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1. INTRODUCTION

The objective of WP5 is to **validate the results of the various research tasks carried out so far in UNCHARTED project**, in a number of concrete **experiments and demonstrations carried out by citizens, professionals, administrator and policy makers**, covering the three axes where the development of cultural values is studied, namely:

Axis 1	**Cultural strategic planning**	Axis 1 aims to reflect on, verify and demonstrate the way in which the values of culture, identified during the project, have an impact on the strategic planning of cities' cultural policies. In particular, they will investigate certain contexts – in Italy, Portugal and at European level – in which city administrations have planned strategies and public policies in the cultural field.
Axis 2	**Culture-led urban regeneration**	Axis 2 considers the values of culture that the local administration that leads the process recognizes and seeks to promote throughout its action and the repercussions of said action on the actors and institutions involved. Within WP5, the phenomenon of culture-led urban regeneration is approached differently. It will try to reconstruct, to begin with, the sociohistorical parameters that determine the organizational approach manifested by processes of cultural regeneration in a given urban context.
Axis 3	**Cultural information system**	Axis 3 will promote an experimental data collection operation by cultural information institutions in collaboration with alternative data providers (i.e. cultural and creative organisations, cultural sites, etc.) aimed to enlarge the coverage of the plurality of cultural values in cultural practices. The feasibility of implementing innovative measures will be assessed to better cover the plurality of cultural values in cultural practices.

Unlike the case studies of previous WPs, WP5 proposes a less theoretical and more pragmatic approach with a focus on **co-creation approaches**. 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. By co-creation, we understand a dynamic process, which will follow a shared methodological toolkit, developed during the elaboration phase of WP5 and individually applied to the nine cases during the implementation phase of WP5. All the nine cases have been selected because of their availability for co-creative study. Either the concerned stakeholders have already been working with the members of the UNCHARTED Project, or they have initiated a cooperation with the Project. Our co-creation approach is not impact-based, but, rather, observation-based with the primary objective to create a critical methodology for co-creative approaches and practices in cultural planning and innovation in a multi-level and multi-sectorial context. The activities in WP5 will be thus different from those of WP2 and WP3 case studies because the scope of the experiments and demonstrations will not be to complement the research phase, but instead to **assess the research outcomes in concrete real-life environments**.

WP5 will include **meetings with public administrators, experiments in museums, public assemblies with representatives of citizens' interest groups**, and any other action that will be suggested by the experts

participating in the workshops and by the members of the Advisory Board.

Public engagement and promotion are essential elements of WP5 activities, which also distinguishes it from the approaches of previous WPs. It will reach out to a wider public: towards the UNCHARTED Community and those who are interested in the project activities and results. Identifying the wider stakeholder community will be an important aspect in the later phases of WP5.

ELTE will be responsible for the scientific coordination of WP5, gathering inputs from WP2, WP3, and WP4, elaborating the action plan and interfacing with experts and members of the Advisory Board for their contribution. PROMOTER will provide the operational support to the organisation of the experiments and demonstrations.

This **deliverable summarizes the selection criteria of WP5 cases** and provides a short description of each case, the results of the first phase of WP5, which will be followed by two further phases:

- **1st phase:** Selection of WP5 cases;
- **2nd phase:** Elaboration of action plan (case methodology, strategy for promotion);
- **3rd phase:** Implementation phase.

Table 1 summarizes the duration of the phases and the deadlines for the reports:

Phases	Deliverable	Period	Deliverable due date
1	D5.1 Selection of WP5 cases	12/2021 – 06/2022	30/06/2022
2	D5.2 WP5 Action Plan	07/2022 – 02/2023	28/02/2023
3	D5.3 Assessment report	02/2023 – 11/2023	30/11/2023

Table 1 *Summary of WP5 phases*

The WP5 activities are structured along **3 axes**, with **3 main cases** and 2 comparative cases for each main case, for a total of **6 comparative cases**. 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 is a practical goal to make methodological links between cases, so the categorisation serves to distinguish and link main and comparative cases. The main case studies mobilise 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 comparative cases - on a smaller scale and with less practical involvement with stakeholders - complement this by providing **participatory observation-based analyses of cultural practices** with thematically similar but different contexts and situations, and reflections on the methodology which will advance the work respected to the main cases. The concrete modalities, methodologies and workflows between the main and the comparative cases will be developed in the 2nd phase of WP5 (elaboration of action plan).

There will be thematic overlaps between axes, which are considered as assets. Most of the cases will be new in WP5, while others rely thematically on previous case studies from WP2 and WP3. Each of the main and comparative cases will be led by a consortium partner. A summary of the activities to be carried out in WP5 is presented in Table 2:

Axis	Main case	Lead Partner	Comparative cases	Partners
1. Cultural strategic planning	**1.1.** Cultural strategic planning of Volterra	PROMOTER	**1.2.** European Capital of Culture: the case of Portugal	UPORTO
			1.3. United Cities and Local Government evaluation of city cultural policies and programmes in Europe	CES
2. Culture-led urban regeneration	**2.1.** Barcelona Model of urban cultural regeneration	UB	**2.2.** Culture-led urban regeneration in the 8th District of Budapest	ELTE
			2.3. Urban Regeneration and Cultural Values in the city of Porto	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	CNRS
			3.3. LUQs – The process of accreditation of regional museums in the Emilia Romagna region	UNIBO

Table 2 *Selection of WP5 main and comparative cases*

The selection of cases was guided by criteria related to the project as a whole, WP5 objectives, the consortium partner's professional profile and ongoing research.

- Axes and cases are in general thematically **related to previous and parallel WPs**.

- To develop the possible **links between WP4 and WP5**. One option is to carry out a collaborative organizational audit of a cultural policy administration in relation with the work developed in WP4 of assessing cultural policy coherence of cultural administrations. Eventually, this could also involve consultancy of cultural institutions/projects.

