STOP welcomes musicians of different styles and even different political views, as well as musicians with a remarkable diversity of professional commitments in the field of music (from experienced professionals with international careers to amateur groups and friends who get together for recreational reasons). The values underlying STOP contrast with the cultural policy pursued by local authorities, which prioritises mainstream culture, major events, and offers occasional, unsustained support for the arts, with a strong emphasis on tourism. Concerning Casa da Música's values, the educational service is identified as the structure that clearly guides its work intending to include and integrate the most vulnerable populations in Porto and neighbouring municipalities. The primary guiding value of the educational service's work is intervention through music: bringing music and cultural activities closer to the most vulnerable populations or those with little or no contact with it. The values of inclusion and integration guide the work and involve developing a sense of belonging. However, once again, an apparent mismatch is identified between the values followed by the educational service and those that are favoured within the institution, where little attention is paid to dimensions such as inclusion and representativeness within the workforce.

STOP serves as a multifaceted and invaluable cultural space within the city of Porto; a fundamental cultural hub for the city, even referred to as a factory of culture. STOP is also part of a broader cultural movement in the Bonfim area, contributing to the emergence of artists' studios and other cultural spaces that collectively enrich the area's cultural and artistic diversity. Yet, its precarious legal status and the mounting pressures of urban regeneration threaten its very existence. The potential closure of this cultural beacon would cast a shadow on the city's music scene and its ability to foster artistic creation and collaboration. Its role as a vital cultural centre and a creative laboratory remains undeniable, underscoring its enduring significance in the heart of Porto's cultural landscape. As for Casa da Música, one of its primary missions is its presence in the territory and to involve the different populations, with the educational service being the main structure dedicated to this axis. Working with communities and creating projects with them on chosen topics contributes to developing a sense of belonging to their neighbourhoods and city. The educational service works in a network with numerous institutions in the city and metropolitan area. However, it was possible to identify a more critical perspective in this matter, which points to Casa da Música's difficulty in building a real connection to the city. Firstly, due to the absence of a logic of networking in the territory beyond that ensured by the educational service, the prevalence of little contact with other smaller structures and the inefficiency in creating partnerships. According to this perspective, Casa da Música is thus evaluated as a space that tends to be elitist, disconnected from the city and alien to the practices of the majority of its inhabitants.

The cases analysed proved to be very valuable, both individually and in comparison with each other. The different dynamics that permeate these cases allowed us to explore the relationship between the touristification processes and urban regeneration dynamics in Porto and the plurality of cultural values.

References

Ferro, Lígia, Marta Smagacz-Poziemska, Victoria M. Gómez, Sebastian Kurtenbach, Patrícia Pereira & Juan Jose Villalon (eds) (2018), *Moving Cities: Contested Views on Urban Life*, Berlin, Springer.

Lazzaretti, L. (2012) The resurgence of the “societal function of cultural heritage”. An introduction. *City, Culture and Society*, 3, 4, 229–233. <http://dx.doi.org/10.1016/j.ccs.2012.12.003>

Open Heritage (2019), *Mapping of current heritage re-use policies and regulations in Europe*.

Sonkoly, G. (2017). *Historical Urban Landscape*. Cham: Springer International Publishing. <https://doi.org/10.1007/978-3-319-49166-0>

Websites

http://www.monumentos.gov.pt/Site/APP_PagesUser/SIPA.aspx?id=21031

<https://servicos.dgpc.gov.pt/pesquisapatrimonioimovel/detalhes.php?code=5894463>

<https://www.casadamusica.com/>

<http://www.poststop.pt/>

<https://www.acmstop.pt/>

3.4 Assessment of inclusive and co-creative methodologies related to culture-led urban regeneration based on the interaction between main and control cases

Urban cultural policies are pivotal in shaping the cultural landscape and fostering citizen engagement (Rodríguez Morató & Zarlenga 2018). In the above three diverse urban contexts, Barcelona, Budapest, and Porto, cultural administrations exhibit unique strategies in this regard, reflecting distinct socio-political contexts. We will comparatively explore main and contrast cases’ approaches to inclusion in cultural policies by examining co-creation methodologies in these cities. Three core dimensions affecting the depth and efficacy of co-creative processes are addressed: participation, value plurality and territorial inscription.

Cultural policy governance and participatory dynamics

Barcelona's cultural policies navigate a delicate balance between local welfare, citizen participation, and attachment to sectoral strategies. The 2006 "Culture Plan" or the more recent tensions within the Barcelona en Comú coalition (with PSC) exemplify this dual perspective, intertwining cultural rights, education, and the city's relation to international dynamics. Still, the main focus of participation during the studied period (2015-2022) has been in integrating bottom-up perspectives first from a pro-commons philosophy and under the cultural rights approach later.

In Budapest District 8, participatory dynamics and a more open approach to participation have also been fostered since the 2019 elections. The Concept for Participation (CP) adopted in 2023 highlights a commitment to institutionalise public participation in municipal policies with a focus on accessibility. The CP, shaped through citizen contributions, aims to strengthen social embeddedness, ensure democratic functioning, and create participatory democratic models. An illustrative example is the revitalization of the Roma Parliament, strategically located in the Palace Quarter, to promote Roma culture widely and challenge previous segregation paradigms. This participatory model seeks to democratise decision-making and integrate diverse perspectives into the cultural policy framework.

Instead, Porto's cultural landscape presents a contrast between values upheld by artistic communities and those emphasised by local authorities. The city's artistic communities, marked by freedom, autonomy, and self-management, stand in stark contrast to the municipal cultural policy's mainstream focus on major events and tourism. For instance, Casa da Música's educational service pursues values of inclusion and integration, serving vulnerable populations. However, this commitment contrasts with the institution's limited attention to workforce inclusion and representativeness and the overall entrepreneurial approach to cultural policies of the city council.

Barcelona's nuanced dual perspective, Budapest District 8's participatory framework, and Porto's contrasting values highlight the multifaceted nature of urban cultural policies. Each city grapples with balancing local and international influences under these coordinates. These specifics reflect disparities in the historical developments concerning urban regeneration processes in each town, with more historical background in Barcelona than in Porto and Budapest. From this perspective, Barcelona has co-established new spaces and forms of bottom-up intervention with a focus on community organisations. Moreover, variations also point out differences in terms of political scenarios and bottom-up mobilisation, where Budapest acts as an epicentre for ensuring the intervention of social groups often ignored by the central administration. Instead, Porto offers a scenario for the contracultural reactions of organisations to respond to the hegemonic model oriented towards place branding.

Value plurality in urban cultural policy

ICUB's cultural policies, marked by the presence of specific cultural Measures under the Barcelona en Comú administration, advance specific government-driven programs like the "Pla de Xoc cultural als barris de Barcelona 2016" to address cultural differences in neighbourhoods. The ICUB recognizes the interconnectedness of economic and cultural inequality at the community level, emphasising cultural redistribution as a crucial value. The challenge lies in reconciling the demands of creators with citizens' needs and navigating tensions related to tourism, economic disparity, and cultural democracy. In dealing with these tensions, the ICUB approach reflects an expansive set of values embedded in policy-making, with cultural diversity, gender justice and equity at the forefront.

In Porto, the administration grapples with the challenge of combining high and mass culture to prevent exclusion from cultural events. This gradual and inclusive approach underscores the importance of fostering a participatory culture over time. Still, the city's approach to value plurality in cultural policies reflects a duality marked by the principles of freedom, autonomy, self-management, and an emphasis on art for art's sake, particularly evident in the experiences of local musicians. This ethos contrasts sharply with the cultural policy pursued by local authorities, characterised by a predominant focus on mainstream culture, major events, and sporadic, unsustainable support for the arts, underpinned by a strong emphasis on tourism. Notably, Casa da Música's educational service emerges as a notable exception within this context, actively pursuing values of inclusion and integration for vulnerable populations.

In Budapest, the administration views the introduction of participatory mechanisms as a gradual culture change. As cited above, the emphasis is on both an 'inside-out' implementation within municipal institutions and a bottom-up approach from information sharing to power-sharing. Under these coordinates, the Budapest District 8 administration places particular attention on disadvantaged social groups, including disabled individuals, Roma communities, working-class populations, and various minority groups. Despite challenges in consultation timing, efforts are made to include diverse voices, recognizing the intersectionality of social issues. The administration prioritises community engagement through targeted training and cultural programs, such as cycling training for migrant women and alternative Women's Day events. By addressing the specific needs of various communities, the district promotes inclusivity, making value plurality a cornerstone of its community and cultural strategy.

In brief, the three studies confirm D4.3 findings on local governments' value configuration, increasingly open to diversity, while demonstrating different focuses within cities in navigating cultural policies to address value plurality and representation of cultural diversity. Barcelona prioritises cultural redistribution and diversity, Porto reveals a gradual shift towards disadvantaged groups-aware policy mechanisms, and Budapest District 8 focuses on inclusivity and intersectionality. Although, in all cases, value consensus and conflict embodied by social groups and agents indicate relative consideration of diversity by the administrations, understanding distinctive inclusion/exclusion approaches provides insights into how urban administrations deal with cultural complexities. In this regard, Barcelona and Budapest culture-led urban

policies seem to attempt to deal with specific exclusionary effects of these policies from a proactive approach. Instead, Porto seems to be at the reactive point of the policy dynamic, where value representation is mostly enforced by artistic and social mobilisation.

Territorial inscription of cultural policy projects and dynamics

Examining the interplay between cultural policies, heritage preservation, and gentrification, it delves into the distinct strategies employed by each city to foster cultural engagement and address the challenges associated with ongoing urban physical and geographical transformations.

In Barcelona, the cultural landscape is intertwined with a broader renewal and branding strategy initiated by the City Council, resulting in the establishment of the Cultural Institute of Barcelona (ICUB) in 1996. While the 2000s reframing of cultural policies tended to marginalise initiatives geared towards social and neighbourhood-level development, the situation has been importantly modified since 2015. The city emphasises cultural redistribution as a crucial value, recognizing the risk to social cohesion posed by economic and cultural inequality at the community level. The territorial inscription of cultural heritage in Barcelona is deeply connected to the relationships between cultural facilities and their proximity contexts, with trajectories influenced by the artistic or non-artistic nature of neighbourhoods.

In Porto, the intricate relationship between urban heritage preservation, gentrification, and cultural hubs such as STOP reveals heritage as a transformative catalyst for cultural realms and urban landscapes. STOP faces precarious legal status and the pressures of urban regeneration due to its location in one of the most expensive parts of the city, underscoring the delicate balance between heritage preservation and the challenges posed by gentrification. Instead, Casa da Música represents an excellent example of trademark architecture. Still, its educational service is the primary structure dedicated to enabling territorial inscription, working with communities and forming partnerships. However, critiques emerge about the institution's perceived disconnection from the city and its inhabitants' practices, highlighting tensions between institutional priorities and community engagement.

In Budapest District 8, the municipal role in public culture has radically expanded over the past four years, with a strategic focus on long-term urban regeneration potential. Despite challenges posed by national regulatory and political contexts, the district exhibits an evolving cultural policy architecture marked by newly (re)opened venues, continuous evaluation of cultural actions, decentralisation efforts, and active partnerships with civil society. For instance, the municipality possesses a significant number of unoccupied properties, which are promoted for lease at rates below the market value to socially committed organisations and informal initiatives for a five-year period. Along these lines, a slow expansion of territorial inscription is being achieved in terms of programs and dynamics, engaging no sectorial and communitarian actors in city council facilities and programs.

The above analysis, reflected in the following Table, highlights the nuanced approaches of Barcelona, Porto, and Budapest District 8 in integrating cultural heritage within their urban cultural policies. While Barcelona focuses on proximity and physical dimensions of cultural redistribution, Porto grapples with the impact of gentrification on cultural hubs, and Budapest District 8 manages a complex landscape of evolving urban regeneration.

Case	Governance and participation	Value plurality	Territorial inscription
Barcelona cultural policies- Fàbriques de Creació	<ul style="list-style-type: none"> Challenging balance between local welfare, citizen participation, and cultural sectoral interests. Since 2015 efforts for integrating bottom-up initiatives and a pro-commons perspective on the background of urban internationalisation through culture and a rising cultural rights approach. 	<ul style="list-style-type: none"> Since 2015 emphasis on socio territorial cultural equity and redistribution as crucial values. Focus on reconciling the demands of creators with citizens' needs. Dealing with tensions between economic and democratic values. Reinforcement of cultural diversity, gender and social justice in cultural policy making. 	<ul style="list-style-type: none"> The urban renewal and the branding strategy fostered from mid '80 to the 2000s tends to marginalise proximity and social oriented cultural policies, as well as centralise culture in well-globally connected enclaves. Since 2015 focus on socio territorial cohesion and cultural equality at the community level. The territorial inscription of cultural heritage is connected to social and cultural long-term practices and a proximity approach.
Cultural policies in the 8th District of Budapest	<ul style="list-style-type: none"> In the 8th District of Budapest since 2019, there's a focus on participatory dynamics and open participation, evident in the 2023 Concept for Participation (CP), emphasising institutionalising public involvement in municipal policies. The CP, formed with citizen input, aims to enhance social integration, democratic functioning, and participatory democratic models. An example is the revitalised Roma Parliament challenging segregation paradigms by promoting Roma culture and democratising cultural policy decisions. 	<ul style="list-style-type: none"> The 8th District of Budapest introduces participatory mechanisms as a gradual culture change, emphasising 'inside-out' implementation and bottom-up approaches for inclusive policies. Despite consultation challenges, the administration prioritises disadvantaged groups, using targeted training and cultural programs to promote inclusivity and address specific community needs. 	<ul style="list-style-type: none"> In the 8th District of Budapest, the municipal role in public culture has expanded, focusing on long-term urban regeneration. The evolving cultural policy includes (re)opened venues, decentralisation, and partnerships with civil society. Despite national challenges, the district promotes the lease of unoccupied properties at reduced rates to socially committed organisations, fostering territorial inscription and engaging diverse actors.
Porto culture-led urban regeneration projects	<ul style="list-style-type: none"> Porto's cultural landscape contrasts artistic communities' values of freedom and autonomy with the municipal focus on major events and tourism, emphasising inclusivity while lacking workforce representation. Casa da Música's educational service reflects inclusion values but contrasts with the city council's entrepreneurial cultural policies and limited attention to workforce inclusion. 	<ul style="list-style-type: none"> Porto faces the challenge of integrating high and mass culture to avoid exclusion. The city's dual approach emphasises participatory culture but conflicts with local authorities' focus on mainstream events and tourism. Despite this duality, Casa da Música's educational service stands out for actively pursuing inclusion and integration values for vulnerable populations within Porto's contrasting cultural policies. 	<ul style="list-style-type: none"> In Porto, heritage, gentrification, and cultural hubs like STOP intertwine, showcasing heritage's transformative role. STOP faces urban regeneration challenges, while Casa da Música, despite architectural prominence, grapples with community disconnect. The delicate balance between heritage preservation and gentrification is evident in STOP's precarious legal status, located in an expensive city area. Casa da Música, known for its architecture, emphasises community engagement through its educational service, but tensions exist regarding perceived institutional disconnection.

Table 3.4.1 Main and contrast cases cross-cutting analysis

Co-creative methodologies in light of participation, value inclusion and territorial inscription

Participation has recently gained significance as a contemporary concern in cultural policies (Bonet &

Négrier, 2018). With local administrations as the epicentre of public policies in this domain in many countries, the way various actors take part in policy design and implementation in these territories becomes crucial for the overall democratisation and plural representation of individuals. However, the concept of participation can manifest in various forms and be interpreted, instrumentalized and legitimised from multiple perspectives by policy actors. Likewise, it can encompass the exchange of information, being heard through consultation, wielding decision-making authority, or engaging in co-production, as articulated by Rowe and Frewer(2000). Participation in urban regeneration processes mirrors these schemes and may range from passive reception of information concerning the administration policy projects in this area to community design and management of an urban cultural heritage space within specific governance arrangements.

In this regard, the above-addressed cases reveal how overall cultural policy orientation entails differences in the room for action for citizens and cultural organisations in defining urban reform and configuration. The Barcelona city council has increasingly promoted the co-creation of urban cultural policy, which is also gaining momentum in Budapest District 8 policies. Both cities also show that this approach has been embedded into processes and content of specific policy evaluation instruments. Instead, the Porto case shows a philosophy more aligned with the traditional understanding of entrepreneurial urban regeneration where co-creation is less present, collaboration between the cultural sector and the administration often derives from bottom-up policy struggle and achieved interaction is more narrowed to information and consultation.

Along these lines, the examined Fàbriques de Creació program was born as a response to bottom-up demands of the artistic sector concerning the need for production spaces across the city, becoming an example of public-private collaboration towards decentralised reuse of old abandoned industrial spaces. Since 2015, this policy evaluation methodology has been moving towards a more procedural evaluation model based on an iterative and long co-creation process involving administration, institutional agents and surrounding communities. However, such participatory processes also revealed tensions between institutional and artistic autonomy and overall social-oriented cultural regeneration policy aims. In this regard, historical limitations of co-creation in cultural policies in the urban sphere, such as the limited intervention of extra-artistic agents, the dominance of highly educated actors or scarce disruption of existing socio-cultural hierarchies at the Factory/neighbourhood level, have been identified in some cases and phases.

3.5 Recommendations

Derived from the above in-depth analysis of case studies in Barcelona, Porto, and Budapest, the following recommendations offer strategic insights across multiple facets crucial for fostering compelling co-creative developments in local cultural policies and urban regeneration. Addressing challenges at governance, inclusion, education, and policy evaluation levels, these recommendations advocate for adaptive governance structures, bottom-up initiatives, and the explicit consideration of power dynamics.

GOVERNANCE LEVEL

Challenge: *The governance challenge addressed is the need for adaptable structures that enable continuous dialogue, empower local initiatives, and confront power imbalances in co-creation dynamics to ensure inclusive and responsive culture-led urban regeneration.*

Associated recommendations:

- I. **Build adaptive governance structures:** Establish flexible and adaptive governance structures that can accommodate evolving co-creation dynamics. This includes mechanisms for continuous dialogue, feedback loops, and the capacity to adjust policies based on the changing needs and

aspirations of the community, fostering a more responsive and sustainable co-creation framework.

- II. **Facilitate bottom-up initiatives:** Encourage and support bottom-up initiatives at the legal, economic and policy levels, responding to the specific needs and demands of local artistic sectors. These initiatives can serve as models for public-private collaboration and decentralised reuse of abandoned spaces, promoting cultural regeneration aligned with community needs. Still, top-down intervention should be managed in a timely manner to gain efficiency in this process.
- III. **Address power dynamics:** Explicitly address power dynamics within co-creation processes, acknowledging and mitigating imbalances. This involves creating mechanisms to ensure the meaningful participation of all stakeholders, irrespective of educational background, and actively addressing power differentials between institutional and artistic actors.

INCLUSION AND PARTICIPATION LEVEL

Challenge: *The challenge addressed is the imperative to establish inclusive and diverse participation in cultural co-creation processes, involving marginalised groups, enhancing stakeholder engagement across various levels, and fostering interdisciplinary collaboration for cultural policy development in urban regeneration.*

Associated recommendations:

- IV. **Foster inclusive representation:** Ensure diverse representation in co-creation processes by actively involving individuals from various ethnic, gender, and artistic (etc.) backgrounds, including those historically marginalised in cultural policy decisions, to foster pluralistic perspectives and challenge existing socio-cultural hierarchies. Meaningful inclusion of protected groups requires anti tokenism strategies to be considered in this process (Scott, 2005).
- V. **Enhance stakeholder engagement strategies:** Develop a comprehensive policy plan to engage stakeholders at multiple levels, acknowledging the different forms of participation outlined by Rowe and Frewer (2000). This includes strategies for exchanging information, consultation, decision-making authority, and fostering co-production, ensuring a holistic approach to participation in cultural policy.
- VI. **Foster cross-sector collaboration:** Encourage collaboration not only within the cultural sector but also across other sectors involved in urban regeneration, such as educational agents or environmental movements. This interdisciplinary approach ensures a comprehensive understanding of the complexities involved in co-creation and promotes a more integrated and holistic cultural policy.

EDUCATION AND AWARENESS LEVELS

Challenge: *The challenge addressed involves the need to overcome the above historical limitations in co-creative strategies by implementing educational programs and establishing transparent information dissemination protocols for effective and informed public participation in urban regeneration.*

Associated recommendations:

- VII. **Cultivate educational initiatives:** Implement educational programs to address historical limitations in co-creative strategies at the community level, targeting both cultural actors and the broader community. This aims to broaden the understanding of co-creation, democratise access to cultural policies, and empower individuals with diverse educational backgrounds to actively participate in urban regeneration processes.
- VIII. **Establish protocols for information dissemination:** Develop clear protocols for the dissemination

of information to the public concerning administration policy projects in the urban cultural sphere. This ensures transparency, promotes informed participation and counteracts potential information gaps that may hinder effective co-creation.

POLICY EVALUATION LEVEL

Challenge: *The challenge addressed is the need for effective evaluation of co-creation processes in cultural policy. This involves establishing clear metrics, incorporating qualitative measures, and transitioning to procedural evaluation models that actively engage communities for a more dynamic and collaborative assessment.*

Associated recommendation:

- IX. **Establish clear policy evaluation metrics:** Develop and standardize policy evaluation metrics that assess the effectiveness of co-creation processes. This includes incorporating qualitative measures to capture the impact on institutional and artistic autonomy, as well as overall social-oriented cultural regeneration policy aims.
- X. **Integrate procedural evaluation models:** Transition towards procedural evaluation models based on co-creation, involving not only administration and institutional agents but also actively engaging surrounding communities. This ensures a more dynamic and collaborative approach to evaluating the impact and success of cultural policies.

MAIN CASE-SPECIFIC RECOMMENDATIONS

- XI. **Find a balance between standardisation and specificities:** Evaluation policies should be based on categories that are adapted to the diversity of each factory and at the same time homologated in relation to the program as a whole. The diversity of practices, contexts and resources of each Art Factory requires more flexibility when deciding what and how to evaluate depending on the reality of each facility.
- XII. **Systematise and integrate practices coming out from daily evaluative strategies and artists or users inputs:** The evaluation strategies that factories deploy in a more or less formal way in the everyday activities at each of the facilities are a valuable source of accumulated knowledge and innovation that arises from the main challenges and needs that technicians, residents and other users face on a regular basis.
- XIII. Following Meyrick et al (2020) commitments approach, **the administration should commit to sense-making and prioritise timely and genuine engagement.** Along these lines, relevance and clarity of the evaluation methodology for diverse stakeholders should be ensured. There should also be a commitment to a reporting relationship, ensuring ICUB feedback to institutions and stakeholders' reporting. Likewise, reports must be person-centred, considering both writers' and readers' contexts, emphasising critical meaning and contextual significance. There should be a commitment to communicating all types of value creation and differentiating various types of value creation. Short and long-term value creation should be promoted, distinguishing between indeterminacy and intentional artistic risk in the value creation process. Lastly, there also should be a commitment to improved integration of quantitative and qualitative information as currently promoted by the ICUB, allowing for context and interpretation of quantitative data and ensuring accuracy and completeness.

- Bonet, Lluís and Négrier, Emmanuel (2018). "The participative turn in cultural policy: Paradigms, models, contexts", *Poetics*, 66.
- Rowe, Gene, and Lynn J. Frewer (2000). "Public participation methods: a framework for evaluation." *Science, technology, & human values*, 25.1: 3-29.
- Rodríguez Morató, A., & Zarlenga, M. I. (2018). Culture-led urban regeneration policies in the Ibero-American space. *International Journal of Cultural Policy*, 24(5), 628-646.
- Scott, E. K. (2005). Beyond tokenism: The making of racially diverse feminist organizations. *Social problems*, 52(2), 232-254.
- Institut de Cultura de Barcelona (2007). Mesura de Govern. Programa Fàbriques per a la Creació a Barcelona. Consell Plenari, sessió del 26/10/2007.
- Meyrick, Julian; Phiddian, Robert; Barnett, Tully (2020). *What Matters? Talking Value in Australian Culture*. Monash University. Monograph

4. AXIS 3: CULTURAL INFORMATION SYSTEMS

4.1 Main case 3.1 The co-construction of new instruments: Survey on Portuguese Cultural Practices

Natália Azevedo, Lígia Ferro, Inês Maia, José Ricardo, João Teixeira Lopes (UPorto)

Introduction

Cultural information systems are today one of the fundamental bases of democratic cultural policies at the national and European levels. It is through the complex construction of indicators (which cross very diverse domains of activity and are increasingly obtained by mixed methods, of quantitative and qualitative nature, preferably with the participation of civil society and the cultural field) that we can make diagnoses, evaluate results, and guide the decision-making process.

