



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	D2.1
Title	Report on WP2 case studies

Due date	Month 12
Actual date of delivery to EC	29 th January, 2021

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

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Deliverable version number	1
Dissemination Level	Public

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This deliverable contains original unpublished work except where clearly indicated otherwise.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.

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1. INTRODUCTION

WP2 will carry out an explorative analysis of the emergence of values linked to culture in four fundamental arenas of cultural practice identified in the UNCHARTED project: cultural participation in live arts and culture, cultural participation through media, cultural production and heritage management, and cultural administration. Within each of these areas a series of descriptive case studies will be conducted by consortium partners in respective countries, according the following arrangement:

- **Cultural participation in live arts and culture**

National Centre for Scientific Research, France (**CNRS**) and Centre for Social Studies, University of Coimbra, Portugal (**CES**)

- **Cultural participation through media**

Goldsmiths University of London, UK (**Goldsmiths'**) and Telemark Research Institute, Norway (**TRI**)

- **Cultural production and heritage management**

University of Bologna, Italy (**UNIBO**), Eötvös Loránd Tudományegyetem, Hungary (**ELTE**) and University of Barcelona, Spain (**UB**)

- **Cultural administration**

University of Barcelona, Spain (**UB**) and University of Porto, Portugal (**UPorto**)

This Deliverable reports, to each of the four thematic areas, the criteria mobilized to select the case studies within each Research Plan. Generally, the research design of the several case studies took in account the recent and unpredictable pandemic, and additionally, included in the protocol of the research questions a new dimension of analysis concerning the Covid-19 context. Nevertheless, this necessary research adaptation is more present in relation to (1) live arts (mostly affected by the pandemic), (2) mediation of arts contents (once new mediation strategies were put in action as a response to the general context), and (3) administrations (which are formal sources of measures and policies in cultural sectors).

The contents underlying this Deliverable are the four Research Plans made available to the UNCHARTED Advisory Board (the respective lists of bibliographic references were not replicated in this document).

2. CULTURAL PARTICIPATION IN LIVE ARTS AND CULTURE

The conceptualisation of participation is the main criterion in this research design. In 2012, UNESCO stated that the commonly accepted meaning of “participation” covers the spectrum from “attendance” (passive) to “participation” (active). This research considers the “participant” as a “non-professional” involved in a cultural activity (i.e., individuals who are not career-directed with paid contracts/arrangements in their field). Forms of participation are proposed in a typology based on the participant’s level of creative control, but also its posture, and the intensity, scope and perimeter of his/her commitment. Beyond forms of participation, criteria

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cover also: values (spread from cultural policies); the diverse arts activities; the context of activities. Table 1 presents the typologies of these four criteria (which may need to evolve according to the data collected in the field work).

Table 1- Frame of criteria for CNRS and CES case studies

Main criterion	Subsidiary criteria/ Description
Forms of participation	<p>Ambient - Unintentional participation</p> <p>Observational - Spectatorship, consumer/prosumer</p> <p>Inventive and Interpretive - Participation in the artistic creation process (documenting, performing, interpreting, creating, co-creating, directing)</p> <p>Organizational - Volunteering</p> <p>Curatorial - Targeted stakeholding (crowdsourcing, commissioning, programming)</p> <p>Strategic - Global strategic decision-making</p>
Types of values & valuation	Identity; Democracy; Aesthetic; Economy; Well-being
Types of activities (thematic domains)	<p>Books and Press</p> <p>Crafts</p> <p>Heritage</p> <ul style="list-style-type: none"> ○ Museums ○ Historical places/ Archaeological sites ○ Libraries / Archives <p>Visual Arts</p> <ul style="list-style-type: none"> ○ Plastic/Fine arts ○ Photography ○ Design ○ Street art/Murals <p>Performing Arts</p> <ul style="list-style-type: none"> ○ Music ○ Dance ○ Drama/Theatre ○ Circus ○ Cabaret ○ Festivals / Other live shows & Performances
	<p>Time and place</p> <ul style="list-style-type: none"> ○ Geographic

