



Understanding, Capturing and Fostering the Societal Value of Culture



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# Introduction: WP4 Global objectives and methodology

## 1. General objectives and Strands distribution

The WP4 “Analyzing political intervention and impact” addresses the central challenge of assessing the strategies and effectiveness of cultural policy and institutions in taking full advantage of the potential benefits of culture for society. The specific objectives of WP4 are:

- To provide a comprehensive analytical view of the cultural policy coherence with the promotion of the values of culture both in an internal inter-territorial perspective and regarding value configurations in society (Strand 1)
- To provide a comprehensive analytical view of cultural policy effectiveness and impact in fostering the plurality of values of culture and also cultural diversity, equality, and inclusiveness (Strand 2)
- To produce general policy guidelines in this domain, especially concerning information systems and the assessment and evaluation systems that govern administrations and cultural institutions (Roadmap for cultural policy action)

In summary, Strand 1 deals with cultural policies carried out by public administrations at different levels (European, National, Regional, Local) and is interested in their internal and external coherence (partners involved: CNRS, UB, Telemark); Strand 2 deals with "cultural institutions" and is interested in the analysis of their impacts (partners involved: ELTE, UP, Goldsmiths, UB). Finally, the “roadmap for cultural policy action” aims to derive general policy guidelines from the analyses carried out in the two Strands (all partners involved).

## 2. Methodology and case selection

WP4 relies on a comparative approach between 21 case studies: 13 cultural administrations (S1) and 8 cultural institutions (S2) have been selected according to a matrix of comparative variables (in terms of budgets, levels of public action, types of values promoted...). The selected cases do not (and could not) constitute a representative sample of European cultural models or institutions but ensure diversity and complementarity of values and models.

The selection of cases also ensures that previous research results can be mobilised and links created between the different Work Packages. Some administrations and institutions studied in WP2 are reintroduced in WP4. The values identified in WP1, 2, and 3 will be compared with those promoted by the administrations and institutions analysed in WP4.

The results obtained in Strand 1 will be used as contextualization elements (cultural policy models, administrative and political contexts, statistical data) to understand better the institutions studied in Strand 2, their evaluation dynamics, and their impact on their environment.

The survey methods will be mixed but primarily qualitative. A range of comparable data will be collected in each case (e.g., budgets, programmes, political discourses and strategic documents, administrative documents, and assessment reports), and key actors will be interviewed based on a

shared grid for each Strand. For some cases in Strand 2, additional methods, such as direct observation, focus groups, and social network analysis, will be implemented.

# Strand 1: Cultural policy coherence

## 1. General objectives

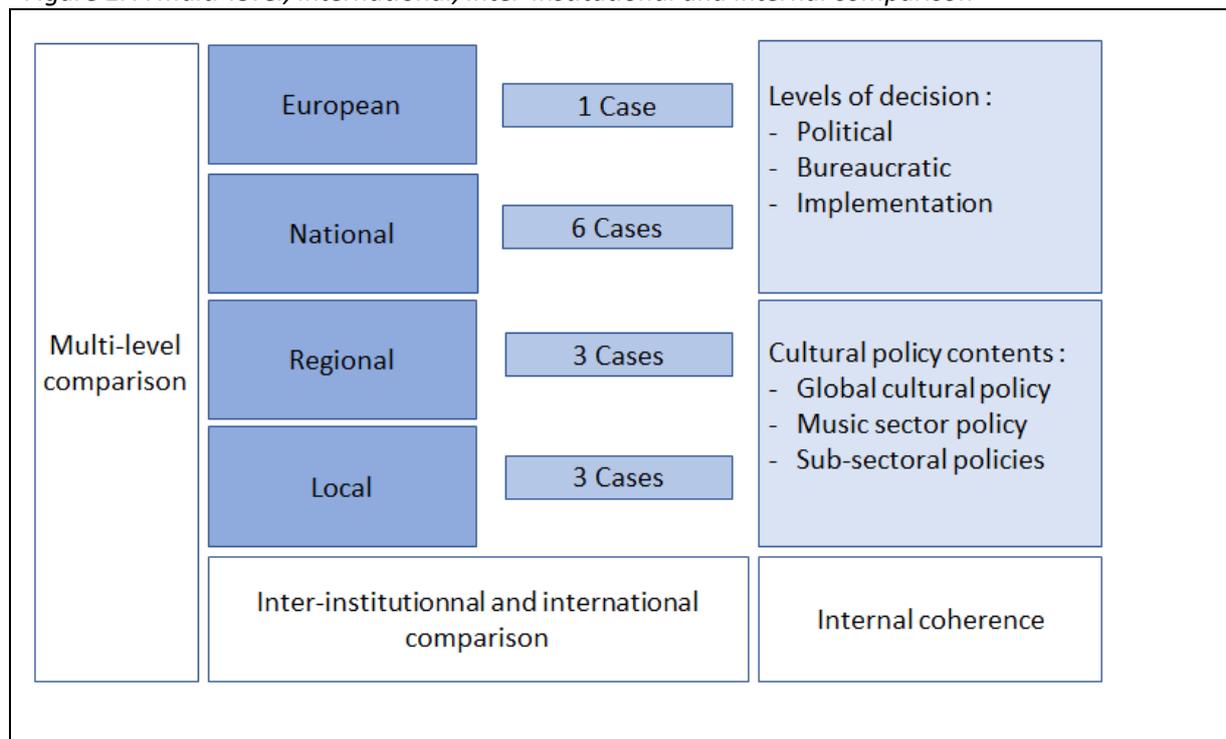
The Strand 1 objectives are “to provide a comprehensive analytical view of the cultural policy coherence in relation with the promotion of the values of culture both in an internal inter-territorial perspective and with respect to value configurations in society”, and to assess “cultural policy coherence of cultural administrations will imply to contrast their policy goals in relation with the different values of culture as identified in WP2 and their policy configurations (their related structure of policy programmess and budgetary allocations) in different European countries and at different territorial levels”.