- As is the case for the project as a whole, the selection process takes into account and greatly benefits from the **expertise and ongoing research** of the partners. Accordingly, the **geographical diversity of the cases** prevails. Associate partners with whom consortium partners have previous contacts were selected as WP5 cases. Consortium partners are familiar with the needs and workflows of these stakeholders, including eg. when a renewed evaluation process of the cultural administration has become due.

- The core principle of the co-creation approach is to put research results and policies into practice, which is embedded in the objectives of WP5. Accordingly, the **possible implications for policy makers** are also major elements of the selection.

- As in previous WPs, WP5 also raises the issue of comparability, for which the templates (Table 3 and 4) define **preliminary identification of criteria** that can form the basis for a comparative perspective later on. The focus will not be on comparing individual cases, but on identifying comparative elements during the later phases of WP5 that could serve as a **potential source of methodological**

inspiration for the other cases.

● Emphasis will be stressed on the comparative aspects of **different levels of identity building** (European, national, regional, local) in the decision making and cultural strategy development. Of course, the cases are not purely articulated at only one level, but it is an important aspect to highlight how these levels are interconnected, what are the elements that bring and bridge them together, and how they find European significance.

WP5 - Main case description		Topic #
Partner		
Case	code/short title	
	extensive title	
Links to WPs	WP1	
	WP2	
	WP3	
Links to WP5 objectives	Level of identity building (European, national, regional, local etc.)	
	Main stakeholders	
	Pairing with comparative cases	
Methodology		
Case abstract		
Links to WPs (explained version)		

Table 3 *Template for synthetic representation of WP5 main case selection*

WP5 - Comparative case description		Topic #
Partner		
Case	code/short title	

	extensive title	
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	
	Main stakeholders	
	Pairing with main and comparative cases	
Methodology		
Case abstract		

Table 4 *Template for synthetic representation of WP5 comparative case selection*

The deliverable is structured around the presentation of the **axis-based selection criteria**, and the **descriptions of the main cases and the comparative cases** based on the templates (Chapter 3-5). The Conclusion section (Chapter 6) provides some preliminary overview on the cases and the upcoming activities for WP5.

2. AXIS 1 - CULTURAL STRATEGIC PLANNING

The main case of Volterra aims to study and to demonstrate how the competition at the national level - concluded at the second post following the winner of the Island of Procida - represented the occasion for the city of Volterra to reflect on the impact that culture value can generate at social and economic levels, expanding from the cultural dimension to the other areas of the civic life. The high level of the candidature of Volterra during the national competition, and the deep participatory approach implemented for the development of such candidature, brought the Tuscany Region to establish a new regional programme named 'Regional Capital of Culture[1]'. The nomination of Volterra as 'First Tuscany City of Culture[2]' is giving the opportunity to the city of Volterra to deploy a wonderful and very rich programme of events, that starting from culture values range from social to economic dimensions, to empower the value of the regional dimension of culture, as opposed to a strict national narration.

The comparative cases of U.Porto and CES complement the main case of Volterra, looking at the impact that the national competition for the European Capital of Culture produced in Portugal and how strategic cultural planning of local administrations can benefit of the experience carried out by United Cities and Local Government (UCGL) in the evaluation of city programmes in Europe.

WP5 - Main Case description		Topic #1.1
Partner		Promoter
Case	**code/short title**	**Cultural strategic planning of Volterra**
	extensive title	Study of the structural dimensions of the city of Volterra by considering the relationship between territory and culture as key to innovation and development
Links to WPs	**WP1**	**D1.5.** Analysis of the European historical and political experience in acknowledging and promoting the values of culture **D1.6.** Synthesis of theory, literature and existent data about factors configuring the values of culture in Europe
	WP2	**D2.2.** Report on the emergence of values in cultural participation and engagement. **D2.4.** Report on the emergence of values in cultural production and heritage. **D2.5.** Mapping of the values of culture in cultural policy objectives. **D2.7.** Overview of the multiplicity of values of culture and its controversies.

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[1] https://www.toscana-notizie.it/-/al-via-l-anno-di-volterra-capitale-toscana-della-cultura

[2] https://volterra22.it/

	WP3	**D3.3.** Interim Report on the technologies of evaluation in cultural production and heritage management **D3.4.** Interim Report on the influence of public administration evaluation methodologies on cultural production and heritage management
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	● local ● regional
	Main stakeholders	● Municipality of Volterra ● Volterra prison - Compagnia della Fortezza ● Tuscany Region ● Italian Ministry of Culture
	Pairing with comparative cases	**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
Methodology		● participatory methodology; ● semi-structured interviews with local stakeholders; ● online questionnaires to citizens; ● drafting of a bilingual publication relating to the study and published in collaboration with the Administration of the town; ● organization of a public event in 2023, open to citizens; ● promoting and disseminating activities to the press (mostly local newspapers), in addition to the publication of information on the project's website, on the project's blog and through social media.

Case abstract

The case study upon which the research is focused is Volterra, an historic city located in the heart of Tuscany in the province of Pisa. Volterra and its territory constitute an unmistakable reality where even today it is possible to find a refined balance on a territorial scale resulting from the relationship between the settlement stratification of ancient origins and the landscape and natural structure of the open territory.

Despite its three thousand years of history, it is possible to observe how the city has managed to keep the cultural ferment generated by its past both alive and pulsating, reinterpreting it on a par with current conditions and opportunities. Within this framework, it is possible to trace some **structural dimensions** which in our opinion characterize the relationship between territory and culture as key to innovation and development.

Starting from this assumption, the research in the context of Volterra focuses on the **three dimensions** listed and argued below:

SOCIAL - Total institutions (psychiatric hospital and prison)

From the social dimension point of view, the recent history of Volterra has been affected by the close relationship that its community has had with the total institution which is represented by the presence of two important places of segregation in the city: the prison and the former psychiatric hospital.