Structure/Environment of activities	<ul style="list-style-type: none"> ○ Physical space/Venue ○ Temporal dimension
	<p>Political/Societal environment</p> <ul style="list-style-type: none"> ○ Crisis (economic; health; environment; democracy) ○ Inequalities (gender; social inclusion; migration and ethnicity) ○ Sub-cultures; Counter-cultures; Protest cultures ○ Territorial development issues
	<p>Organizations or Institutions</p> <ul style="list-style-type: none"> ○ Public institutions or authorities ○ Social economy ○ Private enterprises ○ Community ○ Informal groups

The criteria to each case study intend to cover at least two types of participation, and, to observe the widest possible diversity of values to be collected. The overlapping criteria between the case studies allows the integration of comparative dimensions. Table 2 presents the case studies according to criteria.

Table 2 - CNRS and CES case studies according to chosen criteria

Selection criteria		Case studies	Partner
Participation forms	Activity domain		
Observational, Organisational, Inventive, Interpretive, Curatorial and Strategic	Music and other associate practices (Dance, Visual arts)	<p>Informal and illegal musical practices in the time of Covid-19</p> <p>A Guadeloupean percussion group (Montpellier); a collective of DJs and Afro-twerk dancers organising parties (Marseille); a collective organising rave parties and electronic music concerts (Lozère, rural area).</p>	CNRS
All forms of participation	Performing arts (Circus)	<p>Circus practice and spectatorship in Occitania</p> <p>A traditional circus (which recently adopted the “eco-circus” label); an amateur circus festival in Montpellier; a contemporary circus company.</p>	CNRS
Inventive, Interpretive, Organizational, Strategic	Crafts	<p>Culture-based creative tourism</p> <p>A creative tourism in the Municipality of Loulé, South Portugal (Workshops, short courses, thematic weekends, etc.).</p>	CES
Observational, Inventive, Interpretive, Organizational	Performing Arts (Theatre, Music, Dance)	<p>Community-engaged artistic projects</p> <p>A community arts intervention project coordinated by a professional theatre company in Coimbra, that is designing</p>	CES

		collaborative, multidisciplinary performances (including theatre, music, and dance) with an urban disadvantaged population.	
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3. CULTURAL PARTICIPATION THROUGH MEDIA

The case studies focus different examples of cultural consumption/ participation that are based on digital platforms. They intend to represent a diversity of participation and valuation, having in common the digital mediation. It is a plausible hypothesis that systems of value and valuation are functioning and interacting in new ways in a cultural sector that to an increasing degree is a post-digital one. Significantly, if digital participation has been on rise for several decades, it has accelerated during Covid-19 pandemic.

Following a previous conceptualisation of digital cultural participation, which takes in account different platforms for participation and temporal dimension (pre-generated or live streamed contents and also differed or live-streamed viewing) and nature of technological mediation (different software and hardware mediums), it was designed a typology that can be presented in Table 3, and constitute the set of criteria to the case studies.

Table 3 - Frame of criteria for Goldsmiths’ and TRI case studies

Main criterion	Subsidiary criteria	Description
Forms of online digital participation	Dialogic cultural consumption	Participation in fixed digital culture, with interaction among participants (e.g. Twitch, Facebook, Instagram TV, YouTube) or online platforms (e.g. Google Arts and Culture application).
	Didactic cultural consumption	Participation in fixed digital culture, without explicit modes of interaction (e.g. a pre-recorded performance on a ‘video on demand’ platform, like Netflix).
	Didactic cultural prosumption	Participation as a prosumer in online communities (creating YouTube videos, posting fanfiction or new musical compositions to specialized websites).
	Distributed cultural co-creation	Participation in co-created digital culture (e.g. co-performing of amateur musicians through video conferencing platforms or dedicated co-performance technologies; co-producing online exhibitions among audience and curators).

According to these criteria, the selection of case studies is observable in Table 4.