To this end, it is essential to mobilise some concerns, namely:

- a systematic approach in their construction and application.
- transparency in their use.
- comparability in the European context.
- adequacy to the singularity of cultural phenomena and values.

Furthermore, they must be understood as an instrument of communication and involvement between all the actors involved, from technicians and experts to producers and cultural receivers.

Any cultural information system starts from the articulation of a triad of questions:

- I. What are the objectives of cultural activity (what is Culture; What values does it express? What cultural policies does it allow; under what institutional and organisational frameworks is it implemented, etc.)
- II. What resources does this cultural activity have (financial, logistic, human, from various sources)?
- III. iWhat results does it obtain? How can they be observed and measured? (How to forge an integrated and relational observation strategy?)

For the main case of this axis, we choose the analysis of the Portuguese cultural system. Some key questions should be a guideline for the research:

- How to produce, in an independent manner, high-quality official statistical information, relevant to the society, while promoting the coordination, analysis, innovation, and dissemination of the national statistical activity and ensuring integrated data storage?
- How to compare between national and European levels?
- How to integrate people's participations, namely from the cultural field?

The main literature on the sociology of culture mentions various difficulties in consolidating the cultural information system (Garcia, 2014, 2016):

- a high level of centralisation;
- lack of resources, both in the budget for culture and for the administrative bodies that produce statistics in this area (Santos, 1998; Lopes, 2004; Silva et al 2013).
- poor openness to civil society.
- monopoly of quantitative approaches.

Thus, Portugal has a weak research and information infrastructure model (Schuster, 2015), with little interpenetration between experts, academia, artists and cultural intermediaries, which weakens the public sphere and the decision-making process itself (Neves, 1999, 2000, 2020).

Methodology

We have worked both with secondary sources (documents and statistics) and primary information (survey on cultural practices and two workshops). In the first case, the documentary analysis focused, on the one hand, on studies in the field of sociology and information sciences on the Portuguese cultural information system and, on the other, on analysing surveys that produced indicators on cultural activity.

In the second case, primary sources, we began with a collaboration with the Survey on Adult Education and Training: Partnership between Statistics Portugal, the Ministry of Culture (Cultural Strategy, Planning, and Assessment Bureau), and the University of Porto/Uncharted (Fieldwork: 2023). Our aim was to improve an existing statistical tool.

However, we also want to build a set of principles and recommendations that will allow the design of the Portuguese cultural information system to be reformulated. To this purpose, we held two workshops with the participation of more than 20 cultural organisations (artistic groups, bookshops, and cultural facilities). The workshop's purpose was to create a hermeneutic and reflective circle capable of proposing guidelines for the renewal of the Portuguese cultural information system, involving a team of scholars from the University of Porto and a set of organisations from the cultural and artistic field.

It was an experimental co-creation process, as the discussions led to a provisional consensus that was progressively consolidated until a list of public policy recommendations was reached. The Uncharted team limited itself to posing questions, using a flexible script of topics, and pointing out substantive advances in the debate, favouring recognition and involvement on the part of everyone.

Findings. Diagnosis. The state of the art of the Portuguese information system

Firstly, let's see what we've been able to gather from secondary sources. There are three relevant sources of information about cultural activity. **The statistical apparatus, academic research and studies carried out by independent organisations in the cultural and artistic field.**

1.1. As far as statistical apparatuses are concerned, we rely on international and national data. In the first case, we highlight Eurostat, which presents information on the following domains:

- Cultural employment;
- Characteristics and performance of enterprises engaged in cultural, and economic activities & production sold of cultural goods;
- International trade in cultural goods;
- International trade in cultural services;
- Cultural participation (practice and attendance) and culture in cities (such as satisfaction with cultural facilities of city residents and "cultural infrastructure");
- Private (household) expenditure on cultural goods and services;
- Price index of cultural goods and services;
- Public (government) expenditure on culture;
- In the second case, the National Statistics Institute (INE) compiles the Culture Statistics with 216 indicators where the following domains stand out:
 - Education; employment;
 - Consumer price index of cultural goods and services;
 - Enterprises in the cultural and creative sector; International trade in cultural goods;
 - Online cultural participation;
 - Cultural heritage; visual arts; printed and literature materials; cinema; performing arts; video distribution; broadcasting;
 - Public funding for cultural and creative activities;

There is also a portal, PORDATA, which, from various sources, including INE and EUROSTAT, compiles statistical series with temporal and territorial comparability, including the European Union. Regarding culture, it provides data on:

- Libraries and Books
- Cinema.
- Expenditure by cultural domain.
- Live performances.
- Museums and Galleries.
- Periodicals

1.2. The academic field has sought to conduct localised studies on equipment and event audiences, monographs on municipal cultural policies or, still, in much smaller numbers, qualitative studies on cultural reception (Lopes, 1999; 2007; Fortuna & Silva, 2002; etc.)

In 2022, for the second time in national history, a significant study was carried out on the cultural practices of two Portuguese people (Pais, Magalhães and Antunes, 2022). The previous one was carried out in the distant years of 1985-88. There was a concern about collecting information about several important issues:

- The frequency of cultural spaces;
- The regularity and diversity of practices, in a broad perspective that addresses the arts, do not forget leisure, amateur creation, expressiveness and sociability, even reaching manifestations of popular culture and public space (festivals, festivals, etc.);
- The comparison between online and offline;
- The construction of indicators on "the motivations and obstacles that mobilise or not the Portuguese for the exercise of these practices (Idem. 26).

It is worth mentioning, finally, the OPAC - Portuguese Observatory of Cultural Activities, a structure constituted in December 2018 at Iscte-Instituto Universitário de Lisboa and which has produced, among other more localised studies on:

- Museum Publics,
- National Survey on Culture, Recreation and Sports Associations.
- Study of the Artistic and Cultural Sector in Portugal
- Student Reading Practices.

1.3. Through the organisation of civil society, we highlight a unique example, extremely interesting, of concern with listening to people about the cultural dimension of Portuguese society. This is "O Gerador", an "independent platform for journalism, culture and education", which promotes an annual survey (1200 interviews to a sample of to a representative sample of the Portuguese population) assessing "the perception of the population living in Portugal about culture, its relationship with society, the way it impacts personal life, the knowledge about the effective cultural practice and the search for the reasons why there is not a more present cultural consumption". Thus, a wide range of information is collected on films, music, theatre, visits, global consumption of culture, cultural references, the relationship between culture and economy and the perception of the European Capital of Culture 2027, which will be held in Portugal.

In addition to the classic indicators, there is a concern to know in depth about the impact of culture on individual representations, crossing them with five fundamental dimensions: Education, Financial Situation, Well-being, Cultural Offer, and Information. Likewise, an attempt is always made to ascertain the reasons for non-appetence and lack of adherence to cultural activities.

1.4. Statistics Portugal releases very recently the results of the Adult Education Survey (AES) 2022, following on from the 2007, 2011 and 2016 editions, carried out in all European Union member states. It includes an analysis of the main results that portray the Portuguese population aged 18 to 69 in terms of education

(more than 14000 interviews), training, and learning. The results of the several AES editions are compiled in a set of statistical indicators available on the Statistics Portugal Website (www.ine.pt).

The AES 2022 edition, in which Uncharted collaborated, also with the Cultural Strategy, Planning and Evaluation Office (from the Ministry of Culture) provides data on the participation in Lifelong Learning activities (participation in formal and/or non-formal education activities), access to information on education and training, obstacles to participation in education and training, informal learning, knowledge of languages and cultural and social participation, and new questions have been added to measure the impact of the COVID-19 pandemic on participation in education and training.

As information on cultural activities and participation was clearly insufficient, we have agreed in including a broader set of questions on cultural, social and sports participation (also available in the anonymized microdata base for research purposes), which will be the subject of a future autonomous dissemination by Statistics Portugal and Uncharted project.

We have thus considerably broadened the scope of the variables, covering a more varied range of cultural practices (receptive practices such as reading, cinema, television, music, stage arts, and street arts; amateur practices, including modes of artistic creation; participatory practices in an associative context, in performance, etc., taking into account previously neglected areas such as festivals, the circus, etc.), as well as the media and spaces in which they took place and the link between online and offline. Likewise, the reasons for not practising were analysed, and it was possible to cross-reference all the answers with gender, age, education of the partner and family members, profession, work status, territory, and nationality; in short, all the factors underpin an intersectional analysis.

Here's a small example of the results (Table 1). We can observe that the proportion of the population aged 18 to 69 who, in 2022, attended live performances, cinema sessions or visited cultural sites was 52.8%, 40.5% and 36.8% respectively. Compared to 2016, these figures represent decreases in participation in the cultural activities mentioned of 14.4 p.p., 5.1 p.p. and 9.6 p.p.

Among people who said they had taken part in cultural activities, there was also a decrease in attendance at all the above-mentioned cultural activities compared to 2016, which translates into a decrease in the proportion of people who said they had taken part in cultural activities more than six times, with an increase in the number of people who had taken part in the above-mentioned cultural activities up to six times. In 2022, the proportion of people aged 18 to 69 who attended live performances, cinema sessions or visited cultural sites up to six times in the last 12 months was 81.1%, 82.9% and 77.5%, respectively.

The consequences of several crises (the austerity cycle; the pandemic and more recently housing crisis) will certainly contribute to this situation.

In the future, we will explore finer dimensions related to the intersection between cultural practices, social inequalities, life cycles and contexts of practice. In short, we will try to do more than describe the frequency, entering the terrain of ways of relating to culture and intersectional studies.

Portugal	2022		2016	
	Thousands	%	Thousands	%
Going to live performances				
Yes	3 679,8	52,8	4 667,5	67,2
1 to 6 times	2 983,9	81,1	3 542,3	75,9
More than 6 times	621,8	16,9	1 124,9	24,1

No	3 038,8	43,6	2 280,9	32,8
Going to the cinema				
Yes	2 825,1	40,5	3 171,2	45,6
1 to 6 times	2 341,9	82,9	2 202,6	69,5
More than 6 times	432,7	15,3	967,8	30,5
No	3 909,9	56,1	3 776,7	54,4
Visits to cultural sites				
Yes	2 561,6	36,8	3 223,2	46,4
1 to 6 times	1 986,0	77,5	2 457,9	76,3
More than 6 times	532,2	20,8	764,9	23,7
No	4 095,9	58,8	3 725,3	53,6
Reading newspapers or magazines				
Every day or almost every day	2 481,2	35,6	3 819,6	55,0
At least once a week (but not every day)	1 589,7	22,8	1 760,3	25,3
At least once a month (but not every week)	639,5	9,2	460,5	6,6
Less than once a month	546,3	7,8	348,0	5,0
Never	1 358,5	19,5	558,9	8,0
Read a book				
Yes	2 879,4	41,3	2 695,3	38,8
Less than 5 books	2 002,5	69,5	1 882,4	69,8
Between 5 and 10 books	558,3	19,4	504,6	18,7
More than 10 books	303,1	10,5	308,3	11,4
No	3 766,0	54,1	4 253,2	61,2
Social participation				
Activities of political parties or trade unions	177,1	2,5	258,6	3,7
Activities of professional associations	152,7	2,2	274,1	3,9
Activities of recreational groups or organisations	592,0	8,5	890,8	12,8
Activities of charitable organisations	145,6	2,1	380,0	5,5
Informal voluntary activities	488,2	7,0	694,9	10,0
Activities of religious organisations	450,5	6,5	628,5	9,0
Other	74,3	1,1	66,7	1,0

Table 4.1.1 Population aged 18 to 69 who participated in cultural or social activities (last 12 months) by type of activity and frequency

Source: Statistics Portugal, Adult Education Survey.

1.5. Co-creation Workshops

The discussion during the workshops was guided by us in order to facilitate the co-construction of a set of recommendations that would adapt the Portuguese cultural information system to the values and needs of the most relevant players in decentralised administrations, the management of cultural facilities and cultural producers themselves.

First of all, this debate allowed the listing of cultural phenomena that are not included in the garb of indicators of the current statistics, namely:

- The number, typology and location of independent bookshops, as well as their turnover.
- The weight of children's and youth literature in the book market.
- Everything that happens after the moment of cultural practice (significant appropriations, conversations, sociabilities and itineraries after the end of the event).
- The informal cultural circuits.
- The non-public (motivations for the absence of membership).

"Namely studies on the non-public, which is a category also activated in the context of audience studies. Because we are working in conquered territory, but the truth is that we have a whole other world that doesn't come. And knowing why it doesn't come is as important as knowing why and how it comes." (Focus Group 1, 1h49min)

- Leisure practices not consecrated as culture (or expanding their limits).
- The circulation of shows and the importance of decentralisation;
- The results of public investment in culture.
- Uniqueness of audiences by an institution and artistic genre.
- Uniqueness of cultural audiences by comparison with the universe of the Portuguese population.

One of the participants, followed by others, emphasised the specificity of information relevant to the cultural field:

"Most of the studies are mainly about quantitative data and much information about the reception experience is missing (...) We feel that there is very little information about the whole arc of reception, not only about the moment when the public is in front of the work, but the whole arc that goes from the moment when the curiosity of going to see or entering arises, about the moment when there is contact with some information... Until the moment of arrival at the institutions, the contexts of reception, and the public's relationship with the spaces. And then, yes, of course, the peak of this arc that is the moment of reception of the work itself, but also everything that comes after, how it is when leaving the hall, what other spaces - in the cultural institutions - are available in the post-performance period and what repercussions there are of that experience when the public leaves those spaces." (Workshop 1, 1h13min)

Several speakers also referred to the absence of studies on cultural reception and the experiences that occur at the moment of fruition, even if this resulted from ethnographic work with small groups or interpretative communities. Deeply knowing the dimensions of the "new economy of attention" (dispersion; fragmentation; lack of concentration; overstimulation; atomisation of experience) was mentioned, as well as the need for cultural organisations to build instruments to collect information that can be gauged:

- Comments and suggestions for improvement.
- Location of critical influencers (online and offline).
- Impact of social media.
- Impact of dissemination in the public space (streets, squares, public transport, universities, cafés...).

Discussion

Firstly, as José Soares Neves points out, "the area of cultural policy should be no different from other areas in terms of the importance attributed to this infrastructure, which is so crucial in the formulation and implementation of policies, and which must be thought out, de designed, developed and managed for this purpose" (Neves, 2020: 66).

Secondly, an urgent change needs to be made: from data to information, from information to knowledge, from knowledge to wisdom (Mercer, 2003). This means crossing different types of expertise in ecology that respects their intrinsic incommensurability and the need for them to interact and find compromises.

Not unanimous, the articulation of efforts with the academy was defended to synthesise and articulate the already existing information on cultural practices. In this context, the importance of longitudinal analyses is stressed, following the path of cultural practitioners, their biographical crossroads, and the life cycle's effect. But it also refers to the urgency of holistic approaches that relate Culture to well-being and mental health, along with all the benefits of cultural practice, in promoting a sensitive culture. As one says:

"Of Bourdieu's distinctive practices, and the art forms he mobilises to study audiences and frequency of cultural activity... They are not very operative in our context. And therefore, this also forces us to redo our form of attention and rethink what we mean by Culture beyond this traditional notion of high Culture and mass culture. Because things are not like that today. However, there are some studies when they referred to the effect of the arts, which is always a process... The British, not by chance, have been studying the impacts of Culture, and it came out in 2007 and 2005. The first was done by 14 English universities and is called "Assessing the intrinsic impacts of a live performance". So, a study by 14 universities tried to analyse the impact on people of performing arts activities. A year earlier, another study had appeared, also mentioned, "Gifts of the Museum and - reframing the debate about the benefits of the art" that also tried to make a study that could somehow inform public policy on the benefits of artistic activity and of attending the artistic activity. However, these studies are not definite; what is interesting about them is that they are not categorical in saying, "A human being sees this and gets better as a human being". We see this thing in the narrative about the art we have acquired. Because there are other aspects that, for example, interfere with that, these are obviously of the social, family, and economic spheres, which are highly relevant. But these are studies that, due to their diversity, may also help us understand possible paths of action or those that have more effect or different effects on the public and how we reach the masses. (Workshop 2, 0h01min)

Some speakers suggested as a model for this intervention an association between academia, the Ministry of Culture (and its decentralised bodies) and representatives of cultural organisations through the constitution of regional culture observatories, which would allow a polycentric and multidisciplinary operation. These observatories, with small professional teams, would develop both quantitative analyses and qualitative studies, favouring the deepening of themes rather than the standardisation of procedures and the speed of results.

Remember that the pioneer Observatory of Cultural Activities was created in September 1996 (Santos, 2001) as a non-profit association with the State through the Ministry of Culture, the Institute of Social Sciences of the University of Lisbon and the National Institute of Statistics as founding members. Unfortunately, its experiment was interrupted by a political decision in 2013. The current Portuguese Observatory for Cultural Activities is a structure set up in December 2018 at the Iscte-Instituto Universitário de Lisboa within the framework of the Centre for Research and Studies in Sociology (CIES-Iscte), which is the institution responsible for its operation and scientific coordination. Its activities are much more restricted.

Thus, the participants in the workshops **advocate the proliferation of more agile observatories in the five**

Portuguese regions (territorial divisions for planning purposes, with no legal or political framework), close to the concerns of regional and local ecosystems, with the frank collaboration of civil society and cultural intermediaries, who should be represented (on the strategic board and the advisory board).

Mention was also made of the importance of creating a **register of oral testimonies about the cultural experience**, both in audio and video, to i) capture the nuances and complexity of verbal and non-verbal language; ii) build a database of testimonies that would always be available, by accumulation, for secondary analyses.

In short, there is only qualification by culture with qualification of culture. To this end, the information system needs a significant infrastructural base that fulfils the objectives of the digital society. But it also needs to network the actors who work atomised (INE, Eurostat, Generator, academia, and state bodies at central, regional and local levels). And, not least, it needs to allow itself to be penetrated by the values and needs of the cultural field and the public sphere.

In more detailed terms, the participants feel there is a lack of ethnographical knowledge about the audiences in action. To this end, they suggest working on the following tensions /interactions:

- between the author and the work (in its historicity, genealogy, and materiality);
- between the author and the devices (instruments, means of work);
- between the author and other authors or cultural agents with related positions in a particular field, a kind of conflictual network (the artistic field as "a universe of belief that produces the value of the work of art as a fetish producing belief in the creative power of the artist" - Bourdieu 1996, 261);
- between authors and mediators;
- between authors and receivers (via successive mediations);
- between receptors.

In the figure we try to synthesize the suggestions:

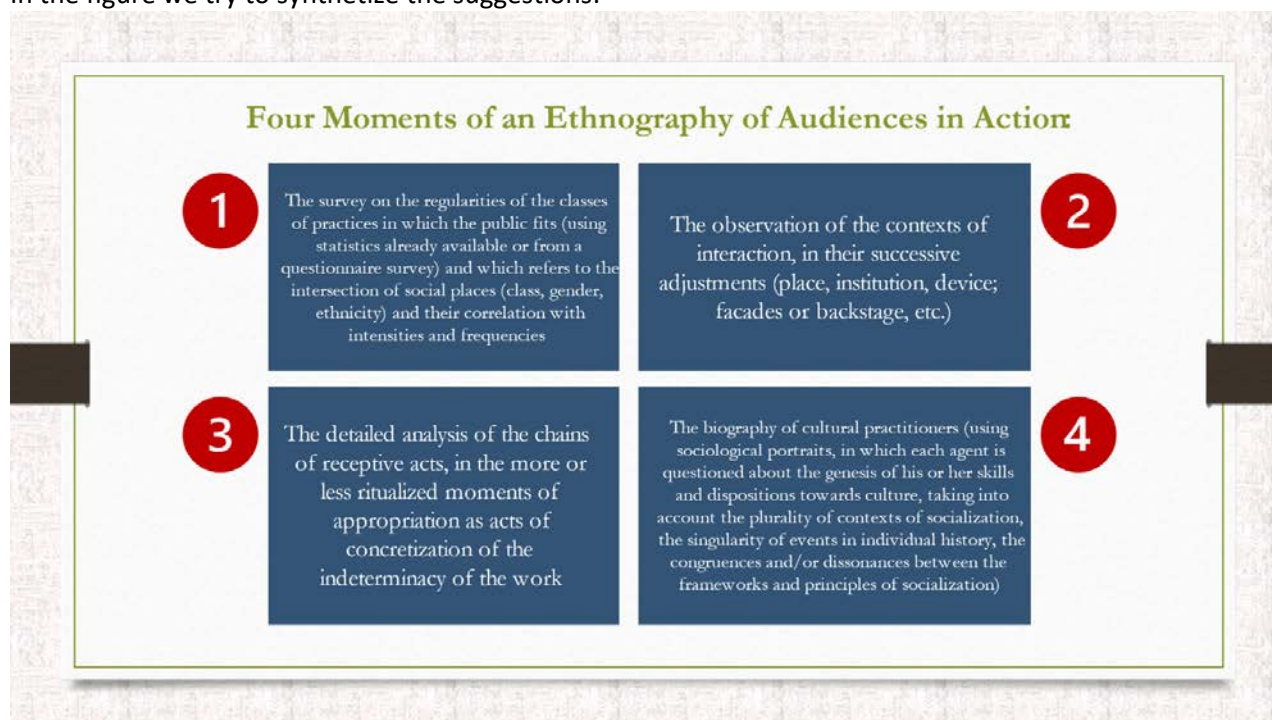


Figure 4.1.1 Recommendations on ethnographical knowledge about the audiences in action

Finally, all the participants agreed that the durability, systematicity and robustness of an information system will be all the greater if it manages to incorporate the dynamics of the actors involved, as well as the values and logics of action they develop. The categories and indicators of this information system must be plural

and imbued with a logic of cultural citizenship.

Websites

GERADOR: <https://gerador.eu/>

INE: https://www.ine.pt/xportal/xmain?xpgid=ine_main&xpid=INE

INE:

https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_destaques&DESTAQUESdest_boui=594906827&DESTAQUES_modo=2

OPAC: <https://www.opac.cies.iscte-iul.pt/>

PORDATA: <https://www.pordata.pt/>

References

- Mercer, C. (2003), From Data to Wisdom: Building the Knowledge Base for Cultural Policy Available at SSRN: <https://ssrn.com/abstract=2153369> or <http://dx.doi.org/10.2139/ssrn.2153369>
- Eurostat, Statistical Office of the European Communities. (2000). Cultural Statistics in the UE. (Final Report of the LEG). Luxemburgo: Comissão Europeia.
- Eurostat, Statistical Office of the European Communities. (2018). Guide to Eurostat culture statistics 2018 edition. Luxemburgo: União Europeia
- Bourdieu, P. (1996), *As Regras da Arte*. Lisboa: Presença
- Fortuna, C. Silva, A.S. (2002), *Projecto e Circunstância. Culturas urbanas em Portugal*. Porto: Afrontamento
- Garcia, J. L. (Coord.) (2014). *Mapear os Recursos, Levantamento da Legislação, Caracterização dos Atores, Comparação Internacional*. Lisboa: GEPAC-SEC.
- Garcia, J. L., Lopes, J. T.; Martinho, T.; Neves, J. S.; Gomes, R. T & Borges, V. (2016), "Mapping cultural policy in Portugal: From incentives to crisis", *International Journal of Cultural Policy*, DOI:10.1080/10286632.2016.1248950
- Lopes, J. T (2000), *A Cidade e a Cultura*. Porto: Afrontamento.
- Lopes, J. T. (2004). Trinta anos de políticas culturais: A revolução inacabada e o país complexo. In F. Louçã, & F. Rosas (Orgs.), *Ensaio Geral. Passado e Futuro do 25 de Abril* (pp. 135-156). Lisboa: Dom Quixote
- McCarthy, K.; F; Ondaatje, E. H.; Zakaras, L. & Brooks, A. (2004), *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*. Santo Monica: RAND Corporation
- Neves, J. S. (1999). Financiamento público da cultura em Portugal: Contributo para a construção de indicadores. In A. P. Ruas (Coord.), *Actas da Conferência Cooperação Cultural Internacional e Financiamento da Cultura*, Palmela, 10 de Julho de 1998 (pp. 29-34). Palmela: C. M. Palmela.
- Neves, J. S. (2000). *Modernização e Desenvolvimento das Estatísticas Nacionais da Cultura*. Lisboa: OAC e CSE.
- Neves, J. S. (2020), "Políticas culturais e infraestruturas de pesquisa e informação". *Sociologia On-Line.*, n.º 24, dezembro 2020, pp. 64-84
- Pais, J. M.; Magalhães, P. e Antunes, M. L. (2022), *Práticas Culturais dos Portugueses*. Lisbon: Social Sciences Press.
- Santos, M. L. L. (2001). O Observatório das Actividades Culturais — 5 anos de existência. *OBS*, (10), 2-10.
- Santos, M. L. L. (Coord.) (1998). *As Políticas Culturais em Portugal*. Lisboa: Observatório das Actividades Culturais
- Schuster, J. M. (2015 [2002]). *Informing Cultural Policy. The Research and Information Infrastructure*. New Brunswick e Londres: Transaction Publishers
- Silva, A. S., Babo, E. P., & Guerra, P. (2013). "Cultural policies and local development: The Portuguese case". *Portuguese Journal of Social Science*, 12(2), 113-132.