ECONOMIC - Traditional economic activities (alabaster craft and the saline industry)

Another peculiarity of Volterra can be traced to an economic dimension, that is, in the traditional artisanal and industrial activities which in addition to having contributed to local development in the medium-long term, have in their own way favored the evolution of artistic-cultural processes that are well-anchored to the territory and engaged with the local community. A second economic activity is the saline industry, developed for the extraction of the mineral from the subsoil; it is an activity dating back to Roman times but which reached its peak with the State Monopoly in the years following the Second World War. One of the first industrial villages in Italy arose around the production plant of Saline from which a community of people was created and currently lives in the homonymous town of Saline which has consolidated itself around the industrial sector. The places built to service the saltworks still represent the town's beating heart; these are aggregative spaces which are occasionally transformed to host shows and events.

POLICY - Candidature of Volterra for the Italian competition and nomination for First City of Culture in Tuscany

A final dimension that will be considered in WP5 concerns the **public policy sector.** During 2020 and 2021, the Municipal Administration nominated Volterra for the title of Italian City of Culture, a competition promoted annually by the Ministry of Culture as of 2015. The occasion allowed the Administration to undertake an important strategic planning path and co-planning involving citizens and stakeholders, culminating in the drafting of a high-quality project application dossier. Although it failed to obtain the title, Volterra was awarded the title of **First City of Culture in Tuscany** by the Region in 2022. The title was created for the first time to reward the virtuous path of candidacy and to allow the implementation of initiatives and activities conceived according to the theme proposed to the Ministry, namely Human Regeneration. Within this strategic framework, Volterra presents itself as a city of inclusion, hospitality and human regeneration through its artistic and cultural heritage, consolidating itself as a place of cultural research and experimentation. Inaugurated on April 2, 2022 (fig. 9) with guests of national stature, the exhibition that celebrates Volterra, the Tuscan Capital of Culture, will see the succession of over 300 events including exhibitions, shows and initiatives, all attributable to the themes of Human Regeneration and expressed in 5 main threads: *Volterra which includes, Volterra which innovates, Volterra which heals, Volterra which tells and Volterritorio.*

WP5 - Comparative case description		Topic #1.2
Partner		UPORTO
Case	**code/short title**	**European Capital of Culture: the case of Portugal**
	extensive title	Long-term culture-oriented development strategy in the case of European Capital of Culture in Portugal
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	- local - national - European
	Main stakeholders	Municipalities and cultural administration of the cities of Lisbon, Porto, Guimarães and the candidating cities for 2027 (pre-selected cities: Aveiro, Braga, Évora and Ponta Delgada)
	Pairing with main and comparative cases	**1.1.** Cultural strategic planning of Volterra **1.3.** United Cities and Local Government evaluation of city cultural policies and programmes in Europe
Methodology		- analysis of official documentary sources of the cases; - analysis of the evaluation reports of the cases; - semi-structured interviews (policy makers, responsible for the cultural capitals concerned, cultural actors involved, representatives of civil society); - focus groups (policy makers, cultural administrators and cultural actors).

Case abstract

Between 1994 and 2012, in a time frame of almost 20 years, Portugal had three cities with the status of European Capital of Culture: 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. In 2027, Portugal will have for the fourth time a European Capital city of Culture. Among the twelve cities that submitted applications in November 2021, the pre-selected cities were: Aveiro, Braga, Évora and Ponta Delgada. The cases chosen are, first of all, proposals for action with a long-term culture-oriented development strategy. These cases are examples of cultural administration that integrate different social and cultural actors and matrices of values in relation to culture. The same cases allow us to validate the trends observed in the previous WP, 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.

Main objectives are:

- to describe the strategic planning present in the selected cases;
- to analyze the values in relation to culture incorporated in the discourses of the cultural administration of the selected cases;
- to analyze cultural projects in the selected cases that operationalized the main values in relation to culture;
- to identify the main constraints and virtuosities of strategic cultural projects in the cities concerned;
- to propose lines of cultural continuity or discontinuity of strategic planning in the same cities.

WP5 - Comparative case description		Topic #1.3
Partner		CES
Case	**code/short title**	**United Cities and Local Government evaluation of city cultural policies and programmes in Europe**
	extensive title	United Cities and Local Government (UCLG) evaluation of city cultural policies and programmes in Europe
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	● European
	Main stakeholders	● cultural administrations in different cities of Europe
	Pairing with main and comparative cases	**1.1.** Cultural strategic planning of Volterra **1.2.** European Capital of Culture: the case of Portugal

Methodology	
	● document analysis (evaluation reports and strategic plans of selected European countries) ● individual semi-structured interviews of selected cultural administrators/policy makers, and UCLG leads of the evaluation program.

Case abstract

United Cities and Local Governments (UCLG) is an international organisation of cities, local and regional governments, and their associations. Formed in 1996 through the combination of the global networks of IULA (International Union of Local Authorities) and UTO (United Towns Organization) and METROPOLIS, it started to function in 2004 with regional sections across the world.

UCLG is the largest local government organization, aiming to promote the interests of cities and local governments worldwide, and to provide a platform of collaboration, dialogue, cooperation, and knowledge-sharing. With a decentralized 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 "is the global platform of cities, organizations and networks to learn, to cooperate and to launch policies and programmes on the role of culture in sustainable development". Its goal is "to promote culture as the fourth pillar of sustainable development through the international dissemination and the local implementation of Agenda 21 for culture" (https://www.agenda21culture.net/who-we-are/committee-on-culture).