## 2. Methodology

### 2.1. Comparative case studies

To carry out this comparative analysis, we will conduct a series of **13 case studies** of cultural administrations in 6 countries, at 3 different levels of administration (national, regional, local), as well as at the European level.

Figure 1. A multi-level, international, inter-institutional and internal comparison



Source: Own elaboration

In each of these cases, we will look at 3 levels of decision-making: the policy level, the bureaucracy/general management level, and the practical implementation “street level”. The overall analysis of cultural policy will be complemented by a detailed analysis of the music sector, and its sub-policies and programmes (Figure 1).

Therefore, the coherence of public action programmes will be assessed :

- From an **internal point of view** – specific to each administration, by comparing different levels of decision, and identifying differences between the global cultural policy discourse, the music sector policy and its sub-programmes;
- From an **inter-institutional point of view** – by comparing national and local administrations within the same country
- From an **international point of view** – by comparing the models identified in each country at the different administrative levels.

## 2.2. Links with other Work Packages

The methodology and the selection of cases take into account the work done in the previous WPs. In particular, the following works will be mobilised:

- The deliverables from WP1, WP2 and WP3 will be used to build a map of “value’s configurations in society.” Values promoted by administrations will be compared with those identified these previous work packages and with external sources about society’s dominant values.
- Some of the cases analysed in WP2 will be updated and complemented with more in-depth analyses (D2.5 Mapping of the values of culture in cultural policy objectives).

## 2.3. Evaluation criteria

We explore the “coherence” of cultural policies through four evaluation criteria: internal coherence, inter-institutional coherence, social accuracy, and governance.

- **Internal coherence:** Do internal contradictions regarding the promoted values mark the public action programmes? Are policy programmes, budgetary allocations, actions and means coherent with the defined objectives and values ? To what extent are the different levels of decision-making coherent? Are the music sector and the overall cultural policy coherent? Are there internal contradictions in the policies dedicated to the music sector?
- **Inter-institutional coherence:** Are the values promoted by different institutions at different levels of public action consistent? Is the coherence between values, action programmes, and budgets similar in each institution?
- **Social accuracy/relevance:** To what extent cultural policies and programmes meet the “value configurations in society”?
- **Governance/adaptability:** How values promoted in public action programmes are defined? Who are the actors involved in this process? Are there tensions between these actors, particularly about the values they promote? Are the values transformed during the implementation processes? To what extent do institutions appropriate new values and set up instruments of public action in these directions? What are the characteristics of these coping skills? What are the causes of these differences in the direction and intensity of change? Do

the existing parameters of public cultural action allow or prevent the effective promotion of culture's societal value in its plurality?

## 2.4. Focus on the music sector

In each case, we conduct an overall analysis of general cultural policy objectives. However, comparing the administrations and their internal levels of decision-making cannot be carried out accurately without investigating policies dedicated to a sector coming under shared competencies. For this purpose, we have chosen to investigate policies related to the music sector.