4.2 Control case 3.2. Information systems in French national cultural administration

Emmanuel Négrier (CNRS)

Introduction

The *Département des études, de la prospective, des statistiques et de la documentation* (DEPSD) is the research and statistical department of the Ministry of Culture. The DEPSD has three objectives:

- a) To provide the State with the tools it needs to steer public policy, by equipping it with long-term, reliable analyses, observations and statistics to underpin the effectiveness of its action;
- b) To give the State a central role in the production and dissemination of a shared and impartial knowledge base.
- c) To disseminate as widely as possible the results of observations and research carried out as part of its program.

The DEPSD is at the crossroads between strategic issues (providing steering tools) and democratic issues (establishing a shared knowledge base).

It is involved in the seven following areas :

1. data collection and production of *public statistics*. These come either from statistical surveys, administrative collections or the use of administrative sources for statistical purposes. Statistics provide the raw material for syntheses and/or studies.
2. *Cooperation with private stakeholders* for access to data collected by them, if they undertake to share the results of these investigations publicly.
3. The production and distribution of *studies and analyses* on the social and economic issues surrounding culture. These productions are based on several types of empirical material:
 - a. processing of statistical data collected by the DEPSD.
These studies can take the form of simple presentation and commentary texts on figures, or the first extension of methodological recommendations; but they can also take the form of complex, in-depth analyses, or even participation in public policy assessments or forward-looking studies.
 - b. The mobilisation of qualitative material, complementary to the first, particularly when data is lacking or insufficiently stabilised.
4. The *provision of observations and analytical tools* the Ministry of Culture needs to carry out its missions. This takes the form of setting up information systems, providing statistical insight into cultural fields, working on the impact of measures and helping to steer public policies, and carrying out forward-looking studies. This work takes the form of the production of analysis notes and statistical indicators for central and decentralised administrative departments, as well as for the Minister's office.
5. The *harmonisation of nomenclatures and concepts*. Networking between INSEE and the Ministerial Statistical Services (SSM) enables all statistics producers to define and share concepts and nomenclatures, enabling them to compare their statistics both nationally and internationally.
6. The *contribution to international statistics*. It participates in its field of competence committees and working groups on international and European statistics (UN, OECD, Eurostat, etc.). It participates in the construction of international statistics, sharing its methodological expertise and knowledge of the field. It adapts data collection in France to meet international demands. Finally, it provides international bodies with the statistics required by statistical regulations.
7. The *coordination of research projects* into cultural fields by social sciences academic units. In addition to the research it is able to carry out and disseminate, the DEPSD encourages the academic milieu to take up the issues identified in its field. This role presupposes sufficient proximity to the research field, the ability to mobilise researchers on the issues identified and to work with them to ensure that this research results in publications and/or events in a format useful to the

administration and public debate.

To draw up its work program and adjust its action as closely as possible to the issues structuring public debate, the DEPSD relies on a Ministerial Studies Committee. This committee brings together the Ministry's General Directorates, the DGLFLF (General Delegation for the French Language and Languages of France), the IGAC (General Inspectorate for Cultural Affairs), the CNC, invited institutions (INSEE, ISHS) and guest personalities representing the academic world. It meets twice a year to examine the work program and propose any directions deemed necessary.

In defining its work program, the DEPS also takes into account the orientations and opinions of the *Conseil national de l'information statistique* (CNIS), which organises consultation between producers and users of official statistics.

To fulfil its missions, the DEPS is divided into four divisions:

- Territorial dynamics,
- the cultural economy division,
- employment, profession, training,
- cultural socialisation and participation.

The DEPS has an annual budget of 2 million euros. It is staffed by 21 state civil servants.

Methodologies

A) Factors influencing indicator's definition

The construction of indicators in DEPS-DOC studies depends on three main factors:

The *political factor* is present in the influence of the ministry's cabinet on the triggering of studies linked to the ministry's political agenda. The criterion relates more to the opportunity to trigger a given study than to the precise content of the indicators. This criterion is also present, more indirectly, in the evolution of the budget allocated to the DEPS-DOC in the annual distribution of the Ministry's appropriations. This political criterion may be explicit, when it stems from a specific order from the Ministry. It can also be implicit, when it stems from the research departments' anticipation of the choices made by the political hierarchy.

- Example: the study on the population and income of artists-authors, in connection with the Plan artistes-auteurs defined by the Minister.

The *administrative factor* is present through the negotiations that take place when the annual observation program is defined, between the various departments of the Ministry and the DEPS-DOC. Here, we enter more precisely into the content of observations and analyses, concerning indicators considered strategic by the directorates, and whose collection is considered feasible by DEPS-DOC researchers. The administrative criterion relates to the timeliness of the studies and the main research questions, which guide the selection of indicators, but also the type of research (quantitative/qualitative/degree of mix between the two approaches).

- Example: analysis of the reconfiguration of archive work, carried out in partnership with the *Direction Générale des Patrimoines* and the *Service Interministériel des Archives de France*).

The *scientific and cultural factor* is systematically present in the operational definition of studies, whether they are carried out internally by DEPS-DOC, in partnership with ministerial departments or external organisations (Institut national de la statistique et les études économiques, INSEE; Institut national des études démographiques, INED, etc.), or in partnership with university teams. This criterion is broken down

into multiple sub-criteria, of which the following are a few examples:

- Maintaining comparability of data over time (particularly for cohort studies, surveys on public funding of culture, surveys on French cultural practices, on the economic weight of culture, on household cultural spending, etc.).
- The possibility of harmonising data with other national or international organisations providing statistical data in the cultural sector (e.g. INSEE, Eurostat).
- The correspondence between national and territorial data systems, notably for the study on public funding of culture, where each level of administration (local, departmental, regional, national) has its own nomenclature and its own interests to classify and distinguish.
- Discussions between DEPS-DOC and researchers identified in the various fields of study (sociological, political, economic, ethnological, geographical, etc.). Here, it is up to the researchers to propose and discuss the construction of indicators in past studies, and to promote new approaches, in both quantitative and qualitative terms.

For all these criteria, one example is particularly illustrative: the regular survey of French cultural practices. The construction of the indicators, ex-ante, is the subject of discussions between DEPS-DOC and researchers; once published, the survey is the subject of a call for research proposals leading to the sectoral and qualitative declension of the results, in the form of research projects led by university teams. For example, data from all the surveys of French cultural practices carried out from 1973 to 2018 have been made available to researchers in the sociology of culture. A group of them were interested in cross-referencing data on festival practices, in this survey carried out by sampling a representative sample of the French population, with their own survey data on the sociology of festival audiences.

B) Partnerships and Leaderships

Partnerships

The DEPSD's strategy is strongly focused on partnerships. This takes five forms. Firstly, internal partnerships with the Ministry's thematic departments (Heritage, Creation, Democratisation, Cultural Industries) to initiate and implement studies and observatories. Secondly, there are partnerships between the DEPSD and public bodies responsible for producing statistics (Institut National de la Statistique et des Études Économiques; Institut National des Études Démographiques, for example). Thirdly, there is the growing partnership between the DEPSD and social science research laboratories. Fourthly, we should mention the partnerships that the DEPSD is currently developing on a European and international scale. Finally, the information system is part of a multi-level cooperation with local and regional institutions, which nevertheless remains to be developed. On the one side, the territorial impact is highly taken into account through a dedicated sub-direction of DEPS in charge of studying the 'territorial dynamics'. But on the other side, as this service is rather recent, it hardly cooperates with local authorities, and it is much more oriented toward partnerships with research institutions (the latter having more or less interactions with territorial authorities). One big exception is the regular analysis of public expenditures for culture at all institutional levels, that drives the DEPS into close cooperation with local, departmental and regional authorities and their cultural administration.

Leaderships

The DEPSD, in liaison with the hierarchy of the Ministry of Culture, proposes a biennial research program, and takes the initiative of launching calls for expressions of interest, as well as calls for research proposals. It convenes selection committees to assess the relevance of proposed programs. It is then involved, via a steering committee, in the implementation of the studies. Depending on the type of study, research is carried out entirely in-house (e.g., public funding of culture); partly in cooperation with researchers from outside the LIFO (e.g., territorial dynamics of festivals); or entirely outsourced (e.g., socio-economic

approach and measurement of cultural diversity, carried out through support for a thesis at the University of Paris 1).

Hierarchical relationships between players differ according to the type of task allocation. The DEPSD is dominant in defining the overall research program, as well as in the studies it conducts on an exclusive basis. It plays the role of cooperative leader and coordinator in research in which it plays a substantial part. It only plays a coordinating role when research is outsourced.

C) Values guiding the information system

The values to which the studies refer are broadly consistent with the three key values underpinning the policies of the Ministry of Culture: freedom of creation, social and territorial access to culture, and social ties through culture. These are the values on which the surveys on creators, cultural practices, the role of culture in emancipation, leisure, education and the feeling of belonging to the community are based. A significant section is also devoted to the economics of culture. But it seems to us that this is less a value in itself than a dimension that conditions the effectiveness of values that are otherwise at the heart of public issues. However, we can consider that values revolving around cultural democracy, cultural rights and the diversity of cultures experienced by local residents remain in the minority compared to those revolving around democratisation (statistics on cultural offerings, their authors, and social access to cultural goods thus defined).

We can assess a hybridization of values between those carried by a ministry (excellence, democratisation); those more driven by economic actors (cultural economy, territorial attractiveness) and those more driven by citizens and NGOs (cultural democracy, cultural rights, personal development and community building). These values are in tension, albeit informally, in the definition of research strategies. For example, the sectoral directorates of ministries are more sensitive to the artistic dimensions of values; DEPS services, while very focused on the statistical and scientific dimension of their data, have difficulty integrating the necessarily qualitative (more than quantitative) dimension of inclusive methods.

Again, this depends considerably on the type of survey. In surveys focusing on a specific sector or professional target group (e.g. music professionals; archivists; artist-authors), the indicators always express the political value (legitimacy) of the object under study, both explicitly and implicitly. Likewise, they always incorporate an economic value, reflected not only in the examination of revenues, but also in the economic importance of the activity in society. Finally, social value results from the effects of certain indicators on the more global recognition of an activity's impact on society, at several levels. For example, the study of 40 years of hip-hop music in France crosses economic value (birth and development of a sector); social value (professional integration of social groups through culture); political value (increased recognition of territories and places of creation); aesthetic value (recognition of new creative content); diplomatic value (emergence of a new creative niche with export potential).

If we take the example of surveys of French cultural practices, the critical consideration of values associated with indicators is both more specific and more global. More specifically, it touches on the dominant model of "cultural legitimacy" that is implicit in the indicators. This is the criticism often levelled at work inspired by Pierre Bourdieu: by focusing on the structural homology between the hierarchy of social groups and the hierarchy of values (highbrow/lowbrow), this sociology paradoxically produces and reproduces a cultural and artistic elitism. The implicit valorization of practices considered "positive" and of higher value than others would therefore stem from the dominance of indicators relating to these practices, and the low number of indicators relating to practices considered less "cultural", particularly in the area of leisure and mass consumption. However, this bias is as much a factor in the construction of the indicators as in the interpretation of the results. Scientific discussion of these data helps to control the bias, and to enrich the subsequent construction of the indicators.

The value generated by indicators is also more global. The entire process could be seen as carrying with it an implicit valorization of culture of an exclusive nature. A survey of "cultural practices" runs the risk of intimidating or downgrading those whose practices are not considered (by them, by the interviewer) to be cultural. To guard against this risk, surveys of French cultural practices are always presented as surveys of "leisure activities" (a less exclusive or exclusionary term than "cultural practices").

One last dimension of the French Cultural Information System is its openness toward free public dissemination. The indicators are communicated to the public free of charge when the results are presented, in the form of a summary including the survey methodology. The data collected is shared with the scientific community, as indicated above in connection with the survey on French cultural practices. Another example is the publication of data from the first national mapping of festivals: these data are integrated into an interactive atlas of culture whose data can be used by anyone interested (open data).

Discussions

The observation strategy implemented by the DEPSD (*Département des Études, de la Prospective, de la Statistique et de la Documentation*) of the French Ministry of Culture remains focused on scientific production that is not very open to inclusive methods. Inclusivity issues are still dealt with in several research programs, notably: the observatory of gender inequalities in cultural institutions, in the cultural professions, and in cultural participation. Since the start of the implementation phase, programs have been developing in this area, focusing on cultural socialisation from early childhood (ELFE cohort study on a panel of some 20,000 children, from birth); on territorial disparities in cultural practices and policies (development of the Territorial Dynamics cluster); on the leisure and cultural practices of children and teenagers; on cultural practices in overseas territories; and amateur cultural practices.

In all the research carried out, inclusive methods remain very marginal. We could consider developing them within the framework of territorial dynamics, where certain projects directly involve cultural players in the implementation of research. We could also envisage programs that include the active participation of audiences in research. More generally, it seems to us that the DEPSD's responsibility should remain focused on research production without inclusive methods, but open to partnerships with players in the research world who themselves use such methods.

The resulting consequence is that inclusiveness is a real research issue but without an inclusive method. As the war is a too serious thing to entrust armed forces, inclusiveness seems to be a too serious thing to entrust inclusive research... That's why the degree of institutionalisation of values are very distinct one from the other: high for excellence and democratisation; low for democracy, cultural rights and personal development.

This case illustrates several findings from previous policy values analysis contrasting the dominant values claimed inside the governmental context (artistic centrism through democratisation and excellence) and the hybridization of values in societal context (blended valuation process from artistic excellence to democracy, from democratisation to well-being and community building). In that framework, DEPS plays a rather intermediate role, on one side dependent on the institutional dominant valuation process and, on the other side, welcoming new values and new ways of capturing and documenting them.

In conclusion, a cultural information system involving inclusive methods remains largely underdeveloped in France, even though inclusiveness has become a major preoccupation of the observation and research strategies conducted or supported by the DEPSD. It can be estimated that strengthening these methods could have a positive impact on the following dimensions:

1. Recognition of plurality of Culture valuation in society and thus enlargement of legitimization of

public spending for culture

2. Better adaptation of data information system to the evolving culture valuation
3. Innovation in the way through which the place of culture in social life may be assessed, even in discussing the established hierarchies inside the Ministry and its territorial partners.

All these benefits remain still in draft form more than an achieved process. No doubt that DEPSD will be interested in UNCHARTED results about development of inclusive methods, in line with their growing concern about inclusivity.

4.3 Control case 3.3. LUQs – The process of accreditation of regional museums in the Emilia Romagna region

Simone Napolitano (UNIBO)

Introduction

The idea of setting standards for Italian museums dates back to the 90s. After twenty years of preparatory work, marked by the efforts of several committees and a number of unrealized documents, the process was concluded in 2018 with the official establishment of the National Museum System (*Sistema Museale Nazionale*, hereafter SMN) and the adoption of minimum levels of quality (*Livelli Uniformi di qualità*, hereafter LUQ).

In 1998 the Ministry of Culture of Italy appointed a committee composed of State, Regions, Municipalities and ICOM representatives to establish measures to improve the quality of all Italian museums' activities. One year later, in 1999, what was produced was a document, called "Standards for Italian museums", containing a set of technical-scientific criteria of evaluation of museum quality, and further structured under eight chapters: legal status, financial structure, museum infrastructure, personnel, security, collections, audience relationships and services, plus an additional one devoted to outreach activities. In the document produced, the D.M. 10/5/2001, it underlined the need to verify museums' compliance through specific agencies, so that standards can be used for accreditation procedures. However, due to its legislative shortcomings in terms of applicability at the regional level, the DM never became an effective State law, nor was it applied at the museum level.

The process leading to standards was then revived by the Codice Urbani, when this was issued in 2004. The Code identifies the Ministry of Culture and regional governments as the entities in charge for the implementation of uniform levels of quality for museums, and the following year these entities were called for urgent action by ICOM and museum associations. The Ministry answered the call and in December 2006 appointed the Montella Committee, composed by technicians of the Ministry of Regions and municipalities, from Universities. The draft produced by this Committee in 2007 is largely based on the contents of the D.M. 10/5/2001: levels of quality are identified under the same eight chapters and structured through a scheme that can be filled by museums' management in a self-evaluative manner. Also, the document identifies within the standards some "minimum requirements" which are necessary for accreditation to a system of museums managed at the state-level and for all kinds of museums. The draft decree never became law, due to the Government breakdown in 2007.

It is only in 2012 that the process re-takes momentum, when a group with a broad composition of Ministry and Regions' representatives is put on work on the standards, in order to contribute to D.M. 23/12/2014, which re-organizes substantially the Ministry. A General Directorate of museums is the new, state-level office in charge for a national system of accreditation of museums called SMN and its articulation in local branches, for developing and updating in due course the minimum levels of quality for museums, and for elaborating qualitative and quantitative parameters of evaluation. In 2015 another Committee (Casini

Committee) is appointed in order to prepare operational guidelines for SMN to get started, with the result of reducing the set of chapters in which levels of quality are organised from eight to three: Organization, Collections, Outreach.

In February 2018, these guidelines were adopted through the D.M. 113/2018 and the D.D.G. 20/6/2018, specifically ruling SMN and minimum levels of quality, called LUQ. The SMN aims at connecting museums and improving their management and overall accessibility (DM 113/2018, art 2.1). The system would include museums selected according to quality standards defined by the Ministry, and covering the three areas of Organization, Collections, and Communication.

The accreditation process unfolds differently depending on the region and on the ownership of the collections. State-owned museums are credited directly by the Ministry. All other museums – i.e., municipal, regional or private – are accredited by specific regional-level agencies, although through different channels, depending on whether a system of accreditation is already in place at a regional level (DM 113/2018). Museums located in regions with an accreditation system comparable to the national one (for example, Lombardy, Calabria, Emilia Romagna, and Tuscany), can be automatically enlisted to the SMN. On the other hand, regions without such systems should set up an accreditation body at the regional level to implement the procedure. In a second decree (the D.D.G. 20/6/2018), the Ministry set the accreditation process in two steps: museums would be first credited at the regional level and become part of a Regional Museums Systems, then automatically enlisted into the National Museum System upon request from the regions.

Under WP3, we observed how the process has been enacted in the Emilia-Romagna region, where the potential target of the accreditation procedure consisted of about 500 highly diverse museums in terms of size, disciplinary field, and governance.. In this region, an accreditation system has existed since 2003, but this was used only once, in 2012. Thus, in 2018 the Emilia-Romagna Region, upon the request of its cultural heritage agency (formally IBACN, now Servizio Patrimonio Culturale, SPC hereafter), decided to adopt the Ministry's questionnaire and implement the new evaluation process also. The overall approach aimed at a) evaluating regional museums in the light of national quality standards, b) get a clearer picture of the regional museums' landscape (Delibera Giunta Regionale 1450/2018). SPC established the Regional Museum System of Emilia Romagna (Sistema Museale Regionale, hereafter SMR), presented on April 8th, 2019. Eligibility to the SMR is given through a process analogous to the one envisaged by the Ministry: filling out the LUQ questionnaire and obtaining at least the score associated with the possession of "Minimum Standards of quality". A crucial role in the process is played by a questionnaire, which quantifies quality by transforming a set of guidelines into a score. The questionnaire allocates 80 points to the "minimum standards" and 20 points to additional, not crucial standards, which are called "improvement objectives".

A total of 214 museums participated, of which 157 completed the whole questionnaire.

We found that the "objective and rational" methodology based on the score produced by the questionnaire provided a picture that no one would have expected, with many museums obtaining very low scores. SPC managed this mismatch first by making sense of the limits of the questionnaire, deemed biased towards state-level museums and/or incorrectly filled out. Then, additional judgement devices were introduced to counterbalance the quantitative rationale. Namely, professional judgement and knowledge about museums in the territory were added to the discussion. In parallel, SPC worked on the questionnaire by narrowing down the number of standards needed to "pass" the selection. The team converged on a shorter set of quantitative criteria, complemented by a richer understanding of the regional museums' qualities, to produce the final list.

It is only in 2012 that the process re-takes momentum, when a group with a broad composition of Ministry and Regions' representatives is put on work on the standards, in order to contribute to D.M. 23/12/2014, which re-organizes substantially the Ministry. A General Directorate of museums is the new, state-level

office in charge for a national system of accreditation of museums called SMN and its articulation in local branches, for developing and updating in due course the minimum levels of quality for museums, and for elaborating qualitative and quantitative parameters of evaluation. In 2015 another Committee (Casini Committee) is appointed in order to prepare operational guidelines for SMN to get started, with the result of reducing the set of chapters in which levels of quality are organised from eight to three: Organization, Collections, Outreach. In February 2018, these guidelines are adopted through the D.M. 113/2018 and the D.D.G. 20/6/2018, specifically ruling SMN and minimum levels of quality, called LUQ.

Methodologies

The work conducted under WP3 on the accreditation process can provide useful insights to inform the ongoing co-production process carried out by the UP team, in particular regarding the following issues.

The (political, administrative, cultural) criteria that underlie the construction of indicators

According to the Ministry, the accreditation process aims at fostering transparency and comparability among museums. As proudly stated on the Directorate-General of Museum website, “the accreditation process will produce a score that anyone will be able to read. Besides, the score can assess improvements over time, following best practices in the field of public services evaluation, like Tripadvisor”.

Indicators can be looked at as self-regulatory/disciplinary devices for those responsible for managing cultural activities. The assumption/belief at the heart of the accreditation procedure is that the quantitative commensuration of the evaluated objects along selected dimensions and their ranking will stimulate comparison and lead to improvements.

The object of measurement and what is missing

Indicators measure the possession of standards of quality of museums in Italy; standards of quality (LUQ - Livelli Uniformi di Qualità) refer to three main areas of museum quality: Organization, Collections and Communication. One of the main problems of the indicators used is that they are based on merely procedural questions. What is missing, therefore, are the not-generic, and substantive aspects of museum quality. ex.: question like “Does the museum have a website?” pulls a yes/no reply and a binary information; however, the existence of a website doesn’t mean this is updated regularly, has meaningful information, etc; same issue considering other specific aspects of a museum, such as its collection, dissemination activities, etc

The decision-making chain in the construction of these indicators

These indicators have been devised by the Ministry of Culture after decades of work: the origin of LUQ dates back to the end of 1990s and they have been worked on for many years by the Commissione Montella, a parliamentary commission formed by experts on arts, public institutions and law. It must be underlined that the creation of standards of quality for museums proceeded in fits and starts for almost 30 years, also due to political instability of the Italian context. Just to focus on most recent years, from 2018 to 2022, there were two Ministers of Culture under four different governments, namely Franceschini (Gentiloni government), Bonisoli (first Conte government), and then Franceschini again (Conte and Draghi governments), and two directors of the Directorate General for Museums (Antonio Lampis from 2017 to 2020 and Massimo Osanna from September 2020). As a result, at the institutional level there was a progressive decrease of attention over the quality aspects of museums. The implementation at the regional level was similar, proceeding on a quite fragmented path. In Emilia Romagna, the agency in charge of the accreditation process was initially the Cultural heritage institute (IBACN). IBACN, a regional, semi-autonomous entity, was absorbed in 2020 by the Regional Cultural Heritage Office (Servizio Patrimonio

Culturale), a department of the regional administration in charge of allocating regional grants to museums, organising training initiatives, and monitoring museum offer in the region. The region staffed SPC with almost all former IBACN employees. However, as far as the accreditation process is concerned, the manager and mostly all the members of the accreditation team changed. Only one team member in a non-apical position passed on to the new team.