Table 4 - Goldsmiths' and TRI case studies according to chosen criteria

Selection criterion	Case studies	Partner
Dialogic cultural consumption	<p>Amateur involvement in online music creation</p> <p>Choral singing groups who have changed to online mediated performance and rehearsal due the Covid-19. Four types of choirs: (1) classical choirs (non-auditioned), (2) classical choirs (auditioned), (3) non-classical choirs and (4) religious/faith-based choirs.</p>	Goldsmiths'
Didactic cultural consumption	<p>Young people engaged in online arts and culture initiatives</p> <p>Informal learning related to traditional culture targeting young people. An initiative developed by a consortium formed by Northern Ireland national museums, a creative media arts centre and a national screen agency.</p>	Goldsmiths'
Didactic cultural presumption	<p>Digital audiences at live-streamed concerts</p> <p>Digital concerts and the role of the audience related to Covid-19. Three streaming platforms, in which most of the concert promoters/producers used a social network's platform and infrastructure.</p>	TRI
Distributed cultural co-creation	<p>Cultural education through digital media</p> <p>Digital distribution to children and youth through two Norwegian public cultural policy programs/initiatives, and, the necessary changes due to Covid-19. A national governmental programme (to distribute arts and culture to pupils aged 6-19), and a programme to municipalities (an arts and culture provision to children and young people).</p>	TRI

The four case studies will enable a comparative analysis in three dimensions: (1) between Norway and UK realities, (2) differences in sites relating commercial entities and state support; didactic and non-specifically didactic; dialogic and interactive and (3) the differences in the attribution of cultural values in digital cultural participation prior to and during the pandemic. In a brief conclusion regarding case studies in cultural participation through media, it can be said that they are, within WP2, specially focused in the way pandemic contingencies affected these cultural settings and practices.

4. CULTURAL PRODUCTION AND HERITAGE MANAGEMENT

The current cultural reality has been shaped in a process of important transformations since the 20th century, becoming specially characterised by several factors, namely (1) an enormous expansion of the institutional sphere of the culture which includes the cultural heritage, the incorporation of multiple sectors of cultural production related to new technical media (e.g. photography, cinema, video games, net art), and, the multiplication of sectors of activity which adopt an artification process (e.g. haute cuisine, circus, graffiti, fashion). Also significant are (2) the development and role of cultural policies, and (3) phenomena of population mobility that intensified the cultural diversity in Europe. Finally, (4) the progressive closeness of former spaces

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of high culture and popular culture and the pervasive intertwining of cultural and economic fields, due to the fundamental economic weight that culture sectors acquired.

Within this scenario, in order to cover the greatest number of values that are put into play in cultural production and heritage management, criteria to the study cases' selection are (1) organisations, practices or events linked to creation and production within the art sector and the cultural and creative industries; (2) identification, within each artistic-cultural sector, of those areas where intrinsic values prevail (e.g. aesthetic criteria, conservation, education etc.), the areas where extrinsic values predominate (e.g. economic or social) and, finally, areas where there is an evident tension between intrinsic and extrinsic values; and (3) organisations, practices or artistic-cultural events, where professionals develop their cultural production. Table 5 presents the leading criteria to the case studies in both cultural production and heritage management research design.

Table 5 - Frame of criteria for UNIBO, ELTE and UB case studies

Criteria	Description
Arenas Cultural Production Heritage	Organisations Practices Events
Values Explicit Implicit Conflicting	Intrinsic values <ul style="list-style-type: none"> ○ Aesthetical ○ Conservation ○ Education ○ Cultural democratization ○ Identity
	Extrinsic values <ul style="list-style-type: none"> ○ Economic (e.g. Territorial branding) ○ Social (e.g. Well-being)
Level of analysis	Government Organization(s) Individuals
Temporality	Longitudinal study Current period Fixed term

Having presented the leading criteria, the specific case studies are listed in the Table 6.