The music sector is the object of policies in all the selected cases; it includes a vast diversity of practices and actors (in terms of listening, spectatorship, cultural education, cultural industries, amateur practice...); and values linked to music have been previously analysed in other WP2 and WP3<sup>1</sup>. Moreover, the music sector displays a wide diversity of values (democracy / democratisation; economy; well-being; aesthetics / excellence; social values) and can reveal contradictions between values and shifts in terms of coherence.

Within the music sector, we will take into account both the policies concerning the production and distribution sector and those concerning reception and amateur practices.

The music sector will allow us, on the one hand, to analyse the "value gap" in the concrete implementation of a cultural policy (how the main objectives are shaped and transformed in a "concrete" policy in terms of budgets, actors, programmes, etc.); and, on the other hand, to analyse contradictions and tensions in terms of values that could exist within the same policy. Thus, we will choose, in each case and taking into consideration work done in previous WPs, emblematic and potentially conflicting programmes in terms of values.

## 2.5. Data collection and coherence indicators

Our approach is resolutely qualitative. First, the analysis will focus on the general objectives of the cultural policy defined by the administrations studied and the specific objectives and programmes linked to the music sector. In most case studies, we can rely on the materials collected in WP2 (analysis of grey literature, budgets, documents defining public action programmes, and semi-structured interviews with key actors in their implementation). Similar data will be collected on administrations that have not yet been subject to empirical analysis.

In addition to the existing material, for each administration, three decision levels will be analysed: the political level (elected representatives), the level of senior officials, and the level of implementation by "street-level public servants".

We will rely on the indicators and empirical materials presented below:

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<sup>1</sup> Previous work in UNCHARTED regarding the music sector includes: Jazz ao Centro Clube (WP3) ; informal music listening (WP3). London Choirs (WP2), online concerts in Norway (WP2), online music education in Norwegian culture schools (WP2), online music distribution in the Norwegian Cultural Rucksack programme (WP2), Rave parties and DJ parties (WP2), Clandestine concerts during the COVID-19 (WP2),

Table 1. Cultural policy coherence indicators, empirical materials, and purposes

Indicator	Empirical materials	Purpose
Textual and semantic coherence	Policy documents	To describe coherence between value statements in different policy documents, either 1) within the same level of government or 2) between levels of government
Experienced coherence	Interviews	To describe experienced value coherence among bureaucrats, either as 1) a relation between what they are committed to through policies and what they implement on the other hand, or 2) as personally held beliefs and professional practice
Chronological coherence	Policy documents, budget numbers, Interviews	To describe value coherence across short time spans (from one year to the following) or shifts in local, regional or national government.
Axiological coherence	Policy documents, interviews	To describe whether there are explicitly stated values that are conflicted or incommensurable.
Policy coherence	Policy documents, interviews, budget numbers	To describe value coherency between stated values and implemented values through budget allocations. To compare the relative emphasis of different values in principal policies and practical policies. (Testing the talk-the-talk vs walk-the-walk ratio.)

In concrete terms, the data collection will be divided as follows:

- Policy level: global and sectoral analysis (grey literature + interviews)
- Executive bureaucrats: global and sectoral analysis (grey literature + interviews)
- Street-level public servants: sectoral analysis (grey literature + interviews)
- External experts/observers: global and sectoral analysis (interviews)

The estimated number of interviews by profile, to be adjusted depending on the case at stake, is as follows:

Table 2. Target actors and number of interviews

Interviews per case	General / All sectors cultural policy	Music Sector (and sub-programmes/institutions)
Elected officials	1	1
Executive bureaucrats	1	1 or 2
Street level bureaucrats		2 or 3
External experts	1	1
<b>TOTAL</b>	<b>3</b>	<b>5 to 7</b>

The partners will construct a standard interview grid according to the previously mentioned analysis criteria (coherence, accuracy, governance). Adopting a standard framework will allow for collecting comparable data, using a common set of questions each partner will adjust and complete according to specific cases.

### 3. Case selection

The selection of the cases presented below has several objectives. First, it meets the need to rely on a set of data already available and collected in WP2 and WP3. **Ten out of 13 cases** have already been studied (for a different purpose) in WPs 2 and 3. By doing so, the work carried out in WP4 is in continuity and dialogue with the previous WPs. Secondly, the selected cases reflect the **specificities regarding the institutional architecture** and the **specific values displayed** in the cultural programmes of the six investigated countries. The European level will be the subject of a specific analysis dedicated to the case of Creative Europe. Being attentive that cases from different countries are comparable, the sample aims to provide a good overview of European cultural policy models. Therefore, from a qualitative perspective, our approach relies on the complementarity of the selected cases rather than representativity.