Degree of participation in the cultural and artistic field, dissemination and communication

At the regional level we observed three phases in participation and dissemination:

- Before the inception of the accreditation process, SPC organised meetings with regional museums to explain the standards of quality.
- During the accreditation process: SPC got in touch with museums whose answers to the questionnaire were seemingly erroneous or misunderstood. Contacts with museums occurred through phone calls and visits to the museum.
- After the accreditation process: results were communicated by publishing a list of credited museums, without communicating the scores obtained. Each credited museum had been receiving a letter with a qualitative assessment and a plan of development customised according to the deficiencies identified during the process. Instead, museums not credited had been involved in a more structured, SPC-assisted process of development. On an aggregate level, the information gathered through the indicators is also used by SPC to have a clear and updated image of the museums of the E-R region.

Quantitative and qualitative dimensions

The logic of the questionnaire is strongly quantitative. Each question is associated with a score, a museum collects an overall mark based on its answers. However, when assessing museums, SPC experts moved back and forward between the score and their own knowledge about each museum. SPC managed the information at hand in two complementary ways: on the one hand, the quantitative dimensions were handled through the scores elicited by the questionnaire; this allowed the team to display information in an efficient, synthetic and comparable manner; on the other hand, qualitative dimensions expressing more detailed and specific kinds of information about each museum were articulated using more dialogical, verbal communication.

Values expressed

Rather than values, the case highlights the presence of and the tension between two distinct logics of evaluation: “comparative ranking”, and “qualifying expertise”. Comparative ranking can be explained as the possibility to use the scores to classify elements as orders of worth and is mainly related to the questionnaire; qualifying expertise is the rare and highly specialised knowledge and can be explained as the possibility to use expertise to qualify synthetic information.

Discussion

The case features inclusive modalities of action as SPC executes stewardship actions such as training and networking towards regional museums’ applications to the SMR. However, accreditation is given based on a score resembling the possession of LUQs.

The existing methodology is characterised by a low level of formality and rational elaboration; the level of publicity and salience is medium, as evaluations are made publicly and acknowledged as salient by key actors. It focuses on values related to the encounter of two different logics of evaluation: “comparative ranking”, and “qualifying expertise”. The first relates to the possibility to use metrics to classify elements as

orders of worth; qualifying expertise is the rare and highly specialised knowledge and can be explained as the possibility to use expertise when evaluating.

The main stakeholder involved in the case are the Ministry of Culture in the development of the questionnaire), the Emilia-Romagna Region and Servizio Patrimonio Culturale for being in charge of the accreditation process in the focal region, the regional museums applying for accreditation; other stakeholders involved are professionals, public services and political bodies, citizens. These actors are tied into hierarchical relationships; the Ministry and the Emilia-Romagna Region have an institutional, top-down relationship, while SPC is part of the Emilia-Romagna Region; museums are formally independent from SPC and Region but can receive resources such as training and funding. The relationships between museums and SPC is punctuated by training sessions and co-work interactions on LUQ assessment and development.

The value of culture identified by stakeholders relates to accessibility. This value emerges in practices of valuation and knowledge exchange on a museum quality and is at the nexus of tensions related to the role of accessibility within the whole LUQs framework. It can be appreciated as inclusive considering the institutional and highly rigid, bureaucratic context (from the Ministry of Culture to local institutions) where practices take place. The benefits of using inclusive organisational methods relate to capacity building at heritage sites, professionalisation and local cultural development. It relates to the potential conflicting views over broad conceptions of value such as accessibility of culture.

4.4 Assessment of inclusive and co-creative methodologies related to cultural information systems based on the interaction between main and control cases

On this axis, there are only experimental co-creation processes in the leading case: the Portuguese cultural information system. In the control cases, only documentary sources were analysed and so there are no experimental processes, as the main purpose was establishing contrasts with the main case.

In the core case we explored two different partnerships. On one hand, **the thorough renewal of a national survey on adult education and training**, with 14,000 respondents, involved the UNCHARTED team, Statistics Portugal and also the Cultural Strategy, Planning and Evaluation Office (from the Ministry of Culture). This survey provides data on the participation in Lifelong Learning activities (participation in formal and/or non-formal education activities), access to information on education and training, obstacles to participation in education and training, informal learning, knowledge of languages and cultural and social participation, and new questions have been added to measure the impact of the COVID-19 pandemic on participation in education and training. Furthermore, we have agreed to include a broader set of questions on cultural, social and sports participation (also available in the anonymized microdata base for research purposes), which will be the subject of a future autonomous dissemination by Statistics Portugal and Uncharted project. We have thus considerably broadened the scope of the variables, covering a more varied range of cultural practices (receptive practices such as reading, cinema, television, music, stage arts, and street arts; amateur practices, including modes of artistic creation; participatory practices in an associative context, in performance, etc., taking into account previously neglected areas such as festivals, the circus, etc.), as well as the media and spaces in which they took place and the link between online and offline. Likewise, the reasons for not practising were analysed, and it was possible to cross-reference all the answers with gender, age, education of the partner and family members, profession, work status, territory, and nationality; in short, all the factors underpin an intersectional analysis.

On the other hand, still in the main case, we held **two workshops with the participation of more than 20 cultural organisations** (artistic groups, bookshops, and cultural facilities). The workshop's purpose was to create a hermeneutic and reflective circle capable of proposing guidelines for the renewal of the Portuguese cultural information system, involving a team of scholars from the University of Porto and a set of organisations from the cultural and artistic field.

It was an **experimental co-creation process**, as the discussions led to a provisional consensus that was progressively consolidated until a list of public policy recommendations was reached. The Uncharted team limited itself to posing questions, using a flexible script of topics, and pointing out substantive advances in the debate, favouring recognition and involvement on the part of everyone.

However, it was possible to detect several collaborative practices through secondary analysis of the control cases, but those processes were external to the UNCHARTED Team.

In the French control case, referring to the research and statistical department of the Ministry of Culture, partnerships can be considered that are internal to the Ministry of Culture, inter-ministerial partnerships involving other statistical offices and observatories, partnerships with academia and the research field, and partnerships with relevant personalities from the public sphere who take part in advisory committees.

In the case of control over the accreditation process of regional museums in Emilia Romagna, collaborative methods are less visible, since it is an instrument for comparing and ranking museums in the region, although accessibility and knowledge exchange are valued as well, because the aim of all the process is producing a score that anyone will be able to read. Despite this, joint working meetings were held between the Ministry of Culture, regional representatives and museum directors in order to create a concise list of minimum quality criteria.

To put it very briefly:

- The Portuguese cultural information system is highly centralised and pays little attention to cultural activities. There is a notorious lack of articulation in the cultural and artistic field and with academic expertise.
- The French case shows a consolidated system with solid links to researchers, broadening the very notion of culture and allowing for broad temporal comparisons. As in the Portuguese case, the qualitative dimension is underdeveloped.
- The Emilia Romagna case is more restricted, as it focuses on quantitative indicators of museum quality, allowing their comparison and seriation.

4.5 Recommendations

Common to all cases:

1. **Recognition of plurality** of culture valuation in society and thus enlargement of legitimization of public spending for culture.
2. **Cooperative observation programs** between the national scale and regional and local scales, respecting each level of autonomy and expertise
3. **Better adaptation of data information systems to the evolving culture valuation**, paying attention to emerging dynamics in the cultural field, fluctuating hierarchies and classification systems, amateur, expressive and participatory practices.
4. **Innovation in the way through which the place of culture in social life may be assessed** within holistic approaches that relate culture, for instance, to well-being and mental health, along with all the benefits of cultural practice in promoting a sensitive culture
5. **Mobilising quantitative and qualitative** approaches with ethnographical inputs to capture and relate all the dimensions and values of cultural phenomena. We need to quantify in order to measure, but we also need to contextualise, cross-check at various scales of observation and complement information.
6. **Openness and involvement** of actors with diverse logics and interests, in order to achieve greater social recognition of the categories and indicators constructed, as well as the communication and dissemination of information. Systematicity and robustness of an information system will be all the greater if it manages to incorporate the dynamics of the actors involved, as well as the values and logics of action they develop, empowering them . The categories and indicators of this information

system must be plural and imbued with a logic of **cultural citizenship**.

7. **Encouraging the development of holistic perspectives** on cultural information systems since they involve:
 - a. **values, interests, frames of reference and power relations** that lie upstream of the production of indicators and which constantly remind us of the situated (and not merely neutral or procedural) nature of the production of official classifications;
 - b. **synthetic information with a performative value** that drives an action, intervention and public policy strategy (a performance that aims to achieve specific results based on indicators that are trusted and subject to a process of interpretation, i.e. the construction of meaning);
 - c. **communicability** (indicators must be disseminated and appropriated by a wide range of recipients, thus playing a decisive role in the public debate; they need to be communicable and easily accessible, presented clearly in various media, on intuitive and user-friendly platforms and layouts);
 - d. **transparency and accountability** on the criteria used, the conditions and mechanisms for providing indicators, and their reliability and effectiveness in promoting a basis of trust and reducing uncertainty about cultural reality.

For the main case (Portuguese Cultural Information System)

1. Incorporation into the cultural information system of everything that happens after the moment of cultural practice (significant appropriations, conversations, sociabilities and itineraries after the end of the event) and analysis of the **informal cultural circuits**.
2. **Scrutiny of the non-public** (who are they; motivations for the absence of membership).
3. Considering the **uniqueness of audiences** by institution and artistic genre.
4. Articulation with the **new digital attention economy**, namely incorporating information from critical influencers (online and offline) and the impact of social media.
5. Emphasis in the impact of **dissemination of culture in profane public spaces** (streets, squares, public transport, universities, cafés...).
6. **Developing longitudinal analyses**, following the path of cultural practitioners, their biographical crossroads, and the life cycle's effect, focusing in detail on the gateway experiences, the quality of the arts experience and the intrinsic worth of the art experience to the individual
7. **Creating regional culture observatories**, which would allow a polycentric and multidisciplinary operation. These observatories, with small professional teams, would develop both quantitative analyses and qualitative studies, favouring the deepening of themes rather than the standardisation of procedures and the speed of results.
8. **Registering oral testimonies** about people's cultural experience in diverse contexts of action in order to
 - a. capture the nuances and complexity of verbal and non-verbal language;
 - b. build a database of testimonies that would always be available, by accumulation, for secondary analyses.
9. **Production of indicators that can capture ethnographically** the following tensions /interactions:
 - between the author and the work (in its historicity, genealogy, and materiality);
 - between the author and the devices (instruments, means of work);
 - between the author and other authors or cultural agents with related positions in a particular field;
 - between authors and mediators;
 - between authors and receivers (via successive mediations);
 - between receptors.
10. **Slow down on the analysis**: the impacts of culture need time, context and finesse of research to be adequately captured, and their results are often not immediately measurable.

5. WP5 ASSESSMENT: A PRAGMATIST APPROACH

Eszter György, Gábor Oláh (ELTE)

The third level assessment is an overall synthetic analysis at the WP level, which aims to assess impacts of the methodologies used and explore further research directions of the three broad fields/axes. The assessment is largely based on the initial and updated protocols, as well as the participation of the WP lead team in the main case events and the Barcelona workshop proceedings.

The following aspects guide the assessment of the actions to achieve and sustain inclusivity:

- inclusive modalities of cultural actions;
- dynamics of valuation and evaluation;
- assessment of a pragmatist approach: the UNCHARTED involvement in three key areas.

Co-creation has several definitions, we may understand it as joint or partnership-oriented activities, with more emphasis on process and also with great emphasis on creating conditions of equality and inclusivity as well. Moreover, the term often overlaps with other movements and terms such as open innovation and participatory design. As co-creation is a process that enables the joint work of various stakeholders with different backgrounds (institutional / civil; top-down, bottom-up; artists, policy makers, local community), we may also stress that the diversity of the participants is one of its greatest assets (Vrbek & Pluchinotta, 2021).

When it comes to the diverse character of participants, the fact of bringing in outsiders improves an organisation's effectiveness and quality of services. The main objective is therefore to make public services more responsive to social (users') needs so it should lead to a higher satisfaction with a particular service. The process implicitly and explicitly promotes a modified form of governance, in which the democratic deficit and inequalities in access to public services that characterise modern democracies are being addressed. In order to sum up the main characteristics and advantages of co-creation are:³⁷

- finds a connection between groups that would normally not collaborate;
- raises awareness and sensitivity towards important issues with certain groups/individuals;
- creates a safe space for sharing;
- creates a common understanding;
- builds relationships between groups/individuals that exist well beyond the scope of a project;
- empowers minority perspectives;
- empowers social and cultural innovation.

Culture is a sector that has become a laboratory for implementing co-creation practices and policies. In the cultural sector, co-creations can be understood first and foremost in the context of the development of the consumer society, which places the user experience at the centre of cultural production, for example, through the spread of intangible cultural heritage practices. The interpretation of cultural heritage has been taken out of the exclusive hands of cultural institutions, and external collective actors, users or heritage communities, have become involved in its (re)definition. From a passive recipient to an active co-creation role, digitalisation has further enhanced. From this perspective, digitalisation is seen as a shift change in the democratisation and de-elitisation of culture (Vrbek & Pluchinotta, 2021).

WP5's main and control cases revisited different arenas of co-creation, which present various politico-administrative contexts. The main question of methodology is therefore to trace the modalities of how cultural policies and valuation strategies can be developed in co-creation processes.

The first and most important issue was to define the roles of the whole project and the partners responsible for cases in these different contexts, whether they were observers/evaluators of inclusive practices and/or participants who will become involved as external partners in the co-creation processes of the organisation/institution and/or initiators of such innovation practices during the 3rd phase of the WP5

³⁷ FP7 RICHES project: <https://www.riches-project.eu/index.html>

(February-November 2023). This also has raised the question of whether the cases are existing practitioners of innovative co-creation approaches so the partners can observe, monitor and analyse them or the partners are the ones who identify these potential links between stakeholders and propose methodologies that will increase the effectiveness of the organisation.

Inclusive modalities of cultural actions

In most of the cases (main and control ones), the researchers observed a variety of inclusive modalities and techniques. If we imagine a scale among the case studies from strong and systemic inclusivity to a weaker and more elementary type, we may state that the Volterra case stands opposed to the Information systems in French national cultural administration and the remaining cases are located somewhere between them. In the Italian context, the Municipality of Volterra has worked since the beginning of their programme together with the local community, launching and organising semi-structured interviews and focus group discussions with local stakeholders, online questionnaires and public events open to citizens and a bilingual publication relating to the study. In contrast, inclusive methods remained very marginal in the French case where these types of modalities and agendas could only be observed in the case of gender inequalities and territorial dynamics. In this case, instead of the implementation and integration of inclusive methods, the researchers raised the possibility of cooperation with scientific partners who are more open toward inclusive methods.

Social scientific literature and policy-related texts state that inclusivity in policy-making signifies a special concern with the extent to which there are opportunities for individuals, organisations and groups to get involved in and influence the policy process. As Thompson argues, inclusion within organisations may create an environment that is open to actors with different backgrounds and ways of thinking, to work effectively together and fulfil their potential. Inclusive organisational methods are in general pertinent in ensuring that in the working processes, the backgrounds of different groups or individuals are culturally and socially accepted, welcomed and equally treated (Thompson, 2017). These advantages were also palpable in the WP5 case studies whenever inclusivity was explicitly encouraged by the main actors (as mentioned earlier, mainly municipalities or other, originally top-down institutions.)

When evaluating and summarising the presence of actors, together with their different roles, functions and the hierarchical relationships between them, it became clear that in most cases, there is a central organisation (often a local municipality or a ministry in the French case), however, the degree to which these top-down institutions had worked together with other stakeholders varied a lot. In the case of Volterra and Budapest for instance, the municipalities stand as main initiators who later collaborate with both external organs and the civil society itself. Moreover, when it comes to the question of hierarchy among the actors, the results of the research showed that in a lot of cases, the roles were rather dialogical and informative than hierarchical. Even in the case of the French Ministry of Culture, which showed a restricted level of inclusivity, the researchers considered the main actor in a role of cooperative leader and coordinator in research. In the case of the United Cities and Local Government evaluation of city cultural policies and programmes in Europe, the research team emphasised that there is a non-hierarchical multi-actor collaboration that relies on ‘open, participatory and action-oriented processes’ between public, private, and civil society actors and a similar way in the hierarchical structure of managing culture-led urban regeneration in the 8th district of Budapest could be identified.

Dynamics of valuation and evaluation

In line with the main objective and approach of the UNCHARTED project, the research on valuations and evaluations has been carried out using research action methodologies in this WP. The project’s pragmatist approach was appropriate in revealing the different valuation and evaluation strategies, and it was also able to develop trajectories for the reorientation of strategies in a pluralistic sense through co-creative processes. Value dynamics are thus sought to be synthesised from four angles at WP5 level: (1) values identified by the stakeholders around which they designed and carried out their culture-related activities; (2) tension between competing grammars explicating different value attribution by stakeholders; (3) evaluative mechanisms to ensure that the value strategies were properly implemented and progress could

be monitored; (4) UNCHARTED partners' observations on value strategies, evaluative mechanisms, improvement potentials and inefficiencies.

(1) Value strategies. Identifying, understanding and putting into practice multiple societal values of culture, beyond the economic values, is not without its challenges for diverse stakeholders evidenced by the real-life experimentations that the WP5 cases have undertaken. By taking into account actual contexts and situations, the WP cases retraced various valuation strategies and value attributions, engaging in an analytico-descriptive position. The observations focused on understanding what values of culture stakeholders identify in practice and on identifying the types of practices in which these are manifested. Furthermore, UNCHARTED researchers have also been working to explore how these stated attributions of value are institutionalised, and what intentions there are to institutionalise them.

In some cases, it can be noted that the stakeholders interviewed are not accustomed to speaking in terms of values (e.g. 1.3). Thus, WP5 cases have undertaken to discover and analyse how actors reveal their implicit or explicit valuation and their decision on whether a valuation is acceptable or not (Heinich, 2020). The understandings of values of culture that emerge from the nine cases are grouped below:

Although WP4 focuses more specifically on values of **diversity, equity and inclusivity** (DEI), clearly the cases of WP5 also provided evidence of how their implementation pathways are articulated, framed and programmed. As having been more focused on inclusivity, in WP5 it is expressed, on the one hand, through the **democratisation of art and culture** through policy strategies and programmes (2.1, 2.2) as well as research agenda (3.1, 3.2), on the other hand, through ensuring the widest possible **access to culture** and providing space for diverse cultural expressions (1.1, 1.3, 2.2, 2.3, 3.1, 3.3). Cases 1.3 and 2.1 shed light on that the right to the culture coextensive with political and social rights, and striving for its recognition frame specific cultural actions. In the context of UCLG (1.3) transversality represents the horizontal and vertical implementation of inclusive approaches in multilevel governance systems, aiming at decompartmentalising political and administrative silos. An important way to implement these strategies was identified by stakeholders in **participatory and co-creation practices** (1.1, 2.1, 2.2, 3.1), which were conceived not only as a tool but also as a value, an essential way to promote inclusivity.

(2) Tensions in valuation. Examining tensions, as WP3 revealed, is an important step towards understanding, measuring and imagining the plurality of values, as well as capturing existence of multiple hierarchies of values and those intentions that intend to transform hierarchies into heterarchies. This is based on the consideration of the coexistence of multiple matrices of valuation and evaluation as a condition for enhancing social resilience (Lamont, 2012). The observation of the main and control cases of WP5 was aimed at identifying the frameworks in which tensions emerge and the stakeholders who represent the different values. Based on observations, four typical value tension arenas can be distinguished:

- **Challenging mainstreaming aesthetic or economic driven value systems:** in the case of Fàbriques de Creació (2.1), despite the active promotion of DEI values by the municipality, among others, there is a divergence between other actors. In the case of the French DEPSD system (3.2), it can be observed that value systems are basically depending on the research orientations, the sector of implementation and the methods used which therefore also shed light on the tension between these systems.
- **Power-challenging valuation frameworks:** exemplified by the UCLG case (1.3), through the efforts to linking cultural rights and established sustainability dimensions, recognising as coextensive with rights for housing, education, public spaces, well-being or freedom of expression, and place culture as a fourth pillar in the sustainability framework, therefore moving away from canonical cultural policies.
- **Seeking recognition of public functions/interest of formal and informal civil/private cultural initiatives:** in the case of Porto's STOP Shopping Centre, there is an aspiration from tenant associations and artists that the recognition of its public functions will remove the risks to the survival of the community centre caused by market investment pressures. In the case of Budapest's 8th district, it is the municipality itself that is pioneering this, through the campaign bids for low-

rent vacant premises in order to improve access to culture and enhance diversity of cultural expressions.

- **Evaluative methods and measures:** in the context of the development of the Portuguese cultural information system (3.1), efforts were made by several stakeholders to link culture with specific societal values (e.g. well-being, mental health), for which is considered necessary to move beyond exclusively quantitative evaluation methods. Inclusivity has been identified as a major concern, and not as a research method in the French DEPSD system (3.2). As with the LUQs system in Emilia Romagna region (3.3), tensions have emerged over the modalities of integration of inclusivity in museum quality assurance.

(3) *Evaluative mechanisms.* While the effectiveness and impact of the implementation of the value strategies are being evaluated by the examined organisations, the processes and mechanisms of feedbacks established might diffuse toolkits that support broader recognition and pluralistic definitions of societal values of culture. Evaluative processes and practices of WP5 cases differ in several aspects: formal, informal, and mixed information systems; *ex-ante* and *ex-post* evaluation; self-evaluation, external evaluation and mixed system; low integration of the population in the evaluation process versus high integration.

Quantification is often considered to measure effectiveness and impacts of cultural actions, specifically observations of strategies attributed to inclusivity, demonstrated by all cases in WP5. By turning to quantitative measures of performance, these mechanisms have variable structuring effects on cultural strategy and human resources and lead to decisions on the cultural repertoire, thus for which target groups it offers access (Lamont, 2012). Criticisms of this were also expressed in almost all the cases, which targeted different stages of the evaluation mechanisms. Some critiques and methods that complement/replace quantitative methods are summarised as follows:

- **Limitations of common evaluation schemes:** In the case of the Fàbriques de Creació (2.1), the program evaluation has encountered limitations of common evaluation schemes balancing between autonomy/specificity and standardisation. To build a more efficient ‘bridge of communication’ between the funding body and cultural institutions, it requires co-creative and participatory elements in the evaluative mechanism by developing quantitative and qualitative methodologies leading to identifying the main lessons learned in the process, including blockers, consensus and tension mitigation mechanisms.
- **Overcoming purely top-down evaluation systems:** in the case of the Portuguese information system (3.1), the divide is often drawn between ‘bureaucratic logic’ and ‘inclusive, participative and democratic logic’. This also requires qualitative information, which makes it possible to link cultural and social phenomena.

Finally, the UNCHARTED researchers paid particular attention to whether there is an observable embedding of, or tendency to embed, inclusive methods in evaluation mechanisms. In many cases, it can be categorically stated that there is a lack of receptivity and will to introduce such processes and practices (1.2, 2.3, 3.3). We can observe different levels of integrating inclusive approaches in evaluative mechanisms: ‘growing concern’ (3.2), awareness-raising on needs and expectations (1.1), open consultation and discussion (1.3, 2.2), co-creation efforts (2.1, 3.1).

(4) *Improvement potentials and inefficiencies.* As an important step to fulfil the UNCHARTED overall objective to undertake a more action-research-oriented approach by identifying improvement potentials and be a participant/facilitator/consultant of the development of tools and systemic guidelines. As a first step, improvement potentials for inclusivity were identified and inefficiencies in aspirations and practices were detected.