One of the founding UCLG documents developed by this committee was the "Agenda 21 for Culture", approved in 2004 and considered as the UCLG reference document. UCLG adopted the Agenda 21 for culture as a reference document for its programmes on culture and assumed the role of coordinator of the process subsequent to its approval. This was the first international document undertaken by cities and local governments for cultural development. According to the organization, 546 cities and local governments from all over the world were using the Agenda 21 for Culture in their urban policies in November 2019 (http://agenda21culture.net/sites/default/files/llistat_ciutats_nov2019.pdf).

Overall, the Committee on Culture has 133 members (cities, local governments and associations), of which 61 are from Europe (55 cities and local Governments + 6 national and international of local governments associations). The committee develops several programs to support the elaboration and implementation of local and regional cultural policies and to elaborate and share leading practices in strategic cultural planning. The Leading Cities, the Pilot Cities, the Culture 21 Lab, and the Seven Keys are some of the main programs.

With this case we'll focus on the UCLG Committee on Culture's evaluation city program and respective national cultural strategy plans, with a European scope. The main goal is to assess how and what values of culture are highlighted and influence the strategic planning of the cultural policies of these European cities. Attention to the methodologies and guidelines used for assessment that can be used or inspire the other cases of the WP will also be drawn.

A more in-depth analysis on Lisbon, a co-chair of the committee, a leading city of the Agenda 21, and one of the 'Seven keys Cities', will provide a longitudinal approach with 10 years of evaluation on its cultural strategic plan.

The main source of data collection will be document analysis (the evaluation and strategic plans of selected European cities). In order to collect additional information, contexts and perspectives on cultural valuation for strategic planning of local administrations, individual interviews of selected cultural policy/planning administrators and UCLG leads of the evaluation program will be made, as a secondary data source.

3. AXIS 2 - CULTURE-LED URBAN REGENERATION

In recent decades culture has increasingly been mobilised for shaping and promoting places. Some of these efforts have tried to make an economic impact on decayed territories by attracting upper-middle classes and tourists to them with the result of provoking gentrification and displacement. There is a bulk of well-established literature on these processes, particularly in Anglo-Saxon countries (Zukin, 1982; Evans, 2003; Lloyd, 2010). However, artistic and creative activities also preserve and produce multiple values beyond economic value (Grodach, 2016). Often, they help promote participation and inclusion of marginal populations or contribute to advance intercultural dialogue and integration of culturally diverse groups (Zapata-Barrero 2015; Rodríguez Morató, Zarlenga and Zamorano 2015). They also combine physical transformations and civic transformations in many ways (Rodríguez Morató and Zarlenga, 2018).

The predominance of an exclusively economic valuation of culture has most clearly shown its limitations and raised harsh criticism in culture-led urban regeneration processes. It is also here, on the other hand, that the tensions between the extrinsic and intrinsic valuations of culture and the practical difficulties of reconciling them have become more apparent. It is, therefore, a field in which the analyses developed throughout the UNCHARTED project can find a very appropriate expression and can contribute to generating improvements in the management of the processes involved.

In this axis, we link with the analyses carried out in WP1 on the uses and values of culture in contemporary urban development strategies (D1.2), its dynamics and contradictions. We also consider those examinations devoted to changes in the valuation of culture in relation to the rising diversity of contemporary societies (D1.1). These analyses will serve as a context for the interpretation of the cases that will be focused on in this axis. The work on the main case that is going to be considered here, that of Barcelona, is directly connected, on the other hand, with the analysis that is currently being carried out within WP3 on case 3.1, Urban regeneration in Spain. More particularly with the scrutiny of its subcase A) Fàbriques de Creació (Creation Factories) (D3.4). Other cases studied in WP3, such as those of Venice (case D2.1) or Liverpool (case D2.2) will also serve us, more indirectly, as a point of reference.

Within the scope of WP3, we investigate the evaluation methodology that operates in a characteristic culture-led urban regeneration program in Barcelona (Fàbriques de Creació). For this, we consider the values of culture that the local administration that leads the process recognizes and seeks to promote throughout its action and the repercussions of said action on the actors and institutions involved. Within WP5, the phenomenon of culture-led urban regeneration is approached differently, even if we will focus on the same program in Barcelona. It will try to reconstruct, to begin with, the sociohistorical parameters that determine the organizational approach manifested by processes of cultural regeneration in a given urban context. At this level, comparisons will be established between the main case of Barcelona and the other two that will serve as a contrast, those of Budapest and Porto. And from there, a co-creative exercise of axiological cultural mapping (Duxbury et al. 2015) in relation to a limited process of culture-led urban regeneration currently underway in Barcelona, that of the Fàbriques de Creació, will be organized. The consideration of other similar cases, in Budapest and Porto, will also serve as a contrast. On this basis, the aim will be to distill a new evaluation methodology that overcomes the limitations detected in the evaluative dynamics analyzed in WP3. That will be the ultimate objective of the work to be carried out on this axis.

Dimension (from general to WP5 specific)	Focus	Source

Uses and values of culture in contemporary urban development strategies and changes in the valuation of culture	● General value orientation of contemporary urban regeneration processes and policy change	WP1: D1.2, D1.1
Case studies on urban regeneration and cultural policies	● Context of value practices and dynamics within culture-led urban regeneration (Venice, Liverpool, Barcelona)	WP3: D3.1, D3.4; WP2: D2.1, D2.2
Valuation practices and methodologies	● Value recognition, promotion, and legitimation processes within culture-led urban regeneration policies (Barcelona, Budapest and Porto) ● Sociohistorical parameters, axiological cultural mapping.	WP3

WP5 - Main Case description		Topic #2.1
Partner		UB
Case	code/short title	**Barcelona Model of urban cultural regeneration**
	extensive title	Barcelona Model of urban cultural regeneration
Links to WPs	WP1	**D1.1.** Analysis of the influence of gender and rising diversity in the configuration of the values of culture **D1.2.** Analysis of the influence of urbanisation and social and spatial segregation in cities in the configuration of the values of culture **D1.4.** Analysis of the influence of neo-liberalism in the configuration of the values of culture
	WP2	**D2.2.** Report on the emergence of values in cultural participation and engagement **D2.4.** Report on the emergence of values in cultural production and heritage **D2.5.** Mapping of the values of culture in cultural policy objectives