#### 3.1. Comparative variables and links with other Work Packages

Several variables were used in our case selection to ensure the diversity and complementarity of the sample. We postulate that most of them will be relevant for future comparative analysis. The way we present and operationalise these variables (see Table 3) will likely be reformulated according to our research's results.

The "Regional Authority Index", the cultural policy models identified within the classification by Chartrand and McCaughey (1989 – Patron / Architect / Facilitator / Engineer), and the degree of marketisation of the cultural policy regime (Alexander and Peterson Gilbert (2020) are described in Appendices. The budget and population data in the table below use 2022 as the year of reference.

Table 3. Cases selected in Strand 1

Case / Administration	Partner in charge	Public action level	Country	Cultural Budget	% Cultural budget	Evolution of cultural budget over 10 years (%)	Demography (last census)	Cultural EUR. Per capita	Regional Authority Index	Cultural policy model	Degree of marketisation of the Cultural Policy Regime	WP2 main tensions	WP2 Data	WP3 Data	WP4 Data collection
1. Creative Europe	CNRS	European	EU	2.44 billion EUR.	1.43%	66%	447.7 million	5.45 EUR.	NA	≈ PATRON	NA	NA	NA	NA	Grey litt. + interviews
2. Ministry of Culture, Spain	UB	National	Spain	1.8 billion EUR.	0.9%	39% <	47.4 million	38 EUR.	35.6	ARCHITECT Decentralized (quasi federal)	Established	NA	NA	NA	Grey litt. + interviews
3. Ministry of Culture, France	CNRS	National	France	4.2 billion EUR.	0.91%	68%	67.7 million	62 EUR.	21.85	ARCHITECT Centralized + Decentralized	Emergent	Intrinsic cultural value vs Economic performance	Grey litt.	Indirect : informal dancing and music listening	Grey litt. + interviews
4. Ministry of Culture, Norway	TRI	National	Norway	2.2 billion EUR.	0.88%	125%	5.5 million	400 EUR.	12.11	ARCHITECT / PATRON Centralized + Decentralized.	Resistant	Social vs. economic value	Grey litt. + interviews	NA	Grey litt. + interviews
5. Ministry of Culture, Hungary	UB	National	Hungary	1.8 billion EUR.	6.4%	90% <	9.7 million	185 EUR.	8.13	ARCHITECT/ ENGINEER Centralized	Resistant	National identity vs Diversity	Grey litt, scientific literature and 1 interview with experts.	NA	Grey litt.
6. Ministry of Culture, Portugal	UB	National	Portugal	619.4 million EUR.	0.6%	4.9% <	10.3 million	61 EUR.	9.51	ARCHITECT Centralized	Established	Traditional definition of cultural consumption vs valuation of an enlarged catalogue of cultural experiences	Grey litt., literature+ interviews	Indirect: Jazz ao Centro Clube + Loulé Criativo	Grey litt.
7. Arts Council England	TRI	National	UK	920 million GBP	0.14%	11.5%	56 million	16 GBP	9.59	PATRON	Dominant	Economic vs. social values	Grey litt.	NA	Grey litt.

Table 3. Cases selected in Strand 1 (continued)