The UNCHARTED researchers consider the main improvement potential of incorporating inclusive methods is in expanding participatory and co-creative approaches in several segments of their processes. The inefficiencies of inclusivity and the slowing down aspects of the process are imposed by the following contexts:

- no concrete action plan, just a declaration of principle (1.2) or underdeveloped (3.2, 3.3);
- weak of institutionalisation, depending on specific situations and on context-specific challenges (1.3, 2.3);
- mistrust between stakeholders (1.3, 2.1);
- limitations related to standardisation (2.1, 2.2).

Assessment of a pragmatist approach: the UNCHARTED involvement in three key areas

In the Action Plan (D5.2), the definition of the role(s) of UNCHARTED partners was a theoretical and methodological challenge, which, in line with action research methods, meant to assume different positions beyond the established scientific research ones. Whether as an ‘observer’, ‘facilitator’, ‘mediator’ or ‘validator’, it was very important to acknowledge these shifts in roles so that they could participate purposefully in the co-creative processes. The two-level case structure designed in WP5 made explicit that the experimental demonstrations are conducted throughout the main cases, while the control cases revisit and confront their findings with their different contexts and perspectives.

UNCHARTED contributions to improving valuation processes and practices are assessed through the EC-identified key impact pathways framework (see *Table 6.1*). At the end of the WP5 implementation phase, by delivering outputs, short-term impacts can be identified. Furthermore, medium- and long-term impacts are expected.

Key impact pathways	Short-term (output)	Medium-term (outcome)	Long-term (impact)
Scientific impact assessment			
Creating high-quality new knowledge	D5.3: Integrated vision of societal value of culture in three key areas through assessing research outcomes from WP 1-4 in real-life experiences. Better understanding of existing valuation strategies, tensions and evaluation processes, as well as legitimacy, efficiency and instrumentalization of participatory dynamics in cultural policies.	Scientific publications in the fields of cultural participation, cultural production, heritage management, cultural administration (e.g., <i>Cultural Trends</i>); scientific communications (e.g., International Conference on Cultural Policy Research).	New established research avenues inspired by UNCHARTED approach and findings; replicating and scaling-up findings and methodologies; extending methods to other key cultural areas.
Fostering diffusion of knowledge and open source	Deliverables, publications, dissemination activities targeting various target groups: D6.9 Plan for a major public event on the societal values of culture , targeting cultural professionals, policymakers and researchers; D6.10 UNCHARTED book , targeting cultural professionals, policymakers and researchers. Open access to publications and research data are ensured throughout the project.	Major public event on the societal values of culture in 2024, co-organised by H2020-funded RIA-projects (MESOC, INVENT) targeting cultural professionals, policymakers and researchers; Research findings are further disseminated, targeting various stakeholders.	Results and approach will be incorporated into research agendas, policies, and strategies. Various target groups will be inspired by good practices that they can test in their activities. UNCHARTED promoted research priorities are included in standard-setting and legal instruments, development strategies at multiple level (local, regional, national, EU)
Societal impact assessment			
Addressing EU policy priorities and global challenges through research and innovation	D4.5 Policy seminar discussing policy briefs, recommendations, guidelines; D4.6 Roadmap for cultural policy action favourable to the plurality of cultural values	Recommendations are mainstreamed and integrated into cultural policy strategies, programmes and action plans.	Policies are more democratic and respectful of the plurality of values expressed in society, are implemented in a more coherent way and based on improved evaluation methodologies and relevant cultural information systems.

Delivering benefits and impact through research and innovation missions	D5.3: - highlighting improvement potentials (1.1, 2.1, 3.1); - recommending tension mitigation measures (2.1); - co-creating practices and process for improving; evaluating performance (1.1, 2.1, 3.1); - providing policy brief (2.2) and guideline (3.1)	Cultural strategic planning of Volterra: public administration has the capacities to use and continuously improve methods of evaluating its own cultural strategic planning process.	Continuous, collaborative and participatory cultural strategic planning methods are spread at multiple territorial levels channelling the needs and interests of various stakeholder groups.
		Fàbriques de Creació: improved collaborative and co-creative strategies between the stakeholders to identify and enhance existing evaluation tools and produce a more aligned and stable quantitative-qualitative evaluation scheme.	Procedural evaluation models are integrated in culture-led urban regeneration strategies/projects targeting balance between standardisation and specificities, taking into account bottom-up perspectives.
		Portuguese cultural information system: based on pilot measures (Survey on Adult Education and Training) continuous collaborative system improvement is ensured, contributing to mitigate tensions between central authorities and the cultural field actors.	Cultural information systems are open, transparent and collaboratively developed and able to capture emerging dynamics of cultural practices through a mix of qualitative and quantitative approaches complemented with ethnographic data.
Strengthening the uptake of research and innovation in society	D5.2: Public engagement strategies and action plan; D5.3: implemented, communication, dissemination & exploitation activities: e.g., Booklet of the Volterra case (1.1), stakeholder events in Volterra on 30 October 2023, entitled Rigenera Volterra Rigenera (1.1) and in Barcelona in January 2024 (2.1)	Awareness-raising and enhancing transparency for various stakeholders, especially for citizens through improved evaluation practices and processes.	Opening up trajectories to culture and heritage stewardship; enhancing access to culture, extending cultural rights.
Economic/technological impact assessment			
Leveraging investment in research and innovation	Ensuring the sustainability of the results by translating into policy briefs and recommendations, guidelines, case studies and a critical archive of best practices, scientific publications and the UNCHARTED book, a major event on the societal values of culture in 2024, etc.	Further RIA projects are inspired by and build on the results and approaches of UNCHARTED.	Calls for projects launched under Horizon Europe and the next FP to further develop UNCHARTED-related topics and approaches.

Table 6.1 Impact assessment of UNCHARTED pragmatist approach

References

- Heinich, N. (2020). A Pragmatic Redefinition of Value(s): Toward a General Model of Valuation. *Theory, Culture & Society*, 37(5), 75–94. <https://doi.org/10.1177/0263276420915993>
- Lamont, M. (2012). Toward a Comparative Sociology of Valuation and Evaluation. *Annual Review of Sociology*, 38(1), 201–221. <https://doi.org/10.1146/annurev-soc-070308-120022>
- Thompson, S. (2017). *Defining and measuring 'inclusion' within an organisation*. K4D Helpdesk Report. Brighton, Institute of Development Studies. <https://opendocs.ids.ac.uk/opendocs/handle/20.500.12413/13086>
- Vrbek, S. & Pluchinotta, I. (2021). Is culture a special 'hub' policy area for co-creation? *Journal of Comparative Politics*, 14(2), 34–52.

6. CONCLUSIONS

One of the main objectives of WP5 was to monitor and examine concrete experiments and demonstrations carried out by citizens, professionals, administrators, and policy makers, all in relation to the development of cultural values. The main question of methodology is therefore to trace the modalities of how cultural policies and valuation strategies can be developed in co-creation processes. To validate the results of the various research tasks, the team of ELTE coordinated the study of three axes, namely Axis 1: Cultural strategic planning, Axis 2: Culture-led urban regeneration, and Axis 3: Cultural information system. Axis 1 has investigated the strategies and public policies of city administrations in the cultural field in Italy (as this present volume proves it, in Volterra), in Portugal, and at the European level. Axis 2 has concentrated on the cultural regeneration in the very different urban contexts of Barcelona, Budapest, and Porto, by taking into consideration the sociohistorical parameters that determine the organisational approach and by monitoring closely the local administrations. Axis 3 has provided a review of data collection with regard to different cultural information organisations by analysing the survey on the Portuguese Cultural Practices as well as the French national information system and the one in the Emilia Romagna region in Italy, concentrating on regional museums.

WP5 proposed a less theoretical and more pragmatist approach with a focus on co-creation approaches, focusing on the possible modalities of how cultural policies and valuation strategies can be developed in co-creation processes. Therefore, instead of complementing the research phase, the activities aimed at assessing the research outcomes in concrete real-life environments. In this way, the WP5 included a great number of meetings with public administrators, experiments in museums, and public assemblies with representatives of citizens' interest groups. Moreover, as public engagement and promotion were also essential elements of WP5 activities, the project stressed reaching out to a wider public: towards the UNCHARTED Community and those who are interested in the project activities and results.

As well as being aware of the limits of comparative perspective (e.g. different contexts and the consequent specificities), following the objectives of WP5, it has been a practical goal to make methodological links between main and control cases. The main case studies have mobilised a range of methodological approaches in order to develop model valuation processes in collaboration with stakeholders. This means that, although in different contexts and with different methods and toolkits, the main case leaders (PROMOTER, UB, UPORTO) reach the practice-based objectives of WP5 through an experimental and demonstrative process of co-creation. The 'reflective' control cases - on a smaller scale and with less practical involvement with stakeholders - have complemented and confronted this with other perspectives by providing analyses of cultural practices with thematically similar but different contexts and situations, and reflections on the methodology which has advanced the work respected to the main cases.

The results of the WP were concluded by several levels of analysis and assessment:

1/ The first level analysis was on the main cases, more precisely the cultural strategic planning of Volterra (Chapter 2.1), the Fàbriques de Creació culture-led urban regeneration programme (Chapter 3.1), and the co-construction of new instruments: survey on Portuguese cultural practices (Chapter 4.1). Main case leaders, performing applied and action research methods, were involved in various roles in the co-creative processes, whether it is improving, observing, or analysing cases. These cases implement the experimental demonstrations of the UNCHARTED project, which built on the theoretical and practical findings of the project. Exploiting the links with previous and parallel WPs was an important starting point for the 2nd phase of WP5, on which the design of the main case was built. The pragmatist research approach has required continuous collaborative working and monitoring methodologies.

2/ The second level analysis was on the three axes.

Axis 1 has aimed to review the impact of cultural strategic planning on the social and economic territorial development at different levels, articulated in three cases: local and regional (Volterra), national (Portugal), European (UCLG - United Cities and Local Governments). The co-creative process in Volterra has been complemented with the analysis of the impacts of the national competition for the European Capital of Culture in Portugal (Chapter 2.2) and with the study of the effects and benefits of UCLG (Chapter 2.3) for the strategic cultural planning of local administrations.

The development of culture-led urban regeneration processes was examined in contexts with different socio-economic parameters in Barcelona, Budapest (Chapter 3.2), and Porto (Chapter 3.3) in Axis 2. The interaction scheme was established, regarding the administrative evaluation and the dynamics of evaluative co-creation (focusing on comprehensiveness and value integration capacity), as well as the diversity of contexts and traditions of intervention and participation (i.e., national policy models, social demands, etc.). It has helped to identify the general conditions and applicable principles for improving the evaluation methodologies in a pluralistic and participatory sense.

Axis 3 has contributed to the co-creation of a new cultural information system in Portugal that mitigates the tensions raised by a quantitative and top-bottom approach. The analysis of the Department of Prospective Studies and Statistics in France has provided a detailed perspective on the strengths that such a dense and complex information system offers for longitudinal analysis (Chapter 4.2). The study on the museum accreditation framework in the Emilia-Romagna region demonstrates how the inclusion and participation of all the stakeholders is important to mitigate tensions in measuring, evaluating, and in the decision-making process (Chapter 4.3).

3/ The third level was an overall synthetic analysis at the WP level (Chapter 5), which aimed to assess the impacts of the methodologies used and explore further research directions of the three axes, each covering a broad field of research. The WP leader participated in one of the main cases' events, which intended to facilitate coordination between partners and the overall impact analysis. Transparency of the implementation phase is ensured through project events and a public engagement and promotion toolkit for the whole phase.

WP5 approaches and findings will be critically debated during the Budapest policy seminar on 8 December 2023 and its legacy will be sustained by the UNCHARTED book (to be published in 2024), as well as by a major event on the societal values of culture in spring 2024. The book will be addressed to a broad audience of cultural professionals, policymakers and academics, aiming to present the main results of the UNCHARTED project emphasising its relevance for the contemporary cultural field. The conference will address the challenges and opportunities provided by the new perspectives on the plurality of values of culture produced in recent years, focusing in particular on the results of UNCHARTED and its sister projects, MESOC (Measuring the Social Dimension of Culture)³⁸ and INVENT (European Inventory of Societal Values of Culture as Basis for Inclusive Cultural Policies).³⁹

³⁸ <https://www.mesoc-project.eu/>

³⁹ <https://inventculture.eu/>

ANNEXES

Annex 1: Main case 1.1 Cultural strategic planning of Volterra

TOPICS	QUESTIONS/REQUESTS	ANSWERS	COMMENTS
1. Drivers for experimental demonstrations <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	<p>The field research has used a particular participatory methodology, based on active listening to the territory and on the opening of a space for constant dialogue with the local community (public administration, stakeholders and citizens), in order to probe the positioning of the various categories of actors with respect to the innovative proposals of the Municipality of Volterra.</p> <p>In particular, the research has seen the articulation of a set of activities in the field, including:</p> <ul style="list-style-type: none"> • semi-structured interviews with local stakeholders; • focus group with main stakeholders; • online questionnaires to citizens; • bilingual publication relating to the study; • public event open to citizens; • promotion and dissemination of activities in the press (website and project blog; social media; newspaper) 	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	<p>Contrary to what was assumed, we don't identify particular non-sufficiencies that affect inclusivity. Thanks to the co-creation relationship with municipal administration. It was possible to intercept a good number of stakeholders (25), many of which were implemented in the course of the work, and an excellent number of responses to the questionnaire (124).</p>	
Improvement potential	What are the main characteristics of the existing evaluation methodology?	<p>The evaluation methodology was mainly characterised by qualitative criteria obtained from the dialogue with the territory that will be carried out with the field activities.</p> <p>We have adopted the method and techniques of "active listening" of the territory, an approach that is based on the polyphonic observation of reality, allowing to adopt an exploratory perspective capable of enhancing the richness of the points of view of all those who live, work or have interests in a territory. Having selected a wide range of actors, we had been evaluating their positioning in relation to the object of the investigation and their subjective perception in order to reconstruct the impact of the use of cultural values in cultural strategic planning.</p>	
	What types of values are predominantly focused in the existing evaluation methodology?	<p>The case study has articulated in three conceptual pillars, each addressed respectively to the three areas of demonstration of the Uncharted project. It has therefore hypothesised to focus the evaluation methodology on the values that, respectively, can be traced back to these spheres, namely: economic, social and policy</p>	
	What kind of improvement has been achieved?	<p>The improvements achieved with this evaluation methodology were:</p> <ul style="list-style-type: none"> ○ representation of a heterogeneous cross-section of the territory intercepting multiple categories of actors; ○ reconstruction of a diversified and divergent panorama of opinions on the subject; ○ collection of citizens' needs, expectations and demands; ○ setting up mechanisms for listening and dialogue that can generate positive effects in the medium-long term. 	

2. Stakeholder analysis <i>Who works together?</i>		
Plurality of actors	Who is working on the case as internal/external stakeholders?	<p>The internal stakeholders were:</p> <ul style="list-style-type: none"> • Municipal Administration and Staff Members of Volterra 22 (political bodies, public services, ecc.) <p>The external stakeholders were:</p> <ul style="list-style-type: none"> • Operators in the artistic and cultural field • Museum institutions • Economic activities involved in the production of cultural heritage • Citizens <p>There were no other stakeholders than those expected</p>
Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	<p>A group of twenty-five stakeholders had been involved in the work, representing: public institutions, the municipal administration, third-sector organisations, trade associations, cultural and social promotion associations, artists, craftsmen and managers, etc.</p> <p>Actors were selected to represent a heterogeneous and broad cross-section of those contributing to the planning and organisation of cultural activities in the city. These stakeholders played a significant role in the Volterra22 Human Regeneration process.</p>
	What hierarchical relationships can be identified between the actors?	<p>The Municipality was the main actor with which the experimental demonstration work was interfaced. In addition to representing a specific category of investigation, it has been the subject with which the actions on the territory has coordinated (focus groups, public events, etc.).</p> <p>Hierarchy scheme:</p> <ul style="list-style-type: none"> • Municipality <ul style="list-style-type: none"> ○ Social, cultural, economic stakeholders ■ Citizens
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	<p>All the categories of stakeholders, which had interviewed, follow the correspondence scheme with three demonstrations area of UNCHARTED project: Cultural participation in the arts and live culture (social local dimension), Cultural production and heritage management (economic local dimension), Cultural administration (policy local dimension). [Refer to D5.2 – Action plan]</p>
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	<p>The observed case “Volterra 22” as First Tuscan City of culture was made by a long participatory and inclusive process too.</p> <p>The participatory approach was in fact adopted by the Municipal Administration itself in the construction of the Human Regeneration project for the candidacy of the city and for the structuring of the Volterra program22. The candidacy dossier was in fact built by the citizens of Volterra on the basis of shared strategic lines, through the implementation of a series of activities open to the public, including: a call to action for the preparation of project ideas, a call to action dedicated to 21 young people with whom to discuss and build the main program schedule of the candidacy; a town meeting for the definition of shared projects</p>

Impact assessment	What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)	<p>The use of inclusive and participatory methods has brought important benefits to the area under investigation.</p> <p>First of all, continuity has given to the path previously initiated by the municipal administration which, on the occasion of the candidature for the national competition and the assignment of the regional title of city of culture, has adopted a participatory and inclusive approach that has allowed to take the needs and inputs from stakeholders and citizens, developing local tangible and intangible assets.</p> <p>More specifically, the participatory techniques and co-creation methodology described in the action plan, has improved the municipal administration's capacity to listen by bringing it closer to the demands of stakeholders and citizens.</p> <p>The reflection proposed during the interviews and the questionnaire allowed to open important reflections on the acquisition of the social values of culture and to strengthen the dialogue between the institutions and the local community. The themes and issues that emerged from listening to the territory's actors have allowed us to outline guidelines with which to guide future strategic planning and make it closer to the needs of the territory.</p>
	What are the ways in which UNCHARTED has contributed to improving valuation processes and practices? (i.e., reducing valuation tensions, making more effective use of inclusive methods)	<p>The project allowed the public administration to be provided with a method of evaluating its own strategic planning process. In particular, it has made it possible to identify tensions, limits and conflicts in the field of cultural social values and has also made it possible to highlight the resources and potential of the territory to be exploited and developed in the future.</p> <p>The evaluation process has made citizens more aware of their needs and expectations and has given the public administration guidelines with which to make future policies of strategic cultural planning more inclusive.</p>
	How the case contributed to the overall objectives of the UNCHARTED project.	<p>The Volterra22 case contributed to the overall objectives of the project because it allowed the potential for innovation that the strategic planning of cultural policies has developed on the territory, not only in the cultural field. Starting from culture, it has been possible to contribute to innovate the policies of other areas, such as social and economic and then it was possible to note the recognition of the social values of culture by the local community (citizens and stakeholders).</p>

Annex 2: Control case 1.2 European Capital of Culture: the case of Portugal

TOPICS	QUESTIONS/REQUESTS	ANSWERS	COMMENTS
1. Drivers for examined control case <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	The applications for ECOC demand a cooperative effort from the local government authorities and the cultural sector organisations and key actors.	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	The evaluation is done through the interpretation of a European guideline by a panel of experts.	
Improvement potential	What are the main characteristics of the existing evaluation methodology?	The process is mediated through various national and European institutions, guaranteeing the inclusiveness of experts and institutions from different levels of governance. The evaluation is processed through the interpretation of European general	

		guidelines by a panel of independent experts selected by the European Union institutions and the national government. They make a recommendation to the national government.
	What types of values are predominantly focused in the existing evaluation methodology?	Cultural participation, cultural heritage maintenance, identity of the city and its recognition at the European level, the promotion of the plurality of European values.
2. Stakeholder analysis <i>Who works together?</i>		
Plurality of actors	Who is working on the case as internal/external stakeholders?	There were no stakeholders directly involved in this case study.
Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	There were no stakeholders directly involved in this case study.
	What hierarchical relationships can be identified between the actors?	There were no stakeholders directly involved in this case study.
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	There were no stakeholders directly involved in this case study.
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	The process of evaluation is not dynamic. There are official guidelines who must be interpreted and/or followed by a selected panel. Inclusivity is taken into consideration in each application for the ECOC programme. However, the process of evaluation does not partake in an inclusive methodology.
Impact assessment	What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)	The plurality of interpretations of the European guideline and the democratic decision of the recommended application.
	How the case contributed to the overall objectives of the UNCHARTED project.	This case study has contributed to comprehend the process of evaluation of the European Capital of Culture applications, and to serve as contrast with the main case of the second axis of this work package to discuss a set of questions proposed by the main case, based on the values extrapolated from the deliverables of WP2 and WP3, in order to assess how the features of the main case corresponds to the evidences derived from the control cases.

Annex 3: Control case 1.3 United Cities and Local Government evaluation of city cultural policies and programmes in Europe

TOPICS	QUESTIONS/REQUIREMENTS	ANSWERS	COMMENTS
1. Drivers for examined control case <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	Semi-structured interviews with two key UCLG actors (Jordi Pascual and Catherine Cullen) were useful to obtain more detailed information and on-the-ground perspectives on the use of inclusive methods in concrete experiences of UCLG self-assessments and programmes, allowing us to reflect on the intentions, actual results and potential challenges of these methods.	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	The emergence of insufficiencies will depend on how the European pilot cities and UCLG manage to address context-specific challenges to widening participation in cultural strategic planning, including: engaging top politicians at the local level (as political will is needed to make long-term inclusive changes); increasing the legitimacy of local cultural departments to make these changes (as cities can derive local benefits from being part of the "world map" through UCLG's global visibility); overcoming the mistrust of private and civil society actors towards public authorities and UCLG experts (as cities can promote multi-actor governance and overcome resistance to outsiders); and advancing cultural governance to include cross-department and multi-level cooperation (as cities can promote horizontal and vertical governance, respectively).	
Improvement potential	What are the main characteristics of the existing evaluation methodology?	<p>The "Culture 21 Actions" toolkit and the "Pilot Cities Europe" and "Leading Cities" programmes provide a broad framework to support local governments in self-assessing, designing, and implementing their own cultural policies. This evaluation methodology has several moments of open consultation and discussion with a wide range of stakeholders, previously and during the self-assessment implementation phase. The 9 Commitments and 100 Actions of the "Culture 21 Actions" self-assessment toolkit open up the evaluation methodology to a variety of thematic areas, linking "culture" with other areas such as "cultural rights", "heritage, diversity and creativity", "economy" and "equality and social inclusion", among others, in a more cross-cutting way of thinking about local cultural policies.</p> <p>In addition, the "Pilot Cities Europe" and "Leading Cities" programmes are based on this self-assessment to move on to activities of designing and implementing local cultural policies that allow peer-to-peer learning, taking advantage of the "good practices" of other pilot and leading cities that are part of the UCLG network. Based on participatory processes (during analysis, visits, meetings, workshops, public events and conferences, and peer-learning activities), the 26-28 month "Pilot Cities Europe" programme is divided into 5 activities: 1) analysis of the local context and first assessment (7-8 months); 2) design of the work programme; 3) implementation of work programme (19-20 months); 4) final conference, assessment and report; and 5) communication.</p>	
	What types of values are predominantly focused in the existing evaluation methodology?	Within the wide range of values associated with the 9 Commitments and 100 Actions, we observed a predominance of "participation" as the most frequent and evenly distributed underlying value both in the toolkit (document) and in the concrete self-assessments of the European pilot cities. Overall, the UCLG evaluation methodology focuses on civic/policy types of values related to cultural administration: "participation", "cultural rights", "sustainability", "collaboration", "transversality", "learning", "autonomy and self-organisation" and "individual and collective empowerment/emancipation".	
2. Stakeholder analysis <i>Who works together?</i>			