Table 6.- UNIBO, ELTE and UB case studies according to chosen criteria

Study Areas	Selection criteria	Case studies	Partner
Cultural production	Live arts Intrinsic value prevailing (Aesthetic-conceptual experimentation)	Street arts festival (Ferrara) Values between different groups of stakeholders and within them (e.g. musicians, audience, community).	UNIBO
	Creative industry Tension intrinsic/extrinsic values (Aesthetic experimentation vs economic/social)	Three architecture firms (Barcelona) Three different prevailing values: social commitment, aesthetic experimentation and authorial legacy.	UB
	Cultural Industry Extrinsic principles prevailing (Economic profit)	Publishing conglomerate (Barcelona) Values linked to economic and instrumental goals prevailing over artistic quality.	UB
Heritage management	Conflicting values (Social integration vs Economic sustainability)	An intercultural museum (Milan) A new museum designed as a centre of dialogue with extra European cultures.	UNIBO
	Diverse ideological frameworks (Representation & authenticity)	Monument reconstructions (Budapest) Study of the various reconstruction-projects of a historic neighbourhood (from the state-socialist era to the 2010s).	ELTE
	Tensions in curatorship (Minorities & Heritage management)	Roma Art Exhibition A Budapest Museum (related to minority heritage representation).	ELTE

The 6 case studies concerning these two research areas – cultural production and heritage management – are in an important extent relevant to the analysis of value tensions arising among a diversity of agencies, which range from cultural policy (urban development, heritage management, identity management), cultural organizations (museums), profiting organisations (architecture, publishing), artists’ authorial (musicians, architects, heritage conservation professionals) and communities (neighbourhoods, ethnic groups).

5. CULTURAL ADMINISTRATION

One important objective carried out within this last research area is to be representative of administration realities in Europe. The set of criteria to select the cases to be studied include (1) the different models of cultural policy (mirroring a plurality of policy regimes which range from social-democratic countries to illiberal experiences); (2) the diverse policy orientations within those models (for example, creative or entrepreneur approaches, or the commons’ conception of cultural participation and design); and (3) the levels of government. In a total of 12 study cases, a broad diversity of cultural administrations includes country capitals, peripheral cities and different kinds of substate national entities. Intending the development of a deep analysis, 4 of the total cases will be further researched: 8 case studies are approached within a first level

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of analysis (extensive documentary analysis) and the 4 case studies concerning Portugal and Spain are being developed in two levels of analysis (documentary analysis and in-depth fieldwork research).

The criteria underlying the case studies’ selection in this research are presented in the below Table 7.

Table 7 - Frame of criteria for UB and UPorto case studies

Criteria	Description
Models of cultural policies	<p>The Architect/ Central European Model</p> <p>Its paradigm is France, often with a strong Ministry of Culture enforcing cultural policy values across the territory.</p> <p>Liberal/Facilitator Model</p> <p>The state focus is the support of the “process of creativity” (more than “support production of specific types of art”). The national character of culture is not a value to be supported explicitly.</p> <p>Liberal /Patron Model</p> <p>Great Britain is the main reference. The state has a more active role in funding the arts than in the Facilitator Model (through its network or art councils, under the arm’s length principle).</p> <p>The Nordic Model</p> <p>It combines a more bottom-up approach to cultural governance, from an arm’s length decentralized bureaucracy, with the promotion of communitarian and social values of culture.</p> <p>The Engineer/Illiberal Model</p> <p>Characterized by a centralized bureaucracy owning all “the means of artistic production”, in a model of the post 1932 URSS, but with several elements identified in contemporary illiberal regimes.</p>
Level of government	<p>National</p> <p>Local</p> <p>Regional</p>
Resources (investment at EU	<p>Medium</p> <p>High</p>

level)	Low
Governance	Cultural policy system Weight of local administrations Relevance of regions

The below Table 8 presents the 12 case studies to be developed according to the several selected criteria. There is a common research frame defining the case studies; all of them intend to capture the present administrative situation (although necessary historic and socio-political contextualization is required in each case), and for this reason, the imposing question of which administrative responses are being created to cope with the pandemic challenges is required in the 12 studies. The focus on strategic plans for culture, budgets, agreements with multi-level cultural entities, and the identification of the relevant social actors and their inter-relationships, are also generally applicable to all cases.