Case / Administration	Partner in charge	Public action level	Country	Cultural Budget	% Cultural budget	Evolution of cultural budget over 10 years (%)	Demography (last census)	Cultural EUR. Per capita	Regional Authority Index	Cultural policy model	Degree of marketisation of the Cultural Policy Regime	WP2 main tensions	WP2 Data	WP3 Data	WP4 Data collection
8. Galicia Cultural Policy	UB	Regional	Spain	139 million EUR.	0.87%	35% <	2.7 million	51 EUR.	[Spain] 35.6	[Spain] ARCHITECT Decentralized (quasi federal)	[Spain] Established	Partisan/corporatist power vs Social value, Public support to tourism-oriented culture vs Poor valuation of sectoral	Grey litt., literature + interviews	Indirect: Matadoiro case	Grey litt. + interviews
9. Occitanie Cultural Policy	CNRS	Regional	France	137 million EUR.	3.77%	71%	5.8 million	23.6 EUR.	[France] 21.85	[France] ARCHITECT Centralized + Decentralized	[France] Emergent	NA	NA	Indirect: informal dancing and music listening	Grey litt. + interviews
10. Vestland county Cultural Policy	TRI	Regional	Norway	32 million EUR.	3.67%	42%	0.63 million	50.2 EUR.	[Norway] 12.11	[Norway] ARCHITECT / PATRON Centralized + Decentralized.	[Norway] Resistant	NA	NA	NA	Grey litt. + interviews
11. City of Barcelona Cultural Policy	UB	City	Spain	167 million EUR.	6.6%	34% <	1.6 million	104 EUR.	[Spain] 35.6	[Spain] ARCHITECT/PATRON, Decentralized.	[Spain] Established	Aesthetic excellence vs Social performance Administrative change vs Changes focusing on social and sectoral actors	Grey litt., literature + interviews	Indirect: Fàbriques, and Architecture cases	Grey litt. + interviews
12. Montpellier Metropolis Cultural Policy	CNRS	Metropolitan	France	83 million EUR.	6.19%	61%	0.5 million	166 EUR.	[France] 21.85	[France] ARCHITECT Centralized + Decentralized	[France] Emergent	Creative vs Cultural focused orientations of cultural democracy	Grey litt.	Indirect : informal dancing and music listening	Grey litt. + interviews
13. City of Bergen Cultural Policy	TRI	City	Norway	45 million EUR.	2.5%	29%	0.3 million	150 EUR.	[Norway] 12.11	[Norway] ARCHITECT / PATRON Centralized + Decentralized.	[Norway] Resistant	Local development vs. internationalization	Grey litt. + interviews	NA	Grey litt. + interviews

### 3.2. Case descriptions

#### Case 1 (CNRS): Creative Europe

Case	1. Creative Europe
Partner in charge	CNRS
Public action level	European
Country	EU
Cultural Budget	2.44 billion EUR.
% Cultural budget	1.43%
Cultural budget evolution (10 last years)	66%
Pop.	447.7 million
Cultural EUR. Per capita	5.45 EUR.
Regional Authority Index	/
Cultural policy model	≈ PATRON
WP2 main tensions	NA
WP2 Data	NA
WP3 Data	NA
WP4 Data collection	Grey lit. + interviews

Creative Europe is a European Union program for the cultural and creative sectors, founded in 2014. More than 30 countries are members of the program, as the membership has been extended to the EU's Eastern Partnership member states. In its first phase (2014-2020), it had a budget of € 1.47 billion, which expanded to € 2.44 billion in its second phase (2021-2027). The general objectives of Creative Europe are to safeguard, develop and promote European cultural and linguistic diversity and cultural heritage, to strengthen the competitiveness of the European cultural and creative sectors, and to promote smart, sustainable, and inclusive growth<sup>2</sup>. Creative Europe encompasses the "Culture" sub-program, supporting performing and visual arts, heritage, and other areas (at least 31% of its budget), the "MEDIA" sub-program providing funding for the cinema and audio-visual sector (at least 56% of its budget), and a cross-sectoral strand supporting policy cooperation, transversal measures and a new financial guarantee facility.

Based on EU strategies and European policies, the Creative Europe program supports innovation and cooperation between European structures in many forms (partnership, networking, co-production...). It

<sup>2</sup> See : <https://culture.ec.europa.eu/fr/creative-europe>.

notably supports the circulation of artworks, shows, emerging artists, and actions to reach out to new audiences and more environmentally responsible production practices. An annual work programme determines funding priorities; calls for projects are then opened in the 3 program strands throughout the year. The calls for projects currently open in the Culture Programme include the Circulation of European literary works; Cooperation; Networks of professionals; Pan-European cultural entities; Platforms for promoting emerging artists; Support to Ukrainian displaced persons, and cultural and creative sectors.

Within “Music Moves Europe (MME)”, the framework for the European Commission's initiatives and actions supporting the European music sector, Creative Europe carries the vast majority of European funding dedicated to music. More than 130 music projects (cooperation projects, platforms, networks) have received funding within the previous Creative Europe program (2014-2020), with an approximate total budget of €98 million, funded across different supporting mechanisms (European Cooperation projects, Refugee integration projects, European Platforms, and European Networks). Another €7 million was dedicated to “Music Moves Europe: Boosting European music diversity and talent”, supporting more than 60 small-scale music projects<sup>3</sup>. Funded projects include different types of aesthetics (traditional music, world music, and cultural heritage; pop, rock and electronic; opera; contemporary music, classical music), target audiences (youth and children), objectives (gender equality, social inclusion), and different professional networks and platforms<sup>4</sup>. The stated values and objectives are cultural diversity, inclusion, creativity and innovation, and competitiveness.