Plurality of actors	Who is working on the case as internal/external stakeholders?	<p>During the implementation of the UCLG toolkit and programmes, the European cities (which are direct or indirect members of UCLG) should ensure the participation of a diverse range of internal stakeholders. This entails, first of all, the departments in charge of cultural policies (which will lead the participation of their cities in the UCLG self-assessment and programmes), followed by other public, private and civil society actors as part of the local cultural sector or related sectors relevant to the cultural policies of their cities.</p> <p>The external stakeholders are the UCLG Committee on Culture, Culture Action Europe (European network of cultural networks, organisations, artists, activists, academics and policy-makers, based in Brussels, which was co-coordinating the programme) and external experts who provide guidance and technical support to participating cities during the self-assessment and policy development activities.</p>
Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	<p>Different actors are involved in this control case: UCLG and Culture Action Europe representatives, external experts, cities' stakeholders, and "interlocutors".</p> <p>UCLG's Committee on Culture, Culture Action Europe and the external experts are aware that their constant presence in accompanying the pilot cities in the self-assessment workshops and in all the programme activities has been fundamental for the continued growth of the network. Their task is to provide guidance and technical support in close contact with the participating cities.</p> <p>For their part, the pilot cities that carry out the self-assessment must first identify the 20-30 stakeholders who will indirectly define the thematic areas to be worked on, and then "an initial group of other 3-5 'interlocutors' (municipality and local community) to be closely associated to the programme and its set up" (UCLG, 2016a) through the design of pilot measures (i.e., local cultural policies). The pilot cities also appoint a single person to become the "local focal point" in order to maintain a permanent link with UCLG and lead the work with the "interlocutors".</p> <p>Once cities complete the "Pilot Cities Europe" programme, some assume the role of leading cities to share their experiences with other pilot cities that strive to improve their cultural policies.</p>
	What hierarchical relationships can be identified between the actors?	<p>UCLG's "Culture 21 Actions" toolkit and the "Pilot Cities Europe" and "Leading Cities" programmes are designed to provide a common platform for collaboration, dialogue, cooperation and knowledge sharing.</p> <p>In the case of "Culture 21 Actions", the public actors from the municipal departments of culture lead the UCLG activities in each city. However, their role is not hierarchical, but rather informative and dialogical. There is a non-hierarchical multi-actor collaboration that relies on "open, participatory and action-oriented processes" (UCLG, 2015, p. 37) between public, private, and civil society actors.</p> <p>In the case of peer-learning supported by the "Pilot Cities Europe" and "Leading Cities" programmes, there is no competence or command between cities (no hierarchical relationships between pilot cities, nor between leading and pilot cities).</p>
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		

Dynamics of valuation	<p>What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?</p>	<p>Although stakeholders are not accustomed to speaking in terms of values in UCLG's self-assessments and other activities, their discussions of the challenges they face in trying to change cultural governance provides an insight into the values that underlie the tensions between actors who align themselves with the principles of the "Agenda 21 for culture" (implemented through the Culture 21 Actions and the Pilot and Leading Cities programmes) and those who do not. Most of these tensions arise because UCLG's policy guidelines and standards are based on a "cultural rights" and "sustainable development" framework that challenges power and places culture as a policy area on the same level as social inclusion, economic development, and environmental balance.</p> <p>Moving away from canonical cultural policies, UCLG's power-challenging framework calls for linking culture to the right to housing, education, public spaces, leisure or freedom of expression and association. Thus, the value of "transversality" (related to horizontal and vertical governance) has to face the lack of political will to bridge silos, i.e., the more institutionalised and inertial value of "non-intervention" within the boundaries of each specialised sector, government department, and level of government, which can lead to the isolation of public institutions. Since transversality is crucial to ensure the functioning and maintenance of a more participatory cultural governance that goes beyond the involvement of the deputy mayor of culture and the director of culture, the stakeholders who embrace the UCLG framework try to motivate their political colleagues, mayors, and other private and civil society actors of the cultural sector to commit themselves to a long-term change of mentality regarding public policy, broadening transversality to the scope of the multi-actor governance.</p>
	<p>Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)</p>	<p>The UCLG control case fosters representativeness by involving different levels of government (local, national, international) and different sectors/areas of activity of public institutions; different private organisations (diverse sector/area of activity); and different types of actors from civil society. Through self-assessment processes, UCLG encourages European cities to invite small associations as well as large institutions and, in particular, to invite people from other domains, such as environment, sport, urban planning, etc.</p> <p>The "Pilot Cities Europe" programme promotes "close work between participating cities, the UCLG Committee on culture, Culture Action Europe and external experts" (UCLG, 2016a). For the 1-2 day initial self-assessment workshop, UCLG asks cities to involve 20-30 local stakeholders representing different areas of local government, civil society actors, academics, and private institutions (with a balanced representativeness). These stakeholders indirectly decide, through their assessment of current cultural policies, which are the "2-3 areas requiring further work (among the 9 thematic areas included in Culture 21 Actions) and 2-3 areas where relevant experiences (good practices) exist which could inspire other cities will be identified" (UCLG, 2016a). On the basis of these results, a work programme of 19-20 months is established that includes the design of pilot measures (policy making) and peer-learning activities.</p> <p>Thus, the UCLG control case appears to be sufficiently inclusive, as it provides evidence of participatory processes involving actors from different sectors, levels and departments in joint policy making. For example, the Lisbon pilot action "A SQUARE IN EACH NEIGHBOURHOOD" promoted cross-departmental collaboration between the urban planning and cultural departments, strengthening "the municipality's capacity to work in a more transversal way, breaking out of the traditional 'silo' system" (UCLG, 2019a, p. 7), while at the same time promoting multi-actor governance by involving civil society cultural agents in the activities selected for each square.</p>
Impact assessment	<p>What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)</p>	<p>Clarity of perspectives of different actors and the contribution of different knowledges and experiences, enabling more robust evaluation and interpretation stages, and the provision of research findings and outcomes that can be aligned with the needs of different participating actors.</p>

	How the case contributed to the overall objectives of the UNCHARTED project.	This UCLG control case may provide complementary observations to previous UNCHARTED cases relating to cultural administration. The self-assessment process is the milestone of the UCLG Committee on Culture's co-creative strategy to advance the inclusion of culture in urban planning, implemented within a "cultural rights" and "sustainable development" framework. For example, the activities of the self-assessment and the subsequent activities of the "Europe Pilot Cities" and "Leading Cities" programmes (workshops, meetings, peer-learning, etc.) involve 20-30 stakeholders (and later 3-5 "interlocutors" and a "local focal point") in open, participatory and action-oriented processes. Participating cities develop joint policy work that deepens multi-actor, horizontal and vertical governance within the possibilities offered by the UCLG network, strengthening cooperation between different sectors locally and cities internationally.
--	--	--

Annex 4: Main case 2.1 Fàbriques de Creació

TOPICS	QUESTIONS/REQUESTS	ANSWERS	COMMENTS
1. Drivers for experimental demonstrations <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	In our collaboration with the ICUB on the "Fàbriques de Creació" program evaluation methodology, our experience was marked by a commitment to inclusive methods throughout the process. Inclusive practices were evident in our engagement with diverse stakeholders, including Factory representatives, through interviews, documentation exchanges, and on-site visits. By fostering open dialogue and actively involving key actors, we ensured that a broad range of perspectives, insights, and experiences contributed to the co-creation of the evaluation framework. The case involved three working phases aimed at analysing and enhancing existing public evaluation methodologies applied to culture-led urban regeneration in Barcelona through the case of the Fàbriques de Creació (Creation Factories) program. After the first documentary-based phase, where a co-analysis of the program evaluation methodology was implemented between the UB and the Institute of Culture of Barcelona (ICUB), the second process will involve informal meetings, interviews and participatory observation. This way, we validated our analysis with other actors interacting in three of these Creation Factories (CF), including neighbours, spaces' managers, artists and journalists. On this basis, the approach aims to co-assess and co-configure an efficient methodological strategy for better aligning the CF evaluation methodology with its represented plurality of values, which should be well adapted to the different stakeholder's characteristics, needs and interests. Finally, the last phase of the co-creation process contrasted and assembled results from the initial analysis with lessons learned in the validation process.	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	The above process entailed evident limitations in terms of the kind of participatory and bottom-up intervention to be achieved by various CF actors during the entire research/co-creation process. The restricted participation of CF' stakeholders (neighbours, spaces' managers, artists and journalists), who are the main targets of this development, is explained by the already completed implementation of several participatory projects and dynamics with a similar purpose (building a common evaluation frame) in the last decade. They counted on the intervention of the local administration as well as external consultancy companies, and researchers. In line with UNCHARTED goals in WP5, these activities also addressed and improved the whole programme evaluation methodology. In this scenario, in agreement with the ICUB project collaborators, it was decided to restrict forms of participation in our co-creation process by taking advantage of already achieved co-built results and expanding them through contrasting and validation processes conducted in phase II. Following the implementation phase, notable challenges impacting inclusivity in the Fàbriques de Creació evaluation methodology have emerged. A key concern relates to the insufficient economic resources available to each Factory or stakeholder for the effective implementation of the methodology, potentially creating disparities in participation and hindering the involvement of entities with limited financial capacities. Additionally, there is a discernible tension between standardisation and the autonomy of each institution involved, with the risk that a rigid adherence to	

		standardised protocols might impede the nuanced adaptation of the evaluation approach to the unique characteristics and needs of individual Factories.
Improvement potential	What are the main characteristics of the existing evaluation methodology?	The existing evaluation methodology is based on a quantitative model established in 2014. It encompasses a comprehensive set of variables and indicators to gauge its multifaceted impact. It systematically evaluates the promotion of creation through artist promotion, fostering quality and excellence, and promoting emerging artists while emphasising sector professionalisation and research promotion. Additionally, it evaluates social cohesion by assessing socialisation, social commitment, and innovation through artistic hybridization and the promotion of non-conventional formats. Transparency, equity, sustainability, and effective management are integral aspects of the evaluation, ensuring a balance between promoting the visibility of cultural centres and maintaining an inclusive and sustainable approach.
	What types of values are predominantly focused in the existing evaluation methodology?	Overall, the values embedded in the methodology prioritise creativity, inclusivity, and sustainable cultural development. Capturing the role of these spaces as creative hubs, key values include a dedication to the promotion of creation, with an emphasis on supporting both established and emerging artists, and the pursuit of quality and excellence in artistic processes. The methodology values social cohesion, seeking to enhance socialisation and commitment within communities while encouraging innovative approaches through artistic hybridization and the promotion of non-conventional formats. Transparency, equity, and sustainability are also foundational values, ensuring a fair and inclusive evaluation process. Centre visibility is also highlighted, emphasising the importance of cultural institutions being prominently showcased within the broader community.
	What kind of improvement has been achieved?	The collaborative processes allowed the production of a detailed taxonomy of the evaluation methodology and the detection of the main characteristics of co-creation efforts led by the ICUB with the active involvement of each Factory representative and community member. Moreover, the comparative analysis of the different moments in developing quantitative and qualitative methodologies led to identifying the main lessons learned in the process, including blockers, consensus and tension mitigation mechanisms. Such a scheme has been contrasted with Factory and community members as part of interviews. On this basis, recommendations have been built to enable a strategic approach to policy-making in the future co-design and implementation of the ongoing qualitative methodology. Moreover, insights provided by the UB have been considered by the ICUB in configuring a program scale survey to examine creative processes occurring at the Factory level.
2. Stakeholder analysis <i>Who works together?</i>		
Plurality of actors	Who is working on the case as internal/external stakeholders?	<p>The case involves a diverse array of stakeholders representing internal and external facets of the Fabriques de Creació program. Internally, key actors include the Director-administrative/artistic managers of the Factory responsables, Factory Technicians, and Resident artists or producers. Externally, the engagement extends to non-producer-artist users such as students, the general public, and scientists who interact with the cultural spaces. Additionally, members of neighbourhood organisations and entities, spanning cultural organisations, schools, women's associations, musicians, and more, play integral roles either directly or indirectly linked to the Factory.</p> <ol style="list-style-type: none"> I. Local cultural administration (ICUB or Santiago CC) supporting, coordinating and monitoring facilities and administering one of them (Fabra i Coats). Public officials. II. Third Sector (Civil Society Associations, Foundations, and other non-profit organisations) taking part in the management model and space coordination (in publicly-owned facilities provided by the ICUB). With internal boards. b.1 Facilities Managers coordinating activities and services and reporting on performance to the administration. III. Users of the spaces, including artists, producers. IV. Surrounding communities and local entities involved in the space activities.
Categorisation and hierarchy	How are the tasks distributed between	The main activity advanced by local administration (a) is general coordination, resource provision and evaluation of the corresponding CF network. Instead, CFS'

of actors	the actors?	teams and internal organisations (b) are in charge of managing cultural offerings and actions while giving a general artistic/cultural orientation to the space, fitting the administration's overall philosophy of the program. Finally, users (c) and (d) communities act as creators, producers, mediators and employers of these public spaces, following either a rationale more linked to the art world or the surrounding socio-cultural sphere where the building is inscribed.
	What hierarchical relationships can be identified between the actors?	<p>The whole system's leading power position is in the hands of the local administration, which owns facilities' buildings and ensures a significant part of regular resource allocation. However, each organisation's important level of administrative autonomy and independent income achievement gives each CF' administrator an important capacity for negotiation. Moreover, these variables highly depend on each space's governance type:</p> <ol style="list-style-type: none"> 1. Sala Beckett is a public-associative organisation co-managed between the City Council and the Foundation "Fundación Sala Beckett", Obrador Internacional de Dramaturgia – Patronage with 12 experts, 2. Fabra i Coats is publicly managed– led by ICUB Agency/MACBA and a curators board, 3. Ateneu Popular Nou Barris is public-associative organization co-managed between the City Council and the grassroots organization "Associació Bidó de Nou Barris", and Hangar is a public-associative organisation co-managed between the City Council and the Foundation "Fundacio Privada AAVC Corporate".
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	<p>The fundamental principles guiding local administration policies regarding Cultural Factories (CFs) since 2015 are widely recognized by stakeholders. These principles encompass the democratisation of arts, gender justice, and the redistribution of cultural capital. The emergence of these values is evident in the analysis of the administration's developed quantitative cultural indicators, as well as in negotiations between the ICUB and CF managers. Additionally, these values play a crucial role in the justification process undertaken by each Factory when reporting their activities to the administration.</p> <p>A notable case study reveals the design and implementation of inclusive policies, incorporating and emphasising democratising, equity-related, and grassroots-oriented variables and indicators in the official evaluation methodology. The evaluation system implicitly or explicitly includes requirements such as fostering resident participation and considering gender parity, thereby encouraging diversified resident involvement. However, the actual impact of the program-level evaluation methodology on each CF's capacity to promote or adopt these values depends significantly on specific organisation-related factors, including the nature of the discipline or activity pursued by each entity. For instance, entities like Ateneu Popular Nou Barrios align more naturally with the inclusive official project, while others, such as those focusing on dramaturgy activity (e.g., Sala Beckett), may exhibit more elitist qualities.</p> <p>While the city council actively promotes this value regime, there is a divergence in perspective among CF managers, artists, and producers. Some of them tend to emphasise and represent more aesthetic or economically driven value systems. Consequently, the institutionalisation of the core value regime is an ongoing negotiation process involving the mentioned actors, leading to consensus reached in various collaborative phases to co-create a shared evaluation methodology.</p>
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	Yes, even though participatory dynamics used to reach a common scheme for the program evaluation have encountered certain limitations related to the complexity of balancing autonomy/ specificity and standardisation.
Impact assessment	What are the benefits of using inclusive organisational	Used participatory methods have allowed the integration of each institution in the network needs and interests into a mixed qualitative and quantitative approach. Consensus and representativeness are, therefore, critical outcomes of the process,

	methods? (capacity building, enhanced communication, innovative practices etc.)	together with increased awareness about program-level goals and horizons while creating a shared identity even in tension with each space aspect, social and political projects.
	What are the ways in which UNCHARTED has contributed to improving valuation processes and practices? (i.e., reducing valuation tensions, making more effective use of inclusive methods)	The UB-ICUB and factories collaboration allowed us to better identify the above-mentioned tensions within the CFs program evaluation processes and dynamics. These are embodied in divergences between CFs, between specific CFs and the ICUB and also concern the internal dynamics associated with artists and community members interacting with the evaluation instruments. Based on this, the UNCHARTED contribution also entails providing summary recommendations to find better collaborative and co-creative strategies between these actors to identify and enhance existing evaluation tools and produce a more aligned and stable quantitative-qualitative evaluation scheme. This has taken the form of a specific policy brief for the ICUB.
	How the case contributed to the overall objectives of the UNCHARTED project.	The case has provided significant elements for examining, from an empirical and theoretical standpoint, the nature of co-creative processes in developing methodologies adapted to evaluating urban regeneration projects and spaces. This includes a better understanding of issues concerning legitimacy, efficiency and instrumentalization of participatory dynamics in cultural policies.

Annex 5: Control case 2.2 Culture-led urban regeneration in the 8th District of Budapest

Inclusive modalities of actions	How did you experience inclusive methods in the case?	As the research team already stated at the beginning of the research phase, the local municipality of Józsefváros implements a widely participatory agenda, with various inclusive methods used either in the functioning and programming of the Community Participation Office or in the case of other departments and local projects.
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	We did not identify any unsuccessful or non-sufficient local projects (related to the cultural-urban regeneration of the district) that could be linked to inclusivity. It is crucial to emphasise that mostly in comparison with other local municipalities of Budapest (or other Hungarian cities), the 8th district can be interpreted as a pioneer in the implementation of inclusivity.
Improvement potential	What are the main characteristics of the existing evaluation methodology?	The formal evaluation schemes and municipality documents struggle with the interpretative problems inherent in the use of a formalised structure, categories and KPIs. The formalisation of the documents does not seem to have been accompanied by the acquisition of project management skills and approaches. As a consequence, there is little evidence of real evaluation processes in these formal evaluation systems. At the same time there is an emphasis on the gradual development of a more participatory approach in implementing cultural activities and venues.
	What types of values are predominantly focused in the existing evaluation methodology?	<i>The value principles that frame the municipality cultural actions are social inclusion and cohesion, as well as identity/community building. These can be understood within a complex social policy where culture and cultural heritage are considered to have major and multifaceted impacts on society.</i>
2. Stakeholder analysis Who works together?		
Plurality of actors	Who is working on the case as internal/external stakeholders?	We did not identify any specific new actor / stakeholder, however, as the district is actually in a phase of constant change (related to gentrification / regeneration processes), there are new NGOs and for-profit bodies that may appear and get involved in the programmes of the local municipality.

Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	Local policymaking and programmes related to cultural urban regeneration are initiated by the municipality, while several sub-tasks are run by civil organs or private companies, having a contractual relationship with the municipality.
	What hierarchical relationships can be identified between the actors?	As explained earlier, although the municipality is the initiator and the leader of the projects, there are several attempts to involve NGOs and civil actors as equally as possible.
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	Values that are expressed in the most explicit way in the work of the local municipality and through their culture-led urban regeneration programmes are certainly democracy and social inclusion. Among others projects, democracy appears very strongly in the newly launched Child-friendly Józsefváros, with the aim to develop new mechanisms for children's participation and to further develop and strengthen existing processes representing democratic values in the district, as well as to increase the involvement of young people in local social affairs and to promote volunteering and self-organisation among them. The programme also supports capacity-building and the sensitisation of parents, children and aims to develop the knowledge and skills of local professionals to promote children's participation.
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	Inclusiveness is at the forefront of almost all of the municipality's programmes, with a particular focus on the inclusion and greater visibility of children, women, ethnic minorities and disadvantaged and poor (and the large number of homeless people in the district) groups.
Impact assessment	What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)	As explained earlier, because of the strong emphasis on inclusive and participatory methods in the everyday work of the local municipality, the 8th district stands as a model for other districts which could eventually imitate or implement their good practices.
	How the case contributed to the overall objectives of the UNCHARTED project.	Interviews and field work draw attention to the use of inclusive and participatory techniques, which are still in their infancy in Hungary, and to democratic practices that envisage urban renewal with the involvement and active presence of often marginalised minorities and social groups.

Annex 6: Control case 2.3 Urban Regeneration and Cultural Values in the city of Porto

TOPICS	QUESTIONS/REQUESTS	ANSWERS	COMMENTS
1. Drivers for examined control case <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	Inclusive methods were not mobilised in his control case.	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	Inclusive methods were not mobilised in his control case.	
Improvement potential	What are the main characteristics of the existing evaluation methodology?	The local authority understands the value of culture and cultural heritage in the city's identity and dynamic cultural scene. However, its ability to act is constrained by pressures from the market forces and the private property of cultural buildings.	
	What types of values are predominantly focused in the existing evaluation methodology?	We have found that autonomy, aesthetic aspects of the artistic process, economic values, representation in decision making and the participation in a rich and diverse cultural scene are the most valued by the artists and technicians themselves. Cultural participation and	

		identity seem to be the most important values for the local authority when evaluating these cases.
2. Stakeholder analysis <i>Who works together?</i>		
Plurality of actors	Who is working on the case as internal/external stakeholders?	We have interviewed people directly connected to both institutions, gathering the multiple points of view identified and mapped through primary contacts and content analysis.
Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	No tasks were distributed.
	What hierarchical relationships can be identified between the actors?	There are no hierarchical relationships between both case studies. Casa da Música is partly owned by the public sector and partly owned by private investors. STOP Shopping Centre is a private endeavour.
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	In Casa da Música the Founder's Council is the superior entity within the organisational structure. They stand above the various organic divisions and make the decisions. The employees and other types of workers are not represented in this council. In STOP Shopping Centre the owners are the actors who wield more power. There are pressures on the owners from touristic investors to sell the centre. However, the associations of tenants and musicians are pressuring the local and national governance to take over the building and consider it of public interest.
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	We find that both cases are in clear contradiction when it comes to the inclusivity aspect. Casa da Música is a top-down project from its inception and creation. The people who work and the people who participate in their projects have no representative body or sit in the decision making council. On the other hand, STOP is a prime example of a bottom-up cultural hub where musicians from very different genres can practise, teach and inspire each other in a very autonomous environment. However, the lack of an official structure and the existence of different representative associations presents itself as a difficulty when the need to mobilise and negotiate arises.
Impact assessment	What are the benefits of using inclusive organisational methods?	We have not studied the evaluation methods of these case studies, but we can argue that representativeness and autonomy are values that cultural actors understand to be fundamental for their relationship with institutions and for their work, respectively.
	How the case contributed to the overall objectives of the UNCHARTED project.	These case studies have contributed to shed light on how different the top-down and the bottom-up processes are in culture-led urban regeneration dynamics, and to serve as contrast with the main case of the axis 2 of WP5.

Annex 7: Main case 3.1 The co-construction of new instruments: Survey on Portuguese Cultural Practices

TOPICS	QUESTIONS/REQUESTS	ANSWERS	COMMENTS
1. Drivers for experimental demonstrations <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	In our main case, on the one hand, we have worked together with GEPAC and INE to co-create a survey on cultural practices that has already been applied to a sample of 10000 people. On the other hand, we are working with a group of stakeholders from the cultural sectors to evaluate and reflect on the existing cultural information system	

		and to reimagine an information system more adequate to their needs.
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	We have selected the key actors with the help of expert insiders. Inclusivity was considered when we were selecting the stakeholders, gathering a heterogeneous group from different cultural activities and positions within the organisations.
Improvement potential	What are the main characteristics of the existing evaluation methodology?	Economic value and quantitative data
	What types of values are predominantly focused in the existing evaluation methodology?	The quantitative approach on cultural information systems are not suited to grasp more qualitative values from the cultural field.
	What kind of improvement has been achieved?	It is expected to mitigate the tensions that rise from the inadequacy of a quantitative information system and the needs and values of cultural actors.
2. Stakeholder analysis <i>Who works together?</i>		
Plurality of actors	Who is working on the case as internal/external stakeholders?	IS-UP; GEPAC; Plateia; INE; various cultural actors from different associations and companies.
Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	GEPAC was responsible for the bridge with INE. Plateia was responsible for the bridge with the different cultural associations who were part of this case's co-creational methodology.
	What hierarchical relationships can be identified between the actors?	There were no hierarchical relations between the different stakeholders.
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	The tensions between qualitative and quantitative, the top-bottom approach (bureaucratic logic) and the bottom-up approach (inclusive, participative, and democratic logic). The urgency of holistic approaches that relate Culture to well-being and mental health, along with all the benefits of cultural practice, in promoting a sensitive culture and the prudent.
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	We are not observing a case but initiating a co-creation process. We find it representative of the dominant societal values and representative of the cultural sector.
Impact assessment	What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)	We aim to explore how the process of co-creation of a cultural information system can help mitigate the tensions between central authorities and the cultural field actors (managers, producers). We expect that the impacts of our guidelines reach various levels of governance, informing decision and policy makers.
	What are the ways in which UNCHARTED has contributed to improving valuation processes and practices? (i.e., reducing valuation tensions, making more effective use of inclusive methods)	

	How the case contributed to the overall objectives of the UNCHARTED project.	This experimental case relates to previous results from UNCHARTED. It relates to the tensions found in WP2 between hierarchical administrations and inclusive participation. It relates with WP3 and the tensions found in the use of a quantitative approach to the cultural information systems. Finally, it relates with WP4 and the grammars of evaluation, which is a core concept in a co-creative process of an inclusive cultural information system.
--	--	---

Annex 8: Case 3.2 Information systems in French national cultural administration

TOPICS	QUESTIONS/REQUESTS	ANSWERS	OMMENTS
1. Drivers for examined control case <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	The observation strategy implemented by the DEPSD (Département des Études, de la Prospective, de la Statistique et de la Documentation) of the French Ministry of Culture remains focused on scientific production that is not very open to inclusive methods. Inclusivity issues are still addressed in several research programs, notably: the observatory of gender inequalities in cultural institutions, in cultural professions and in cultural participation. Since the start of the implementation phase, programs have been developing in this area, focusing on cultural socialisation from early childhood (ELFE cohort study on a panel of some 20,000 children, from birth); on territorial disparities in cultural practices and policies (development of the Territorial Dynamics cluster); on the leisure and cultural practices of children and teenagers; on cultural practices in overseas territories; and on amateur cultural practices.	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	In all the research carried out, inclusive methods remain very marginal. We could consider developing them within the framework of territorial dynamics, where certain projects directly involve cultural players in the implementation of research. We could also envisage programs that include the active participation of audiences in research. More generally, it seems to us that the DEPSD's responsibility should remain focused on the production of research without inclusive methods, but open to partnerships with players in the research world who themselves use such methods.	