Table 8 – UB and UPorto case studies according to chosen criteria

Criteria				Case studies	Partner
Country	Policy model	Government level	Focus of policy		
First level of analysis					
U.K.	Patron State/ Arm's length	Substate	Excellence	English Arts Council	UB
		Substate regional	Excellence Creativity	Creative Scotland	UB
France	Architect State/ Central-European	State	National Redistributive	Ministry of Culture	UPorto
		Local	Creative city	Montpellier City Council	UPorto
Norway	Social-democrat/ Nordic	State	Social Socio-cultural inclusion	Ministry of Culture	UPorto
		Local entity	Social Socio-cultural inclusion	Bergen City Council	UPorto

			Creativity Internationalization		
Hungary	Mixed-Illiberal	State	Excellence National emblems Exclusionary Corporatist	State Secretary for Culture	UB
		Local entity	Creativity	Budapest City Council	UB
First and second levels of analysis					
Portugal	Architect State	State	National Redistributive	Ministry of Culture	UPorto
		Local entity Interior	Creation Decentralized facilities Identity	Bragança City Council	UPorto
Spain	Architect State	Local/ Co-capital	Participation- Commons	Barcelona City Council	UB
		Substate- Regional/ Autonomous community	Creation Decentralized facilities Identity	Xunta de Galicia	UB

6. CONCLUDING REMARKS

Responding to the WP2 research objectives, the four sets of case studies were designed in order to capture, in the identified cultural arenas, the plurality of the values and the tensions within its emergence and its mobilization and dynamics in current cultural practices – participation, production and management, administration and policy making.

In this way, the initial approach criterion is the representativity of the cultural environments and the actors in order to identify relevant fieldworks where to conduct the identification and analysis of values. In **Participation in live arts and culture** the initial criterion of forms of participation crosses all the spectrum of participation from the least to the most engaged modality, taking part within groups and communities (focusing on performing arts such as music, dance, theatre and circus; crafts; creative tourism). In **Participation through media** the digital

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mediation in its wide and challenging plurality and complexity is the starting point to the identification of objects of study (choirs; music concerts; formal and informal arts education). The **Cultural production and heritage management** areas invoke a wide range of agents of culture and their respective practices and values' principles (policy makers, cultural managers in public and private entities, professional artists and urban and ethnic communities in the sectors of music, museums, architecture, conservation and publishing). Finally, **Cultural administration** intends to be representative of European diversity regarding administration and cultural policy (national administrations, regional administrations, municipalities, and the diverse models of cultural policy in Europe, laying in a diachronic perspective of European cultural policies). The important vectors that are transversal to all research design and criteria selection are the dynamics between states, markets and communities.

The fact that, within each of the research areas, the work is conducted in parallel by at least two research teams in their respective countries, allows the possibility of an important comparative perspective among different national European realities.

Finally, the UNCHARTED project was crossed by the pandemic in the course of its first Work Package, and naturally, some adjustments had to be done regarding the planification of the case studies - this necessary challenge made itself evident in the areas of production and participation within digital medias, and, across the cultural administrations' need to cope with Covid-19.

As a complement to these final remarks, the below Table 9 allows a panoramic view of WP2 case studies regarding its distribution – numerically, geographically, and responding to Covid-19 contingencies.

Table 9 – WP2 Case Studies: number of cases, geographic location and Covid-19 inquire

Research Areas	Nr of cases	Geographic focus	Covid-19 focus
Participation in live arts and culture	4	France (Montpellier; Marseille; Lozère; Occitania territory) Portugal (Coimbra, Loulé)	One case explicitly
Participation through media	4	UK (Northern Ireland and England through digital mediation) Norway (National territory/Municipalities through digital mediation)	All the cases explicitly
Cultural production and heritage management	6	Spain (Barcelona; Catalan territory) Italy (Ferrara; Milan) Hungary (Budapest)	All the cases address indirectly
Cultural administration	12	Spain (Catalan administration; Galícia) Portugal (National administration; Bragança) UK (Scottish administration; English administration) France (National administration; Montpellier)	All the cases addressing a specific inquire

		Norway (National administration; Bergen) Hungary (National administration; Budapest)	
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