As European cultural policies are gaining in power, in terms of budget, and therefore in terms of influence on European cultural actors (all the more in countries where public funding for culture is relatively low), “valuation grammars” are disseminated and eventually re-appropriated by local stakeholders through the generalisation of project-based funding (Arfaoui, 2019). Through the vocabularies of the calls for projects, many notions relating to values appear: “creativity,” “innovation,” “equity,” “diversity,” “inclusivity,” “green deal,” “audience development,” “social inclusion,” “sustainability,” “equality,” “access to culture”... These values are not equal in importance and consequences, and their formulations imply types of valuations that have been criticised for their “economic style” (Bruell, 2013). We wish to analyse these values and their evolution over time and question their coherence with the values promoted by national or local cultural policies. We also wish to investigate how these values are defined: how and why do values change? Are there instruments for the democratic definition of values? Are there values conflicts within the European institutions or between the European institutions, member states, and local actors? Finally, the performativity and consistency of these values also deserve to be analysed. To what extent do the financed projects correspond to the values promoted? Is it only a matter of discursive display? Are these values locally re-appropriated, and how does it transform them? What evaluation tools allow for impact analyses of funded projects? What dialogue exists between project leaders, national institutional relays, and European institutions?

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<sup>3</sup> See : <https://culture.ec.europa.eu/cultural-and-creative-sectors/music/music-moves-europe>.

<sup>4</sup> See : <https://op.europa.eu/en/publication-detail/-/publication/378d4727-3dea-11ec-89db-01aa75ed71a1/language-en>.

*Case 2 (UB): Ministry of Culture, Spain*

Case	2. Ministry of Culture, Spain
Partner in charge	UB
Public action level	National
Country	Spain
Cultural Budget	1.8 billion EUR.
% Cultural budget	0.90%
Cultural budget evolution (10 last years)	39% <
Pop.	47.4 million
Cultural EUR. Per capita	38 EUR.
Regional Authority Index	35.6
Cultural policy models	ARCHITECT Decentralised (quasi-federal) Established Marketised Cultural Policy Regime
WP2 main tensions	NA
WP2 Data	NA
WP3 Data	NA
WP4 Data collection	Grey lit. + interviews

The current Ministry of Culture and Sports, created in 1977 as the “Ministry of Culture and Welfare,” is the central agency of the Spanish cultural administration. After assembling several organisations from Franco’s regime, the Ministry underwent a decentralisation process, becoming part of a complex and quasi-federal cultural policy system (Rubio Aróstegui, 2008).

The Spanish Constitution (SC) distinguishes between exclusive, shared, and concurrent powers at each level of government (Articles 148 and 149). While matters such as international relations are exclusive to the state level, other policy domains are shared by the central government and the Autonomous Communities (Article 149.1). The SC entrusts non-exclusive cultural powers to the central government, led by the Ministry, in preserving and defending cultural heritage and managing museums, libraries, and state archives (Article 149.1.28). It also assigns to the Ministry some exclusive competencies concerning the protection of intellectual property, freedom of expression, and media regulation.

This constitutional framework also provides significant autonomy for all levels of government, where the role of the Autonomous Administrations has been highlighted (Bouzada, 2007: 23). In this framework, the Ministry has had a limited role in orienting cultural policy since it has been mainly focused on supporting major institutions, heritage, and the cultural industry. Along these lines, the Ministry is the actor with less public expenditure regarding the level of government. For example, in 2016, the state (central, federal)

level represented 16 % of the general budget. Instead, the regional level invested 22% of the overall budget the same year and Municipalities the remaining 64%<sup>5</sup>.

In this context, the organism represents a specific form of the French quasi-architect cultural policy model due to its limited role and power in shaping and coordinating the whole state cultural policy action (Rius & Zamorano, 2015). It entails a valuable case study to address the issue of coherence in terms of value configurations through cultural policies and mechanisms to foster a plurality of values in a quasi-federal system integrated by several tensions such as those posed by substrate national entities (Catalonia, Basque Country, and Galicia).