	WP3	**D3.3.** Interim Report on the technologies of evaluation in cultural production and heritage management **D3.4.** Interim Report on the influence of public administration evaluation methodologies on cultural production and heritage management
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	● European ● local
	Main stakeholders	● Barcelona City Council ● Barcelona Cultural Institute (ICUB)
	Pairing with comparative cases	**2.2**. Culture-led urban regeneration in the 8th District of Budapest **2.3.** Urban Regeneration and Cultural Values in the city of Porto
Methodology		● semi-structured interviews ● round tables ● focus Group ● document analysis ● participatory methodology ● cultural Mapping

Case abstract

- **The Barcelona urban regeneration model[3]**

Barcelona's urban cultural transformation has been almost unanimously considered exemplary (Evans, 2005: 968), particularly that which took place from the mid-1980s until the 1992 Olympic Games. There was a significant change in the international image of the city since the Olympic Games and the city's tourist attraction has not stopped growing since then. From the time of the Olympics, the creative and avant-garde reputation of the city has also been established in multiple fields, from architecture and design to high cuisine and electronic music (Rodríguez Morató, 2008). This success was based, to begin with, on some specific conditions that were largely favourable to change. On the one hand, it was based on a long entrepreneurial tradition in the city, which started in the 19th century and lasted throughout the 20th century, a tradition that goes back to the two Universal Expositions held in Barcelona, in 1888 and 1929. On the other hand, it also had to do with the important cultural base of the city, in particular, in urban and architectural terms (Subirós, 1993). The combination of both traits produced a sustained and increasingly intense commitment to culture as a tool for the development and cohesion of the city, giving rise to a virtuous model of urban cultural regeneration, which in the last decades has had an enormous influence worldwide (González, 2011).

Barcelona's urban cultural regeneration model is very complex. It has multiple dimensions. Over the years,

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[3] The characterisation of Barcelona's urban cultural regeneration model is based on the study by Rodríguez Morató and Zarlenga, "Culture-led urban regeneration policies in the Ibero-American space" (2018).

Barcelona has used cultural activity or urban design for the transformation of citizen relations (relationships between neighbourhoods, relationships among people, uses of the city, citizen engagement, participation and inclusion); also, in an especially intensive way, to change the international image of the city, in order to gain global reputation and to attract tourism and investment. The cultural institutions and professional and industrial sectors responsible for cultural production have been considered strategic areas for the socio-economic development of the city and promoted as such. Likewise, in an interrelated way, they have also been used as a resource for the urban revival of different areas of the city, sometimes in a concentrated way, in certain points or clusters and other times in a more dispersed way. Above all, the city has specialised in the production of cultural mega-events, which have served to encompass and enhance many of the previous interventions and have also served to attract extraordinary economic resources to the city and enhance local leadership.

The Barcelona model has undergone multiple transformations and it is therefore not easy to appreciate continuity. From the point of view of urban planning, the model takes shape in two successive stages, which are relatively heterogeneous: first, through micro-urbanistic operations in the recovery of public spaces, at the beginning of the 1980s, and second, of more far-reaching interventions in relation to the Olympic Project (Monclús, 2003). Two previous stages maintain continuity, but from the mid-1990s a change of orientation took place that began to erode the participatory consensus on which municipal action was based until then (Degen and García, 2012).

- **Fàbriques de Creació (Creation Fàctories)**

The programme *Fàbriques de Creació* is a public culture-led regeneration project at the local level mainly focused on the role of culture and creativity in urban space, social and cultural dynamics and transformations. Fàbriques were planned as part of the previous urban renewal strategy based on the rehabilitation of the industrial heritage of the city for new uses and linked to the entrepreneurial governance model of the city established in the '90 (Paül i Agustí, 2014; Harvey, 1989). The City Council launched the programme in 2007 as a means to balance the social and civic participatory value of culture and disciplinary artistic creativity at the level of neigbourhoods, in line with the discourse of the strategic plan of culture of 2006 (Nous Accents, 2006). In the European context, previous experiences deployed during the '90, as the Friche la Belle de Mai in Marseille or the Cable Factory in Helsinki, were the main references for the Programme.

According to interviews in WP2 and WP3, this program emerges as a result of a general reorientation of local cultural policies towards the creative city model mainly based on technological and cultural districts. It is seen as connected to the local culture plan produced in 1999 and other actions such as the 22@ and the Forum of Cultures (2004), which are inscribed in post-industrial city processes.

Today, the program consists of renovating 11 old industrial buildings located in different neighbourhoods to provide art and design creation and circulation facilities, each focused on a specific artistic field (from cirque to dramaturgy). All facilities are publicly owned and most of them are managed by private sector actors (i.e., Foundations, Associations), except Fabra i Coats which is managed by the local cultural administration agency Institut de Cultura de Barcelona (ICUB). The model allows each center to operate with significant autonomy (Talarn et al. 2019).

With the last left-wing government of Barcelona en Comú (2015-), the program has slightly changed its orientation towards strengthening community intervention goals, one historical strategic aspect of the current Barcelona cultural policy orientation (Ajuntament de Barcelona, 2016:6). Interviews with the experts of Institute of Culture of Barcelona (ICUB) points out that Factories are being reoriented toward two different domains, the neighbourhood and the city level, by integrating proximity culture while being able to capture and mediate global exchanges. This reconfiguration represents a new challenge for the Factories

that involve resource distribution, content creation, participation, production and circulation strategies. Aspects such as memory, education and artistic processes are now emphasized as fundamental values of these spaces. Moreover, overall, qualitative elements such as the creative process or dimension are repositioned in relation to quantitative values such as audiences or budget.