Improvement potential	What are the main characteristics of the existing evaluation methodology?	<p>The launch of studies is generally linked to the Ministry's political agenda, which determines the budget allocated to the DEPSD in the Ministry's annual allocation of appropriations. This political criterion may be explicit, when it stems from a specific order from the Ministry. It can also be implicit, when the research departments anticipate the choices made by the political hierarchy.</p> <p>The definition of the annual observation program, between the various departments of the Ministry and DEPS-DOC. Here, we enter more precisely into the content of observations and analyses, with regard to indicators considered strategic by the directorates, and whose collection is considered feasible by DEPS-DOC researchers. The administrative criterion relates to the timeliness of the studies and the main research questions, which guide the selection of indicators, but also the type of research (quantitative/qualitative/degree of mix between the two approaches).</p> <p>The scientific and cultural criterion is systematically present in the operational definition of studies, whether they are carried out internally by DEPS-DOC, in partnership with ministerial departments or external bodies (Institut national de la statistique et les études économiques, INSEE; Institut national des études démographiques, INED, etc.), or in partnership with university teams. This criterion is broken down into multiple sub-criteria, of which the following are a few examples:</p> <ul style="list-style-type: none"> - Maintaining data comparability over time (particularly for cohort studies, surveys on public funding of culture, surveys on French cultural practices, on the economic weight of culture, on household cultural spending, etc.). - Harmonization of data with other national or international organisations providing statistical data in the cultural sector (e.g. INSEE, Eurostat). - Correspondence between national and territorial data systems, notably for the study on public funding of culture, where each level of administration (local, departmental, regional, national) has its own nomenclature and its own interests to classify and distinguish. - Discussions between DEPS-DOC and researchers identified in the various fields of study (sociological, political, economic, ethnological, geographical, etc.). <p>Here, it is the researchers who propose and discuss the construction of indicators in past studies, and who can promote new approaches, in both quantitative and qualitative terms.</p> <p>For some time now, a considerable effort has been made to publicise our work, with most of the data and research produced by the DEPSD being made available free of charge.</p>
	What types of values are predominantly focused in the existing evaluation methodology?	<p>The values to which the studies refer are broadly consistent with the three key values underpinning the policies of the Ministry of Culture: freedom of creation, social and territorial access to culture, and social ties through culture. These are the values on which the surveys on creators, cultural practices, the role of culture in emancipation, leisure, education and the sense of belonging to the community are based. A significant section is also devoted to the economics of culture. But it seems to us that this is less a value in itself than a dimension that conditions the effectiveness of values that are otherwise at the heart of public issues. We can, however, consider that values revolving around cultural democracy, cultural rights and the diversity of cultures experienced by local residents remain in the minority compared to those revolving around democratisation (statistics on cultural offerings, their authors, and social access to cultural goods thus defined).</p>
2. Stakeholder analysis Who works together?		

Plurality of actors	Who is working on the case as internal/external stakeholders?	The DEPSD's strategy is strongly focused on partnership. This takes three forms. Firstly, there is an internal partnership with the Ministry's thematic departments (Heritage, Creation, Democratisation, Cultural Industries) to initiate and implement studies and observatories. Secondly, there are partnerships between the DEPSD and public bodies responsible for producing statistics (Institut National de la Statistique et des Études Économiques; Institut National des Études Démographiques, for example). Finally, there are the ever-expanding partnerships between the DEPSD and social science research laboratories. We should also mention the partnerships that the DEPSD is developing on a European and international scale.
Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	The DEPSD, in liaison with the hierarchy of the Ministry of Culture, proposes a biennial research program, and takes the initiative of launching calls for expressions of interest, as well as calls for research proposals. It convenes selection committees to assess the relevance of proposed programs. It is then involved, via a steering committee, in the implementation of the studies. Depending on the type of study, research is carried out entirely in-house (e.g., public funding of culture); partly in cooperation with researchers from outside the LIFO (e.g., territorial dynamics of festivals); or entirely outsourced (e.g., socio-economic approach and measurement of cultural diversity, carried out through support for a thesis at the University of Paris 1).
	What hierarchical relationships can be identified between the actors?	Hierarchical relationships between players differ according to the type of task allocation. The DEPSD is dominant in defining the overall research program, as well as in the studies it conducts on an exclusive basis. It plays the role of cooperative leader and coordinator in research in which it plays a substantial part. It only plays a coordinating role when research is outsourced.
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>		
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	The values that emerge from the work carried out by the LIFO or with its support depend on the research orientations, the sectors in which they are implemented, and the methods used. For example, research on the socio-economic conditions of the cultural professions emphasises economic value; research on cultural socialisation highlights the values of access and well-being associated with practice; research on territorial dynamics focuses more on the political and social value of access to culture. We can therefore identify five key values based on the research carried out: creative freedom; autonomy and economic development; social and territorial access; well-being and a taste for culture; creating society through culture. In all these areas, inclusivity does not appear as a research method, but as one of the major concerns.
	Do you find that the observed case is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	The level of inclusivity of the approaches led by the DEPSD is low in terms of concrete methodology. Most research is still guided by classic methods that separate the observer from the actor, whether economic, political or social. However, inclusiveness is a growing concern in work carried out on this "classical" basis.
Impact assessment	What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)	It is impossible to answer this question at the moment, due to the weakness of the methods implemented according to an inclusive logic.
	How the case contributed to the overall objectives of the UNCHARTED project.	Consequently, the DEPSD will be very interested in the results of the UNCHARTED program as regards the development of inclusive methods in research.

Annex 9: Control Case 3.3 LUQs – The process of accreditation of regional museums in the Emilia Romagna region

TOPICS	QUESTIONS/REQUESTS	ANSWERS	COMMENTS
1. Drivers for examined control case <i>What do they want to achieve?</i>			
Inclusive modalities of actions	How did you experience inclusive methods in the case?	The case features SPC executing stewardship actions such as training and networking towards regional museums’ applications to the SMR	
	After the implementation phase, can you identify any non-sufficiencies that affect inclusivity?	Accreditation to the SMR is given based on a score resembling the possession of LUQs (Quality levels)	
Improvement potential	What are the main characteristics of the existing evaluation methodology?	The existing methodology has a low level of formality and rational elaboration; the level of publicity and salience is medium, as evaluations are made publicly and acknowledged as salient by key actors.	
	What types of values are predominantly focused in the existing evaluation methodology?	The main values relate to the encounter of two different logics of evaluation: “comparative ranking”, and “qualifying expertise”. The first relates to the possibility to use metrics to classify elements as orders of worth; qualifying expertise is the rare and highly specialised knowledge and can be explained as the possibility to use expertise when evaluating.	
2. Stakeholder analysis <i>Who works together?</i>			
Plurality of actors	Who is working on the case as internal/external stakeholders?	<ul style="list-style-type: none">• Museum• SPC and E-R region• Public services• Political bodies• Professionals• Citizens• Ministry of culture	
Categorisation and hierarchy of actors	How are the tasks distributed between the actors?	<ul style="list-style-type: none">• SPC as branch of the E-R region manages the accreditation process to SMR at the regional level• The questionnaire assessing museums’ possession of LUQs is designed by the Ministry• Regional museums apply to be credited to SMR	
	What hierarchical relationships can be identified between the actors?	<ul style="list-style-type: none">• Institutional top-down relationship between Ministry and E-R region• SPC is part of the E-R region• Museums are formally independent form SPC but can receive resources (training, funding). The relationship between museums and SPC is punctuated by training sessions and co-work interactions on LUQ assessment/development	
3. Legitimacy of inclusive methods <i>Why is this method used as a way of working together?</i>			
Dynamics of valuation	What values of culture are identified in practice by stakeholders? In what types of practices do these values emerge? In what framework of tensions do these values appear? Who are the stakeholders that represent the different values? How are these values institutionalised?	The value of culture identified by stakeholders relates to accessibility. This value emerges in practices of valuation and knowledge exchange on a museum quality. The value is at the nexus of tensions related to the role of accessibility within the whole LUQs framework	
	Do you find that the observed case	It can be appreciated as inclusive considering the institutional	

	is sufficiently inclusive? Why? (i.e., representativeness of targeted users, capacity to mirror dominant societal values, etc.)	and highly rigid, bureaucratic context (from the Ministry of Culture to local institutions) where practices take place
Impact assessment	What are the benefits of using inclusive organisational methods? (capacity building, enhanced communication, innovative practices etc.)	Capacity building at heritage sites, professionalisation and local cultural development
	How the case contributed to the overall objectives of the UNCHARTED project.	It relates to the potential conflicting views over broad conceptions of value such as accessibility of culture

Annex 10: Fàbriques de Creació extended analysis of evaluation framework development

Phase 1: Generation of the first quantitative evaluation model (2012-2014)

After implementing the program “*Fàbriques de la creació*” in 2007, the first process for building an evaluation methodology took place in 2012-2014, through a preliminary external consultation by Arimetria which proposed a quantitative evaluation model⁴⁰. Based on interviews with relevant actors responsible for the eight existing Factories at the time, this analysis led to a report suggesting an indicators system (Arimetria, 2012).

According to Arimetria report (2012:24), until 2012, altogether, Factories evaluated their activity following 10 relatively transversal indicators:

1. Level of use of the spaces: number of people who use the spaces.
2. Volume of activity: number of activities carried out, differentiating them activities to support creation, training activities, activities cultural, etc.
3. Attendance level: number of people attending the activities cultural
4. Level of participation: number of people who participate in the learning activities.
5. Occupancy of the spaces: time of effective use of the spaces in relation to the time available
6. Occupancy of activities: places occupied in relation to places available
7. Scholarships: number of candidates submitted and number of finalists
8. Impact of projects developed in factories: number of projects that have been exhibited in commercial circuits, or outside factories
9. Media impact: number of appearances in the media
10. Internet and social network impact: number of visits and visitors from web, friends and followers on Facebook and Twitter

As a conclusion of this initial assessment, a fragmented evaluation structure was detected at the program level. For instance, the report reveals that:

- four Factories collected and shared quantitative data for indicator number 1 above,
- indicator number 2 was used by six Factories,
- and number 3 by five Factories.

⁴⁰ It should be noted that this represented the enhancement, desegregation and expansion of a basic system of quantitative indicators used by the ICUB until 2011 to monitor Fàbriques activity.

However, the rest were unequally distributed and only a few were repeated across the cultural spaces.

Along these lines, regarding the evaluation system, the report (Artimetria, 2012: 25) indicates that “*The current factory indicators do not allow monitoring or evaluating the level of achieving their goals, the factories do not make a transversal reading of their results, so that they can evaluate their action and functioning according to the functions developed and the artistic disciplines.*” Moreover, it points out that “*no factory systematically monitors the subsequent impact of projects carried out*”.

Quantitative methodology rationale and initial scheme

The above study, including fieldwork outcomes, led to the definition of a new quantitative system for *Fàbriques de Creació* program evaluation. The system of indicators proposed by Artimetria was based on a scheme that combined the general aims of the program and the specific objectives of each centre, generating a new and articulated categorial structure. Moreover, in a second register and level of detail, the scheme combines these ICUB programmatic goals with the whole lines of action that each Factory implements to achieve them, as follows.

General objectives	Specific objectives	Programs
Promotion of creation	Artists promotion	<ul style="list-style-type: none"> Residencies Rentals
Transparency	Equity	<ul style="list-style-type: none"> Calls Grants/Scholarships
Quality and excellence	Promotion emerging artists	<ul style="list-style-type: none"> Residencies Rentals
	Sector professionalization	<ul style="list-style-type: none"> Training Advising
	Research promotion	
	Fostering processes quality	
	Collaborations	<ul style="list-style-type: none"> Network's participation Collaborations Exchanges
Social cohesion	Socialization and social commitment	<ul style="list-style-type: none"> Territorial activities Audience/public training Rentals
Innovation	Artistic hybridization	
	Non-conventional formats promotion	
Sustainability	Management	<ul style="list-style-type: none"> Budget
	Centre visibility	<ul style="list-style-type: none"> Public dissemination Activities outside of the centre

Table 1 Quantitative evaluation framework

Source: translated from Artimetria (2012)

Specific indicators were proposed within each programming framework indicated in the Table above to measure the achievement level of the corresponding objectives. However, as seen in the Table above, Artimetria (2013) identified Program level objectives that did not have specific associated programs. No indicators were generated for them.

Quantitative data of the model was provided through a form sent to the factories that were part of the program at that time and tested with this data between 2013-2014. Then the model was refined and then retested in 2014. Therefore, during the analysis process, the ICUB piloted the initial proposal by Artimetria and the results allowed them to review and improve the form. As part of the second testing process, a series

of working groups with *Fàbriques* were put together to foster a participatory validation methodology. The resulting quantitative model for evaluation was presented at an international “*Meeting of Art Factories Factorial Barcelona*” (October 2014), consisting of a set of plenary sessions and workshops organized by the ICUB and where the role of art Factories was discussed, and was published in 2014 (Basic Figures).

Phase 2: Qualitative model generation and validation (2015-2017)

In 2015, the ICUB requested a new external consultation from the company *Sòcol*, focusing on developing a qualitative evaluation model. This collaboration involved a second participatory process, targeting a network with one additional “*Fàbrica de Creació*” established between 2013-2014.

The *Sòcol* study starts by carrying out a theoretical state of the art on values and criteria for qualitative evaluation developed and used by similar spaces and cultural policies (*Sòcol*, 2015: 9). As an outcome of this analysis, the report underlines the limitations of quantitative data, often focused on market-framed results of cultural projects, to obtain an adequate and full-coverage empirical basis for policy design in similar cultural projects. Moreover, although the research process started before, this approach and the overall philosophical grounds of the qualitative evaluation methodology, focusing on processes, care and participation, fit the discourse of the new administration elected in June 2015.

In this political and conceptual framework, the study was based on interviews with the members from 9 *Fàbriques* carried out between July and October 2015 (*Sòcol*, 2015: 17). Research goals were to establish the lowest common denominator between qualitative evaluation variables among Factories, identify their ground values and, based on specified values, “*to define what practices guarantee them*”. As part of this new process, debate and consensus reached between the ICUB and different *Fàbriques* allowed the program governance to develop a proposal for evaluation. The new scheme identified parameters and dimensions shared by all projects within the program. This structure of variables and indicators was discussed with all parties involved in a joint session. Later, in 2016, the evaluation model proposal was tested with Factories, leading to the joint analysis of evaluation results and a consolidated version of the evaluation framework.

Qualitative methodology rationale and initial scheme

The report identifies two forms of approaching the *Fàbriques de Creació* program among stakeholders. One focuses on cultural development and the other on framing these spaces as production centres. *Sòcol* develops a hypothesis around the need for the building of a common narrative among the different cultural spaces to facilitate their qualitative evaluation.

The document identifies some of the Factories’ core needs, which represented a contextual scenario at the time and were considered when shaping evaluation indicators:

1. Setting up a communitarian artistic project for the city.
2. To foster horizontalization and interconnectedness among each factory and the whole program networks.
3. The establishment of shared participatory methodologies.
4. From a more practical perspective, a need for facilitating building rehabilitation and accommodation spaces is identified.

Upon this scenario, the report defines a qualitative methodology following a correlation scheme between values (defined as objectives or principles guiding Factories’ activities), dimensions (defined as meaning of values) and practices, described as “*concrete forms in which in each Factory or in its context, action is taken to favour or inhibit the consecution of values that represent their live motive*” (*Sòcol*, 2015: 22). To properly represent articulate qualitative dimensions, the report proposes to put processes at the core of the

evaluation system. For instance, the reports underline how specific values associated with emotions, relationships and care are integrated into processes occurring in Factories' practices. Specific valuation dimensions related to these processes are also identified and proposed.

Moreover, participation and diversity are presented as crucial enablers for fostering expected processes and values, which should be part of the qualitative valuation system. The idea behind this is that Factories worked with artists and users and not only "*for them*" (Sòcol, 2015: 24). Along these lines, aspects such as participation of all stakeholders in the policy design process, accessibility and equity, transparency in policy action and the inclusion of different actors in the management of the spaces is seen as a requirement for the implementation of these participatory designs. These parameters considered the contextualization of projects; the need to detect factors other than that of success; the respect for heterogeneity; and a minimalist design of evaluation that should promote co-participation between the ICUB and different factories.

In this framework, an initial map of values that should shape the evaluation framework was identified and put in relation to their dimensions and associated questions/indicators, as follows:

Values	Dimensions	Associated questions/ practices
<i>Support to creation/ accompaniment</i>	<ul style="list-style-type: none"> • Quality of accompaniment to artists and their projects • Resources and services offered to artists and users • Horizontality, volume and quality of management 	<ul style="list-style-type: none"> • Quality of meetings: how are people taking part? • Participation of artists, users and creators in decision making: which mechanisms have been put in place to guarantee their participation? • Advice and accompaniment through projects: how has it been offered? • Resources offered considering the singularity and need of each artist and project: how each artist singularity has been considered and how resources have been personalized? • Training and accessibility: which training has been offered? • How have relationships between artists been promoted? Which has been the strategy to boost collective work? How is cross- disciplinary dialogue promoted? • Attention offered outside the Factory once the residence has finished • Which methodologies have been implemented to foster a relation of proximity, trust, belonging and community? How has corporatism been promoted
<i>Innovation as a risk bet</i>	<ul style="list-style-type: none"> • Generation of inedited and differential processes, which scape normality • Diversity promotion 	<ul style="list-style-type: none"> • Have inedited forms of expression been fostered? • Have unknown work dynamics and creativity stimuli been welcomed? • How has the diversity of aesthetics, disciplines and proposals been accommodated?

<i>Rigor, quality, commitment and professionalism</i>	<ul style="list-style-type: none"> • Generation of processes guaranteeing quality, rigor, commitment and professionalism 	<ul style="list-style-type: none"> • How many artists among those who enter a Factory can later professionally dedicate themselves to creation (in case they did not do it beforehand)? • Which impact has the stay or the artist's participation in the residence had (and vice versa)? • How has the project ended? How has it been done? Who has taken part in it? How have actors worked? Have users and artists paid for it or had a grant/scholarship? • What sort of analyses have been conducted to identify the specific artists' needs? • What kind of accompaniment has been conducted, and what resources have been used to guarantee quality? What kind of support have artists received? • What have actors said (public, creators, etc.)? Has it been a quality and remarkable experience? • Which criteria for the selection of projects have been set? Has an external committee of artists and professionals of different disciplines been established, a changing jury? Has the decision been horizontally taken?
<i>Internationalization as openness</i>	<ul style="list-style-type: none"> • Possibilities to access opportunities to share other realities and ways of doing, conceiving and thinking • Capacity of networking • Permeability 	<ul style="list-style-type: none"> • What opportunities have been offered for mobility, understood as openness? • Has networking been potentiated? Has the residence project circulated afterwards? • How residences have been selected? Has an external commission formed by professionals from different disciplines changing over time in place? • Have meeting spaces for sharing management models been offered? • What exchanges with other creation spaces or and educational entities have been produced?
<i>Training and research</i>	<ul style="list-style-type: none"> • Degree in which training with professionals worldwide is offered • Promotion of strategies to share trends • Risk and research quality 	<ul style="list-style-type: none"> • How many first-line professionals have offered training, masterclasses, etc.? • How has the voice of users/artists been incorporated into selecting training content? • How training multidisciplinary and transversal approaches has been promoted? • Has learning been incorporated into artistic projects being developed at the Factories? • Has a meeting space for artists and professionals been created? Are there exchanges and collaboration networks being developed? • Have research projects betting for risk, quality and rigour been developed?
<i>Territory as social responsibility in terms of education and context, social and sustainable development</i>	<ul style="list-style-type: none"> • Observable changes within the project context, observable social dynamics derived from the project 	<ul style="list-style-type: none"> • Which types of actions have been carried out and to what extent participation has taken part? • Specific changes in social dynamics have been induced in synergy with other educational centres in the neighborhood? • Has a network in the social context been developed and dynamized?

Table 2 Evaluation methodology structure of values, dimensions and associated questions

Source: own elaboration based on Sòcol (2015).

The above analysis served as the basis for the evaluation system developed by Sòcol. As can be seen above, the report underlined the importance of qualitative aspects of evaluation to properly know the what, how, who and why associated with creative processes and projects, recognizing its subjective and open-to-interpretation character (Sòcol, 2015: 34). The mapping of values is seen as an instrument to build the basis for it. This is contrasted to the limitations and characteristics of quantitative evaluation, which had already

reached a certain consensus among Factories.

To close the methodological proposal, Sòcol suggests using an ethnographic approach for data collection under the above coordinates and conducted either by both external or/and internal actors. According to researchers, this approach, with internal and external fieldwork and analytical contribution, is well adapted to the open character of creative practices to be examined from a contextual and participatory perspective. The external ethnography may also help unify the criteria for the above evaluation scheme. It was also proposed to analyze the resulting data by using discourse analysis and grounded theory. Data was collected in 2015-2016 for the above variables and indicators, and results were subjected to discussion by all actors in 2016. However, the whole process was stopped by political disputes and administrative changes at the interior of the coalition government in 2017, and this methodology was not implemented.

Inter-phase 3: The third evaluation approach as part of the Government Measure (*Mesura de Govern*) 2017

In 2017, the ICUB launched a “*Mesura de Govern*” titled “*New Impulse to the Fàbriques de Creació of Barcelona program*”, seeking to advance five objectives related to these spaces:

1. a framework of global relations,
2. a model of shared governance,
3. a qualitative and quantitative evaluation system,
4. a global programmatic definition and
5. expanding the network of Art Factories.

Point III called to “*Define a quantitative and qualitative evaluation system for reporting results, internal (functional) or sectorial (impact on the sector), well defined and agreed upon among all the Factories.*” (ICUB, 2017: 9). In this way, despite the limitations of the first trials conducted for the qualitative evaluation system in 2016, the government of the city proposed defining an overarching evaluation system that was both quantitative and qualitative.