The "Direction of Cultural Industries, Intellectual property, and Cooperation" leads the Ministry's cultural policies for the music sector within the current centre-left administration (2018-). It focuses on industrial promotion and internationalisation. The Direction also addresses regulatory aspects concerning national and transnational commercial exchanges. As part of its promotion policies, it finances key cultural institutions dedicated to high culture in Madrid and the entire country, often in partnership with autonomous communities and local governments, such as the Teatre Liceu. Moreover, the Ministry has a diverse nationwide policy supporting musical production belonging to several aesthetic repertoires, such as the recent grants for the "modernisation of artistic management structures in the *performing arts and music*."<sup>6</sup> In terms of audiences, the recent "youth bonus" consists of a direct aid of 400 euros to those who turn 18 throughout to acquire and enjoy products and activities, including a wide musical offer (Cebrián, 2022).

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<sup>5</sup> See : <https://www.culturalpolicies.net/database/search-by-country/country-profile/category/?id=38&g1=7>

<sup>6</sup> See : <https://femp-fondos-europa.es/convocatorias/bases-reguladoras-y-convocatoria-2021-para-la-concesion-de-ayudas-publicas-para-modernizacion-de-las-estructuras-de-gestion-artistica-en-el-ambito-de-las-artes-espectaculares-y-de-la-musica/>

*Case 3 (CNRS): Ministry of Culture, France*

Case	3. Ministry of Culture, France
Partner in charge	CNRS
Public action level	National
Country	France
Cultural Budget	4.2 billion EUR.
% Cultural budget	0.91%
Cultural budget evolution (10 last years)	68%
Pop.	67.7 million
Cultural EUR. Per capita	62 EUR.
Regional Authority Index	21.85
Cultural policy models	ARCHITECT Centralised + Decentralised Emergent Marketised Cultural Policy Regime
WP2 main tensions	Intrinsic cultural value vs Economic performance
WP2 Data	Grey lit.
WP3 Data	Indirect : informal dancing and music listening
WP4 Data collection	Grey lit. + interviews

The Ministry of Culture, founded in 1959, is the government authority in France's development of cultural policies. It is organised based on a central administration, national centres in charge of the development of specific sectors (National Cinema Center, National Book Center, National Music Center), and Regional Directorates of Cultural Affairs (DRAC) located in each of the 13 French metropolitan regions, plus five overseas regions (Guadeloupe, Martinique, Reunion, Mayotte, Guyana).

The Ministry will have a budget of 4.2 billion euros in 2023, or approximately 60 euros per capita. This budget represents all the funds for intervention and management of cultural competencies. It represents only a part of all the state's cultural credits, to which must be added the financing of public broadcasting (3.8 billion), the fiscal measures in favour of culture (2 billion), various resources allocated to audiovisual and musical production, and heritage (0.8 billion), i.e., a total of about 11 billion euros.

The Ministry is responsible for developing cultural policies for the state. It manages six programmes: "Heritage," "Creation," "Transmission of knowledge and democratisation of culture," "Support to cultural policies," "Press and Media," and "Books and Cultural Industries."

In developing its programmes, the Ministry has few exclusive responsibilities. Many of its policies are implemented with local authorities (Regions, Departments, Municipalities, and Inter-municipalities). Within the framework of this partnership, the DRACs play the role of support and execution in the field.

Since its foundation by André Malraux in 1959, the Ministry has been at the heart of the institutional definition of culture's values and policy paradigms (Donnat, 2003). Through its expertise, it concretises the principles of evaluation that affect all cultural sectors and distinguishes the artistic and cultural operators corresponding to the different values it officially defends. The history of the Ministry also means criticising its choices and, notably, its corporatism or elitism. In dialogue with these critics, the paradigms of cultural policy have evolved from the prism of artistic excellence to democratisation, cultural democracy, or creative economy. Artistic diversity accompanies the diversity of the state's cultural policy paradigms of reference. The choice to study the Ministry from the perspective of the valorisation of culture is, therefore, perfectly justified.

State intervention in the music sector goes back to the monarchy, following a logic close to traditional patronage. During the 20th century, it was structured within the Ministry of Culture, first favouring support for the classical and scholarly music sector. In the 1980s, it opened up to the diversity of musical forms and aesthetics, developing support for events and training organisations. The musical policy is currently based on four main orientations: support for permanent orchestras (30 structures, i.e., 2,000 musicians); support for musical and vocal ensembles (early music, baroque, contemporary music, jazz or traditional music); support for opera houses (17); the support and pedagogical control of 441 music education establishments, only some of which are subsidised by the state; support for more than 100 music festivals. For all of this support, the state intervenes in addition to the support, often higher, provided by local and regional authorities (Communes, supra-municipal authorities, Departments, and Regions). Since 2020, French music policy has had a new tool for action: the Centre National de la Musique. It accompanies players in the music industry (aid for professionals, observation, training, support for projects, and international development), relying on a state grant and the proceeds of a tax on ticketing in "variety" shows (popular music, comedy shows, cabaret, musicals). The values displayed by the state's musical policies are the equal dignity of musical genres, democratisation, innovation, freedom of creation, and the economic efficiency of the players in the sector. These values are also the object of tensions between key actors (Marguerin & Latarjet, 2022).