This new approach has triggered tensions between the administration and involved stakeholders concerning how to articulate the program's social goals and core values with the particular objectives derived from the program's various facilities. Such divergences also relate to how these spaces integrate social activities and cultural practices occurring within and around them. In this way, negotiations between actors also relate to the plurality of artistic sectors, practices and stakeholders represented and integrated by each centre, which makes it difficult to standardize the valuation processes fostered by the local administration. Along these lines, in 2017, the ICUB requested an academic study to formulate a system of indicators for guiding and evaluating factories' policies. The document manifests "come to identify the characteristics of the whole program - everything that the Creation Factories share -, while trying to respect and value the differences and characteristics that each of them has" (Colombo and Badia, 2018: 2).

Links to WPs (explained version)

Barcelona's model of urban cultural regeneration is inscribed in a context characterised by processes of gentrification and spatial segregation (D1.2) and commodification dynamics (D1.4) that must be taken into account for the analysis. However, attention should also be paid to how these kinds of processes give rise to inclusive dynamics and the promotion of diversity and interculturality in cities (D1.1). All these factors were analyzed within WP1.

On the other hand, the case of the Creation Factories is particularly significant in relation to the work developed in WP2. Especially those deliverables linked to the emerging valuations in cultural production (D2.4), the evaluative configurations of local cultural administrations -especially in the city of Barcelona- (D2.5) and the emerging valuations in the processes of cultural participation (D2.2).

Finally, the case study is connected with the analyses being carried out within WP3. On the one hand, with the studies on the value dynamics configured in the processes of urban cultural regeneration in the cases of the Fàbriques de Creació (Creation Factories) in Barcelona (D3.4). However, the cases of Venice (case D2.1) or Liverpool (case D2.2) will also be essential points of reference. On the other hand, the value dynamics analysed in the enhancement and refunctionalisation of Fabra & Coats, one of the industrial buildings converted into a space for artistic creation within the Creation Factories programme (D3.3), will be equally significant. However, the focus here will not be on analysing the dynamics of valuation but rather on working collaboratively to detect the limitations in the evaluation methodologies of this type of process and co-create new instruments for their evaluation.

WP5 - Comparative case description		Topic #2.2
Partner		ELTE
Case	**code/short title**	**Culture-led urban regeneration in the 8th District of Budapest**
	extensive title	Urban Regeneration and the role of community participation and new cultural institutions in the 8th District of Budapest
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	● local
	Main stakeholders	Community Participation Office, Municipality of the 8th District of Budapest Rév8 plc., Józsefváros Local Museum, Glove Factory Community Center and its Gallery
	Pairing with main and comparative cases	**2.1.** Barcelona Model of urban cultural regeneration **2.3.** Urban Regeneration and Cultural Values in the city of Porto
Methodology		● empirical research ● workshops ● interviews ● participant observation

Case abstract

At the beginning of the 21st century, Budapest is facing the urban challenges of globalization. The public administration system was reformed soon after the change of regime, but obsolete by now, conserving the development inequalities in the spatial structure of the city. The 8th District is located in the city centre and it is divided into strikingly different quarters, including the gentrifying Palace Quarter with its renovated buildings and young intellectuals as well as the Magdolna Quarter with some of the highest unemployment and lowest education and income levels in the city.

In 1998, the Józsefváros Municipality and the Budapest Municipality co-founded the Rev8 Plc., a public company responsible for the local urban renewal and it began the rehabilitation process. By the renewal of public area networks (town structure, system of roads and squares, public utilities, green areas) the district was expected to preserve or restore the balance of urban structure and to avoid planning problems related to neighbourhoods, which were losing their original functions and became slum-like areas. The planning and rehabilitation principles were the following:

- The fundamental aim is to preserve the architectural heritage and urban character defining the identity of the District and its quarters, and to maintain the attractive great green areas.
- The decrease of large, adjacent, deteriorated areas could renew developing capacities.
- In public area programs, public green areas are to be extended, and parking and traffic are to be successfully arranged.

- The unique character of the district can be emphasized with the development of a green public utility network, the reinforcement of the existing structural elements and with new target elements.
- With the preservation of the special architectural character of certain areas, their attractiveness can be intensified.

Culture-led urban programs in the 8th district of Budapest, research on the participatory and cultural practices of the local municipality and its various cultural institutions (museums, community centers, youth centers) in a district that has been characterized by social stigmatization and segregation at various levels (spatial, social, cultural, educational). Since fall 2019, when the new, left-wing direction took over the district, there have been many initiatives to create a socially, economically and culturally more inclusive and integrative urban space and to compensate for the segregational and discriminative mechanisms of the former local municipality. Our case study research would focus on the monitoring and the analysis of these practices in order to see the first results of local interventions centered around participatory, community-led cultural and social policies. Interviews with local stakeholders, participant observation and the analysis of primary and secondary sources would enable us to describe and understand the current status of an exciting urban laboratory that is the 8th district.

Moreover, there is a brand-new cultural institution, the Józsefváros Museum, opening in Spring 2022 which will focus on the local history and local communities (including a large number of Roma, migrant and other marginalized social groups) and intends to create exhibitions and programs by using mainly participatory methods.