Figure 3. Cover of the *Mesura de Govern* corresponding to *Fàbriques de Creació*

The document, which reflects the results of debates between Art Factories responsible and participants and the ICUB between 2007 and 2017, underlines that the evaluative process plays an essential role in the Factories’ program policy orientation and in shaping a common direction for the network. According to the

text: *“always respecting the uniqueness of each project, it is necessary to define the operating standards of the Art Factories as a hosted project in a public facility and supported by Barcelona City Council. It is about establishing objective criteria for belonging to the common program (Fàbriques de Creació of Barcelona) that will be differentiated from other programs by its own parameters of operation and evaluation”* (ICUB, 2017: 18). Since the Measure intends to increase the funding of the program and each factory to enhance their role as nodes of cultural production and diffusion/distribution for their neighbourhoods and the city in general, it proposes three-years contract-programs, which could work as a binding instrument to control the funding and activity. These contracts are the preferred tool for objective-oriented management dominant in current cultural policies since they favour transparency and include goals and a strategic plan that regulates the period and the conditions to use each factory, trying to preserve a mid-term orientation. However, even though standardized evaluation has been seen as central to controlling the activity of different factories (Public official, personal interview, 2021), the program-contracts solution was never implemented. Both the qualitative model completed in 2016 and the 2017 *Mesura de Govern* reached the consensus and approval of all factories, promoting the collaboration between them and the public administration. Nonetheless, fixing objective criteria to evaluate different realities was still the main challenge. Therefore, the first concern for the new evaluation system was to define a typology of projects to discover and agree on common goals.

Phase 4: Refining and seeking consensus around the qualitative evaluation model (2018-2020)

Despite the above qualitative proposal (2015), Factories collected evaluation data and reported it to the ICUB mainly through the initial quantitative method (Colombo & Badia, 2018). This led to the request for another external study and process to consolidate the qualitative methodology and establish a mixed model following the 2017 *Mesura de Govern* mandates. Thus, a new report from an external consultancy was commissioned for the Open University of Catalonia researchers (Colombo-Badia, 2018). This new research process represents a change in the evaluation model, trying to combine the evaluation of specificities in each space project more thoroughly and the global assessment for the Fàbriques de la Creació program. It also sought to capture lessons learned from the first analysis of qualitative components in evaluation.

The new evaluation methodology published in 2018 was developed between April and October by the researchers Badia and Colombo. Later in 2020, Colombo and Font validated their model together with the active intervention of the ICUB and the results were reflected in a second report. The basis for such models was the results of documentary research and several in-depth interviews with the managers of all the 11 factories that are part of the program.

The 2018 study

The 2018 study, *“Proposal of qualitative and quantitative indicators for a shared evaluation of the Art Factories Program projects of Barcelona City Council”*, proposes a new evaluation model, understood in two aspects: *“the one that considers evaluation as a temporary process, and the one that structures its mechanism to identify both good practices and those aspects to be improved.”* (Colombo and Badia, 2018: 3). It was advanced by a workgroup integrated by the Department of Culture Proximity of the ICUB and all Factories. Semi Structured interviews were conducted with those responsible for each Factory. Initial findings were discussed in two plenary meetings:

- Meeting 1: representatives of the Factories worked in groups on the proposed common frameworks, ending up making recommendations and adaptations according to what they considered.
- Meeting 2: after incorporating the contributions made by participants, the areas to be discussed were agreed upon and approved. Four tables of indicators common to the Art Factories Program were developed and shared with all the projects that make it up.

This process was described as intense by the ICUB administration:

“a very intense process, (...) individual in-depth interviews were conducted with each of the Factories. Each indicator that was proposed was debated, work sessions where they were debated, where they were defined. In other words, a decision was reached here that everyone was in agreement with.” (Official ICUB, personal interview, 2020).

The above workgroup developed specific indicators relating to each Factory (Colombo and Badia, 2018: 7). These tables for each Factory were finalised using context from the in-depth interviews and agreed upon in debate meetings with Factories' representatives and with one subsequent final review by them. These processes were also used to re-identify the needs of different projects and the general dynamics of the program. In this regard, common goals, values, functions, or program management models emerged during the interviews.

Qualitative evaluation methodology rationale and scheme

Based on the above methodology, essential conceptual and specific valuation variables were defined and elaborated by Colombo and Font together with the ICUB. The 2018 report includes the proposal of qualitative indicators common to all programs and the specific ones of each Factory (Colombo and Badia, 2018: 3). One of the challenges was to establish an overall evaluation scheme inscribed in the general evaluation framework of the City Council for urban projects. Taking into account these aspects, the report of 2018 includes four types of indicators and dimensions for evaluation:

1. common dimensions and indicators for all projects included in the program of Fàbriques de la creació,
2. dimensions and indicators that are different for each of the 11 Factories,
3. indicators based on dimensions developed by the “Communitarian Balance” of the City Council, which are transversal to several policy evaluations, and,
4. dimensions and indicators based on cultural definitions of the ICUB.

Types of indicators	Definition	Dimensions
1. Common indicators	All factories focus more on accompanying the creative process of artists and other participants working on the factories, than on the artistic or cultural outcomes of these activities.	<ol style="list-style-type: none"> 1. Factories must support the creation and the creators preserving and accepting experimentation, trials, and risk embedding innovation. Thus, they consider creation as a process. 2. Factories should provide a fair working environment considering, on the one hand, immaterial conditions: personal relationships with artists; preservation of their independence; but, at the same time, redefinition of the concept “artist”, enhancing communitarian creation. On the other, material conditions should develop grants for creation and residencies, and provide infrastructures. 3. Process of creation should be open: factories should promote education, knowledge transfers, or activities for different publics. They should also facilitate venues for artists to exchange their work-in-progress. Besides, they should enhance connections between artistic creation and cultural networks, the neighbourhood, etc.⁴¹

⁴¹ These dimensions based on cultural values allow them to identify and propose several quantitative and qualitative indicators. As an example, in the third dimension of creation as an open process, one sub-dimension considers “educational activities where artists participate”, both as teachers/trainers or recipients/users. In this regard, they propose, on the one hand, a qualitative typology of activities, depicting kinds of activity and subjects; targeted publics;

2. Differential indicators by Factory	---	---
3. Communitarian Balance ⁴²	Being pre-selected from the total included in "Indicators of the Community Balance of Heritage Citizen/ Urban Communities" of the City Council, selecting only those that were more directly related to the program of Fàbriques de la creació.	<ol style="list-style-type: none"> 1. Interaction territory – cultural networks – project qualitative indicator: Links, agents, etc. 2. Impact to local networks:(qualitative indicator Communitarian interest of the project, commitment with the community, etc. 3. Democracy and participation: Actions to enhance democracy; promotion of accessibility, transparency, participation in the decision process considering governance, legal frame, organs of participation, etc. 4. Care of people, processes, and environment: Commitments to enhance gender equality, work quality, sustainability, free programming; commitments to fight against inequalities and discrimination.
4. Cultural indicators	Defined by the ICUB. Related to the new culturalities, the public value of culture, the democratisation of culture, decentralisation and the construction of emerging fabric. This was expected to be defined internally in the ICUB and therefore they were not incorporated.	---

Table 3 Structure of the qualitative evaluation scheme

Source: Adapted from Colombo and Badia (2018).

The 2018 study focuses on generating indicators for categories 1 (Common indicators) and 2 (Specific indicators by Factory) above. When analysing common indicators developed by Colombo and Badia (2018) (type of indicator 1 above), we can see how several key variables and values embedded in previous models have been reinterpreted and adapted to an overall evaluation system. Three sets of indicators supplement the system: differential indicators by Factory, transversal and overarching indicators of the City Council for "Communitarian Balance" and cultural indicators defined by ICUB. The resulting scheme mirrors qualitative and quantitative dimensions and indicators. It should be noted that not all qualitative dimensions have quantitative indicators and vice versa as follows.

A. Support for creation, experimentation, testing, risk and innovation

(Offering a follow-up to the artist and/or user care process)

Qualitative dimension	Indicators ⁴³	Quantitative dimension	Indicators

temporality; etc. On the other hand, quantitative indicators would allow counting the total number of activities, real publics, etc.

⁴² Due to the general nature of these areas, Colombo and Badia (2018) indicate that not all of their breakdown is applicable to the FC Program projects. Thus, they recommend that each of the projects of the program defines the intensity of its activity in each of the areas that have been extracted from the Community Balance.

⁴³ Other conditions such as labour quality, gender, integration are already included in the Community Balance indicators and are therefore not repeated here.

<p><u>Quality of accompaniment</u> (valuation of accompaniment, in different dimensions and variables by the artists as typologies and models of actions developed to ensure good accompaniment)</p>	<p>Assessment by the artists through a scale of value (1-10) and with some open questions on the following aspects: Scale of 1-10</p> <ul style="list-style-type: none"> • <u>Tracking of participants</u> • <u>Access and quality of quality accompaniment</u> • <u>Available resources, both material and immaterial</u> <p>As open questions:</p> <ul style="list-style-type: none"> • Type of actions/accompanying activities (Meetings - e.g. with artistic direction, with workers, with other artists, etc.) • Participation of other artists in the accompaniment (it is recommended that they be done use surveys that are can extract reports, and let a sample be made representative) <p><u>Description by the technical team of the continuity actions</u> (describes the actions that have been developed to provide good support during the evaluated period)</p>	<ul style="list-style-type: none"> • <u>People dedicated to accompaniment</u> (all those people who are dedicated to making support possible, both workers and collaborators, internal and external, as well as other creators) • <u>Intensity of the accompaniment</u> (can be counted both in number of accompanying actions as in hours that add up to each of these actions) 	<ul style="list-style-type: none"> • <u>Number of people</u> (if applicable, specify type and number of people by type and/or % of dedication) • <u>Number of actions and/or hours spent during the artist's stay</u>
--	---	--	---

<p><u>Value of experimentation and risk</u> (rating of artistic processes and documentation capacity of intangibles)</p>	<p>Assessment of the processes of artistic practices with non-commercial purposes (the opinion of both workers/res and artists are considered. The opinions will be collected through in-depth interviews of a significant number of participants and will be assessed on a scale of 1- 10 the following aspects)</p> <ul style="list-style-type: none"> • <u>existence of experimentation and risk processes</u> • <u>ease of access to spaces for experimentation and risk</u> • <u>the quality of access to experimentation and risk</u> <p>Documentation actions (description of the documentation that has been done of artistic practices intangibles during the</p>	<p><u>This indicator does not have a quantitative dimension</u></p>

	<i>period evaluated)</i>	
This indicator does not have a qualitative dimension	<ul style="list-style-type: none"> <u>Commissions or decision-making councils linked to the process of tracking</u> (decision-making bodies where the artists and/or workers and/or external collaborators have participation) 	<ul style="list-style-type: none"> <u>Number of commissions and/or tips</u>
		<ul style="list-style-type: none"> <u>Representation percentage of artists, workers and/or collaborators external to the commissions follow-up</u> (if necessary each commission)
<u>Collection system and consultation on concerns and proposals of the creators and workers</u> (different types of collection of proposals and listening to the wishes, proposals and concerns of both the creators and the workers of the project)	<ul style="list-style-type: none"> <u>Collection actions of information</u> (description of actions to collect opinions on the experience they have had the artists and workers/nothing during the stay at the FC and his recommendations throughout the assessed period) 	<u>This indicator does not have a quantitative dimension</u>

	<ul style="list-style-type: none"> <u>Report</u> (about the opinions and the information results obtained in the shares of listening to the artists) 	
<u>This indicator does not have a qualitative dimension</u>	<ul style="list-style-type: none"> <u>External agents - outside the commissions/councils - who participate in the accompaniment process.</u> (agents who have not been included in the commissions and/or councils but who are relevant in the accompaniment process) 	<ul style="list-style-type: none"> <u>Number of external agents accompanying the process</u> <u>Type of agents</u> (description if applicable, not counted in commissions or councils) <u>Percentage of involvement of these agents in the process</u> (accounted for in dedication time throughout the accompaniment process)

B. **Care of working conditions**⁴⁴

(offering spaces, resources and services, as well as all those aspects that are necessary for the development of the activity of the entire community that makes up the art factory project, that is to say the creators, the users and the work team)

Qualitative dimension	<u>Indicators</u>	Quantitative dimension	<u>Indicators</u>
-----------------------	-------------------	------------------------	-------------------

⁴⁴ "Care of working conditions" includes aspects such as intangible working conditions when dealing with artists: work as an emancipated practice, new forms of community creation and interpersonal relationships, rethinking of the figure of the artist, as well as to the material conditions, the aids to the production, the infrastructures and the working conditions (Colombo and Font, 2020: 22). The value framing embedded in this analysis pays particular attention to interpersonal relations and respect for workers (Colombo and Font, 2020: 34).

<u>Residences</u> <i>(taking into account those actions that are considered by the factory that is evaluated as an artistic, creative, innovation residence, among others)</i>	<ul style="list-style-type: none"> • <u>Characteristics of the residences</u> <i>(typology) (description of the characteristics of the residences and the different typologies (if applicable) that have been developed during the evaluated period)</i> 	<ul style="list-style-type: none"> • <u>Description of the residencies</u> <i>(quantitative descriptions of the residencies that help to have a broader view of the work developed throughout the evaluated period)</i> <i>(The quantitative indicators on residences are recommended for each of the types of residences indicated in the qualitative dimension, if applicable).</i> 	<ul style="list-style-type: none"> • <u>Number of residencies</u> <i>(quantify the number of projects, artists who have been users of the factory in residence during the evaluated period)</i> • <u>Temporality</u> <i>(hours, days, weeks, months)</i> • <u>Area of action</u> <i>(sector/cultural and/or creative fabric, national, international...)</i>
<u>Other channels of support for creation</u>	<ul style="list-style-type: none"> • <u>Other creative support channels</u> <i>(description of the types of creative support channels if any, specify their objectives: training, research, production, exhibition, exchanges, etc.)</i> 	<ul style="list-style-type: none"> • <u>Other channels of support for creation</u> <i>(those who for various reasons cannot be counted in the residences..)</i> 	<ul style="list-style-type: none"> • <u>Number of other channels to support creation</u> <i>(quantify based on each type of channel)</i>
<u>Resources</u> <i>(typology of material and/or immaterial resources intended to support creation / production / research)</i>	<ul style="list-style-type: none"> • <u>Investment / types</u> <i>(description of the different resources invested by the project to support creation / production / research throughout the evaluated period)</i> 	<ul style="list-style-type: none"> • <u>Resources</u> <i>(quantification of resources invested in programs to support creation / production / research)</i> 	<ul style="list-style-type: none"> • <u>Percentage of dedication over the total</u> <i>(specify based on the uses of tangible resources - spaces, material, global budget - for each of the programs to support creation / production / research - if applicable)</i> Specify the following aspects: <ul style="list-style-type: none"> ○ % of financial resources towards the total FC budget ○ material towards the total of the FC ○ spaces towards the total of the FC ○ personal towards them ○ total FC

<p><u>Valuation of work</u> (valuation of treatment with artists, interpersonal relationships, respect for work as an emancipated practice, impetus for forms of community creation)</p>	<ul style="list-style-type: none"> • <u>Participants' opinion</u> (participants' assessment of the work process in the factory, the artists, the collaborators or the work team. These opinions are collected through a survey with some open question) • <u>Performance</u> (assessment by the participants of the work process in the factory, whether the artists, the collaborators or the work team, of the performance of the work of the residences. either measuring in work objectives or in projects. es recommends conducting interviews or a survey with open questions to a representative number of the three participant profiles) 	<p><u>This indicator does not have a quantitative dimension</u></p>	
<p><u>This indicator does not have a qualitative dimension</u></p>		<ul style="list-style-type: none"> • <u>Formalization of working relationships and conditions</u> 	<ul style="list-style-type: none"> • <u>Number of contracts / agreements with artists</u> (rental, service or work contracts) • <u>Number of contracts/agreements</u> (with external collaborators and various agents)
<p><u>Internal work dynamics consistent with social values</u> (freedom of expression, non-discrimination, non-sexist language)</p>	<ul style="list-style-type: none"> • <u>Actions</u> (description of development and monitoring of dynamics consistent with social values) 	<ul style="list-style-type: none"> • <u>Typology and number of dynamics</u> 	<ul style="list-style-type: none"> • <u>Number of actions and dynamics</u> (if applicable describe the actions)
<p><u>Various programs and activities for training and advice for the different members who make up the project community</u> (different activities whether workshops, conferences, seminars, courses, meetings, professional training...etc)</p>	<ul style="list-style-type: none"> • <u>Type of internal training programs</u> (description of the programs that have been developed throughout the evaluated period) 	<ul style="list-style-type: none"> • <u>Training and counseling programs for the different members that make up the project community</u> (those activities and programs aimed at creators as well as workers and other people linked to the project) 	<ul style="list-style-type: none"> • <u>Number of programs</u> (quantity of programs, both in number and in terms of time within the evaluated period)

<u>Other programs</u> (those that do not fit the previous descriptors)	<ul style="list-style-type: none"> • <u>Typology and description</u> (description of the programs that are not included in the previous descriptions) 	<ul style="list-style-type: none"> • <u>Other programs</u> (those that do not fit the previous descriptors) 	<ul style="list-style-type: none"> • <u>Number of programs</u> (quantity of programs, both in number and in terms of time within the evaluated period)
---	--	--	---

C. Open return resulting from processes⁴⁵

(the return is understood as an effect or impact that generates not so much a final product but the process itself, that is to say sharing the creative process of artists and projects, this can be internal or external, dissemination, etc.)

Qualitative dimension	<u>Indicators</u>	Quantitative dimension	<u>Indicators</u>
<u>Training activities of creators</u> (those activities that are aimed at artists and/or that are participated by them, as trainers, advisors, etc.)	<ul style="list-style-type: none"> • <u>Type of activity</u> (describes the training activities that have been carried out throughout the evaluated period. It is important to specify aspects such as capacity, free or not, target audience, timing, objective of the activities, among others) <p>(type of training, seminars, exchanges, workshops, conferences, workshop with schoolchildren and/or people from the neighbourhood-territory, professional meetings, or others)</p>	<ul style="list-style-type: none"> • <u>Training activities of creators</u> (those activities that are aimed at artists and/or that are participated by them, as trainers, advisors, etc.) 	<ul style="list-style-type: none"> • <u>Number of activities</u> (according to type) • <u>Temporality</u> (specify by hours) • <u>Participation</u> (specify how many people the training was designed for and how many people have finally enjoyed the activity. It can be specified in total or for each of the activities)

⁴⁵ "Open return" refers to establishing spaces for transferring knowledge and mediation between creators and the local public or communities (Colombo and Font, 2020: 36). As part of artists and creators' activities outside the centre, actions in other facilities in the neighbourhood and other city neighbourhoods, such as workshops in school or art exhibitions, are accounted for (Colombo and Font, 2020: 40). Although the overall performance analysis framework focuses on the Factory production conditions and internal dynamics, this dimension addresses social impact from a broader perspective.

<p><u>Other training activities</u> (those training activities that are not specific to and/or creators/artists)</p>	<ul style="list-style-type: none"> • <u>Type of other training activities</u> (describes the training activities that have been carried out throughout the evaluated period. It is important to specify aspects such as capacity, free or not, target audience, timing, objective of the activities, among others) <p>(type of training, seminars, exchanges, workshops, conferences, workshop with schoolchildren and/or people from the neighbourhood-territory, professional meetings, or others)</p>	<ul style="list-style-type: none"> • <u>Others</u> (training activities (those training activities that are not specific for and/or the creators /artists) 	<ul style="list-style-type: none"> • Number of activities (according to type) • Temporality (specify by hours) • Participation (specify how many people the training was designed for and how many people have finally enjoyed the activity. It can be specified in total or for each of the activities)
<p><u>Diffusion activities</u> (those designed to disseminate the processes or results developed by the creators and/or the projects in the CF)</p>	<p><u>Type of activities</u> (describes the activities that have been carried out throughout the evaluated period, type of exhibition public presentation, sector, only with artists who are users of the projects, actions on social networks, other digital actions etc.)</p>	<p><u>Diffusion activities</u> (paid, free activities, all days with exhibition activity)</p>	<p>Number of activities (according to type)</p> <p>Temporality (specify by hours)</p> <p>Participation (specify how many people the training was designed for and how many people have finally enjoyed the activity. It can be specified in total or for each of the activities)</p>
<p><u>Activities of creators outside the centre</u> (those linked to the centre but with different projection, in BCN, in Catalonia, Spain, rest of the world)</p>	<p><u>Type of activity</u> (describes the activities carried out by the creators, which, even if they are linked to the factories, have been developed outside the centre)</p>	<p><u>Activities of creators outside the centre</u> (those linked to the centre but with different projection, in BCN, in Catalonia, Spain, rest of the world)</p>	<p>Number of activities (according to type)</p>
<p><u>Evaluation of return activities</u> (evaluation of workers, artists and assistants as participants) stories,</p>	<p><u>Evaluation report</u> (evaluation on a scale of 1-10 and with open questions of a significant number of participants of the following aspects of the return activities) interest quality innovation accessibility</p>	<p>This indicator does not have a quantitative dimension</p>	

	<ul style="list-style-type: none"> • <i>Evaluation report (evaluation on a scale of 1-10 and with open questions of a significant number of participants of the following aspects of the return activities)</i> <ul style="list-style-type: none"> • <i>interest</i> • <i>quality</i> • <i>innovation</i> • <i>accessibility</i> 	
--	--	--

Table 4 Dimensions and indicators of the 2018 mixed methodology

Source: Colombo and Badia (2018).

The authors suggest that all the above thematic blocks and/or indicators can be evaluated from a value scale in which four levels will be considered: not implemented, emerging, advanced, and experienced. According to Colombo and Badia (2018:22), the participants must agree upon these in the assessment or balance sheet “*depending on the starting point defined by each project*”. The document closes with a list of evaluation frameworks by Art Factory. The authors recommended a three-year transition towards the new evaluation model and a pilot led by the ICUB. An annual evaluation of the common indicators and those responsible for the projects Colombo and Badia (2018:68) was also recommended.

The 2020 validation research

Since December 2019, the above work on Art Factories Common objectives and qualitative and quantitative indicators was further developed. The second document in this process, “*Fàbriques de Creació. Objectius comuns i indicadors per al diagnòstic de la realitat d’acció* (2020)”, specifically addresses the methodology for measuring the outcomes of the Art Factories focusing on common indicators (Colombo and Font, 2020). The need for assessing their impact under the light of the current administration philosophy is addressed in this report retaking debates opened by the Mesura de Govern initiated in 2017.

Given the complexity of the above model, the ICUB requested a new project to operationalize the model focusing only on one of the different levels of indicators, the common ones, preparing an explanatory glossary of the definition of the concepts used and outlining the application methodology. With this aim in mind, the research provides the glossary and the classification of concepts from variables and, on the other hand, provides methodological guidelines. Following this line of thought, the document provides a more specific definition of each indicator together with an explanation of the measurement system, the description of who it is addressed to, the temporality and applicability. Moreover, the scheme provides an “interpretation proposal” for each central concept (Colombo and Font, 2020: 16).

Two main data collection techniques are suggested for implementing the above system, surveys to be answered at different times depending on the respondent profiles/variables and reports that will have to be delivered all in one moment (annually) for other variables. These will have to be elaborated from models that will have to be for all the same projects, and they will have to include the necessary data to give a response to related indicators. Therefore, it is recommended that these be designed based on the proposed indicators. According to Colombo and Font (2020:44), the entire monitoring process could be made much more agile using tools that facilitate the aggregation and indeed also the analysis of the data obtained, both in the case of surveys as in the case of reports, which would also allow the data were entered at different times and by other profiles of people.

The analytical approach to these indicators was based on a scale of value, considering four levels: non-implemented, emergent, advanced, and proficient. This scale of valuation was presented as relative since, at the beginning of the implementation of the evaluation model, participants are asked to:

- Identify the level of departure for each indicator and dimension, and
- Choose how important are those indicators and dimensions for the Factory. This choice aimed at adapting indicators and dimensions to different Factories.

Given the great diversity of the factories, the document recommends selecting relevant cases to conduct a pilot test of the methodology based on the characteristics of the model. This should be integrated by a design of the evaluation phase, monitoring with all factories for a period of three years, and the actual evaluation process. Moreover, it is recommended that some digital platform or tool be considered that allows the automated collection and archiving of data.

However, Factories did not implement this new proposal for their regular evaluation. Instead, qualitative questions, both specific and general, were not used by Factories and the ICUB to report and assess their activity. The ICUB identifies the outcomes of this methodology as complex to implement due to its cost and difficulties of implementation. The above one-year trial revealed these challenges leading to the discarding of its use in its current form.

Instead, ICUB is currently revising and modifying the quantitative evaluation application. Moreover, the above Community Balance factors only apply to those projects and spaces incorporated into the New Civic Management.