Empirical research (workshops, interviews, participant observation) planned at the following institutions:

- Community Participation Office, Municipality of the 8th District of Budapest[4]
- Józsefváros Local Museum
- Glove Factory Community Centre[5] and its Gallery

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[4] https://jozsefvaros.hu/onkormanyzat/iroda/93

[5] https://kesztyugyar.hu/

WP5 - Comparative case description		Topic #2.3
Partner		UPORTO
Case	code/short title	**Urban regeneration in Porto**
	extensive title	Urban Regeneration and Cultural Values in the city of Porto
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	● local
	Main stakeholders	● cultural institutions ● experts, professionals
	Pairing with main and comparative cases	**2.1.** Barcelona Model of urban cultural regeneration **2.2.** Culture-led urban regeneration in the 8th District of Budapest
Methodology		● identifying active cultural institutions and actors; ● interviewing different agents; ● 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

Case abstract

The acceleration and intensification of mobility and tourism have contributed to the reconfiguration of the urban landscape and the social reshaping of cities. The governments' commitment to this matter has emerged as an easy solution to revitalize the economy, a trend that was particularly evident in the post-austerity context and the countries of southern Europe such as Portugal. Arts and culture have emerged as essential allies in this process, a phenomenon contradictory and problematic at the same time. The cities' historical centres are transformed into thematic parks, grounded on identity narratives and ephemeral events, rather than based on sustainable programmes, particularly at a local level. Also, as a result, several urban territories in the metropolitan areas are forgotten and the specific problems faced by the residents are only addressed by the creation of community arts programmes, temporary and often disconnected from local dynamics.

Cities are becoming a "brand", involved in powerful marketing campaigns, competing in search of authenticity. At the same time, there are tendencies to homogenize urban contexts: based on the same ideas and concepts, languages, and commercial strategies they look for a special place in the network of "international cities". In addition to the "mainstream tourists", the target is now also the cultural consumer who walks around the city as a flanêur seeking experiences close to those of the dweller, enjoying the typical

taverns, vintage stores, alternative galleries or independent bookstores. Today, almost all major occidental cities have their "trendy" neighbourhoods, where the youngest and most qualified population meet the artists and "cultural tourists". Cultural tourism appears as a healing practice as Sharon Zukin stated (2014). This movement is tense and controversial. At the same time those houses, factories, or traditional markets are rehabilitated and transformed into artistic residences and cultural centres, but the public's spaces are privatized, the former residents and workers are expelled from the central and most noble areas of the city. While the government orders and finances street art projects to fill and beautify pre-defined walls, subversive graffiti is cleaned, and "okupas" and collective spaces are closed. If in a way, artists and cultural agents contribute to tourist gentrification, creative speculation, and socio-spatial segregation, we cannot fail to take into account the precarity of the arts and cultural field turning those agents into an "easy prey" for flexible and "modern" capitalism.

We propose to collect and analyse the cultural values connected to the process of urban regeneration, intertwined with the touristification dynamics in the city of Porto, by identifying a set of cultural institutions and actors active in the city. To which extent are the processes of touristification and urban regeneration shaping those values? What kind of implications might occur from those values to cultural institutions in the city? We intend to interview different agents, 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.

4. AXIS 3 - CULTURAL INFORMATION SYSTEMS

Cultural information systems are today one of the fundamental foundations of democratic cultural policies. Through the complex construction of indicators (which cross very diverse domains of activity and which are increasingly obtained by eclectic methods, of quantitative and qualitative nature, preferably with the participation of the civil society and the cultural field) we are able to make diagnoses, evaluate results and guide the decision-making process.

This requires:

- 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.

Finally, they must be understood as an instrument of communication and involvement between all the actors involved, from technicians and specialists to producers and cultural receptors

WP5 - Case description		Topic #3.1
Partner		UPORTO
Case	**code/short title**	**Survey on Portuguese Cultural Practices**
	extensive title	The co-construction of new instruments: Survey on Portuguese Cultural Practices
Links to WPs	**WP1**	**D1.3.** Analysis of the influence of globalization and digitization in the configuration of the values of culture
	WP2	**D2.2.** Report on the emergence of values in cultural participation and engagement **D2.5.** Mapping of the values of culture in cultural policy objectives
	WP3	**D3.5.** Interim Report on the representations of cultural value in cultural information systems
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	● national
	Main stakeholders	professionals, experts, organizations, policymakers, local and regional public administrations
	Pairing with comparative cases	**3.2.** Information systems in French national cultural administration **3.3.** LUQs – The process of accreditation of regional museums in the Emilia Romagna

		region
Methodology		- survey; - collaborative methodology with stakeholders, co-creation; - comprehensive analysis

Case abstract

In this project we also aim to develop new tools that allow us to better understand the emergence of cultural values, the needs of all the parts involved, and to get a better grasp on the process of the design and implementation of cultural policies.

This project starts from a concern that is also a need: Portugal has never undertaken a sociological study of the cultural practices of its citizens applying a mix of quantitative and qualitative methods. In fact, the National Statistics Institute (INE), with scarce financial, logistical, and human resources, has so far not considered this a priority. At the central government level, the Ministry of Culture, chronically under-budgeted, runs an Office of Cultural Strategy, Planning and Evaluation (GEPAC) but which lacks the scientific means to produce such studies. In 2022, the Gulbenkian Foundation and the ICS, organized and coordinated the first national survey on Portuguese cultural practices but without any qualitative dimensions (Pais, Magalhães e Antunes, 2022). However, the requirement of resources for the assembly of a device that would allow a representative national observation, both qualitative and quantitative, for the analysis of cultural practices, was never achieved and still constitutes a national failing.

A co-creative study on the cultural practices of the Portuguese aims to identify, map and study cultural audiences in Portugal, to establish a best practices' plan for the key indicators necessary to surveying and monitoring population participation in culture, involving a network of public and private institutions.

The construction of these new tools, in particular a survey on Portuguese cultural practices, will be done within a collaborative methodology with an assembly of the professionals and experts of the cultural field, the organizations involved, the policymakers, and the local and regional public administrations. This will allow us for a confrontation between different perspectives on the matter at hand.

This collaborative enterprise will be done having the old instruments as background. This way we can design the new instruments based on a comprehensive analysis on the current situation.

This new instrument will have a scientific validation but will also be more prone to answer the needs of the administrations and of the cultural agents. It will not be only a bureaucratic process. Instead, it will have incorporated the logics of the actors involved in the various phases of policy making and implementation.

WP5 - Comparative case description	**Topic #3.2**
Partner	CNRS

Case	code/short title	Information systems in French national cultural administration
	extensive title	Cultural information systems in the work of the Department of Studies, Prospective and Statistics (within the Ministry of Culture, France)
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	● national
	Main stakeholders	● French Ministry of Culture
	Pairing with main and comparative cases	**3.1.** Survey on Portuguese Cultural Practices **3.3.** LUQs – The process of accreditation of regional museums in the Emilia Romagna region
Methodology		● data analysis

Case abstract

Specialized in the sociology and economics of culture, the DEPS has been carrying out studies for nearly 50 years on various subjects that cross the cultural field: employment and cultural professions, financing of culture, cultural practices, economics of cultural industries, equality and diversity, etc.

Created at the end of the 1960s, this department resulting from the Plan aims to inform citizens and politicians about culture. Its historicity gives it a precious depth of view on certain subjects that it has extensively explored for several decades:
- the cultural expenditure of local authorities (quinquennial survey),
- the cultural practices of the French (ten-year survey),
- the economics of cultural industries,
- the economic weight of culture in the economy, etc.

Publishing : the DEPS publishes the results of its research and makes available a set of data on the different cultural sectors and fields.

Statistics: the DEPS collects data, gathers sources and develops statistics relating to the cultural field to shed quantitative and qualitative light on the definition and orientation of national, but also community and international cultural policies;

Studies and research: the DEPS contributes, through its research and studies in the various fields of social sciences (economics, sociology, history, political science, etc.), to the analysis of the facts and institutions of cultural life;

Prospective: the DEPS proposes the analysis of possible global, sectoral and thematic futures, for the purposes of strategic determination of public action.

WP5 - Comparative case description		Topic #3.3
Partner		UNIBO
Case	code/short title	**LUQs – The process of accreditation of regional museums in the Emilia Romagna region**
	extensive title	The analysis of the Regional Museum System of Emilia Romagna within the Emilia Romagna Region Cultural heritage agency (Servizio Patrimonio Culturale – SPC)
Links to WP5 objectives	**Level of identity building (European, national, regional, local etc.)**	● regional
	Main stakeholders	● Ministry of Culture, ● Servizio Patrimonio Culturale (SPC) ● museums in Emilia-Romagna
	Pairing with main and comparative cases	**3.1.** Survey on Portuguese Cultural Practices **3.2.** Information systems in French national cultural administration
Methodology		● meetings with public administrators

Case abstract

In 2018 the Emilia Romagna Region Cultural heritage agency (*Servizio Patrimonio Culturale* –SPC hereafter) created the Regional Museum System of Emilia Romagna. Accreditation is given upon museums' possession of Uniform Levels of Quality (LUQ), which the Ministry of Culture set in the same year. In November 2021, the process of accreditation started. Regional museums in Emilia Romagna were required to fill out a Ministry-designed questionnaire, self-evaluating their level of compliance with the standards. Next, SPC has 75 days to review each application.

Under WP3, UNIBO analyzed the questionnaire and the debate over LUQ. More significantly, the UNIBO team had the opportunity to conduct non-participant observation of the meetings of the team in charge of assessing museums' quality, eventually deciding which museums were to be accredited. The analysis focused on how distinct actors – i.e. the Ministry and SPC – measured, compared and ranked the "quality" of a museum, highlighting emerging tensions and the related mitigation strategies in granting accreditation to 101 museums out of 157 applications.

Accreditation time windows will open again at the end of 2022 and 2023. Based on the non-participant observation conducted under WP3, and, more generally, on the emerging UNCHARTED findings, UNIBO can now provide feedback to SPC, aiming to improve the process. In parallel, the collaboration with SPC can be valuable in understanding how UNCHARTED-related policy implications can be further articulated at the organizational level. From an operative point of view, UNIBO will organize meetings with SPC public officials where UNCHARTED-related findings will be shared and discussed with particular attention to their applicability to the distinctive context.

5. CONCLUSIONS

This deliverable proposed an innovative and practice-based analysis of three axes related to cultural value development, studying firstly the strategic planning of cities' cultural policies in different levels, secondly the processes of cultural regeneration in various European urban contexts and thirdly the experimental data collection processes of different cultural information institutions.

The three axes present the selection of case studies where co-creation processes implemented in cultural policies and valuation strategies may be observed and analysed in new modalities compared to previous work packages of the project. In this case, the invitation and involvement of a non-academic environment and the participation of a variety of stakeholders has a special importance, in order to have real-life experiences from the given contexts and also to increase the promotion and the public engagement of the project.

Therefore, the leaders of the three research cases, related to the three axes, formulated practice-based objectives through the experimental and demonstrative process of co-creation. Accompanying the main cases, the comparative cases are defined on a smaller scale and with less practical involvement with stakeholders. The realisation of participatory observation within thematically similar but different contexts and situations, as well as the refinement of the methodology will advance the work respected to the main cases. Furthermore, the procedures and the utilized methods, linking the main and the comparative cases will be developed in the 2nd phase of WP5 (elaboration of action plan). Thus, further steps of the present work package are the elaboration of the action plan (presenting the case methodology and the precise strategy for promotion) - introduced at the Central Event in January 2023 and the implementation phase, which will conclude in the assessment report.

As there is major focus on the reaching out toward a larger public and therefore, toward the large-scale promotion of the project, the work package leaders are collaborating closely with PROMOTER and address together the results of the research teams' observation to a wider, non-academic public, reaching out to local, national and transnational stakeholders. In this way, future activities may be separated to two phases of:

- preparational work, observation of cases and data-analysis within the consortium and the research teams only;
- opening the process toward further actors, preparation of action-plans together with the stakeholders who are indicated in the case studies.

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