*Case 4 (TRI): Ministry of culture, Norway*

Case	4. Ministry of Culture, Norway
Partner in charge	TRI
Public action level	National
Country	Norway
Cultural Budget	2.2 billion EUR.
% Cultural budget	0.88%
Cultural budget evolution (10 last years)	125%
Pop.	5.5 million
Cultural EUR. Per capita	400 EUR.
Regional Authority Index	12.11
Cultural policy models	ARCHITECT + PATRON / Centralised + Decentralised. Resistant Marketised Cultural Policy Regime
WP2 main tensions	Social vs economic value
WP2 Data	Grey lit. + interviews
WP3 Data	NA
WP4 Data collection	Grey lit. + interviews

The Ministry of Culture in Norway (current name: Ministry of Culture and Equality) is formally responsible for the policy areas of culture, equality and discrimination, copyright, the media, sport, and the voluntary sector (Mangset & Hylland, 2018; Berge, 2022). While the culture sector has been a core responsibility for the ministry since its establishment in 1982, other policy areas have also been part of the ministerial portfolio in different periods. It includes research (1982-1990), church affairs (1990-91 and 2002-2010), and, recently, equality and discrimination (2022-).

For a population of 5 475 240 inhabitants, the cultural budget was around 22 billion NOK in 2022, around 2,2 billion euros. The budget separates into five general areas: administration, volunteerism, culture, media, and equality. Most sports funding is administered through lottery funding and is not shown in the ministry's budget. The most relevant category for this case is Culture, which includes the sub-category of Music and performing arts. In 2022, Music and performing arts accounted for around 280 million euros.

In 2007, a short and general-purpose law on culture was implemented. It regulates the public authorities' responsibilities for the cultural sector. It states that public authorities (state, counties, and municipalities) are responsible for promoting and supporting "a variety of cultures all across the country [...] in order to give everyone the possibility to take part in cultural activities and experience a diversity of cultural expressions" (our translation).

A central principle for Norwegian cultural policy, including the responsibility of the Ministry of Culture, is the arms' length principle (Mangset, 2009). This principle, often invoked in public discussions of cultural policy, underlines the importance of keeping artistic and aesthetic decisions far from political influences.

The Ministry of Culture is an evident case to represent the state/national level of cultural policy in Norway. The policy principles, strategic choices, and budgetary allocations are thoroughly documented through annual budget documents, policy white papers, and strategies. The broad scope of the ministry's responsibility makes it necessary to pinpoint a more specific area of investigation.

We will focus on selected aspects of the music policy of the Ministry of culture. It is the core field of the policy of this ministry. As shown above, the amount of funding dedicated to music is also considerable. In addition to the 290 million euros in the category of Music and performing arts, which also includes theatre subsidies, a large portion of the funding for Arts Council Norway is used to support the field of music. In 2021, 35 million euros from the council's Culture Fund was used for music purposes out of 87 million.

The governmental music policy is constituted by a variety of goals and measures, on a scale from supporting primary musical education and amateur activities to the funding of the national opera. In this case, we will, on the one hand, look at the professional, large-scale, traditional, and "high" culture represented by the funding of the national opera and classical symphony orchestras. On the other hand, we will also look at the policy goals and measures for non-institutional, small-scale, freelance music production, typically exemplified by popular music (rock/pop/country) (Hylland & Stavrum, 2018). This combination allows for internal comparisons along several axes – high/low, institutional/non-institutional, genre-wise, and between different levels of commercialisation.

*Case 5 (UB): Ministry of Culture, Hungary*

Case	5. Ministry of Culture, Hungary
Partner in charge	UB
Public action level	National
Country	Hungary
Cultural Budget	1.8 billion EUR.
% Cultural budget	6.40%
Cultural budget evolution (10 last years)	90% <
Pop.	9.7 million
Cultural EUR. Per capita	185 EUR.
Regional Authority Index	8.13
Cultural policy models	ARCHITECT / ENGINEER Centralised Resistant Marketised Cultural Policy Regime
WP2 main tensions	National identity vs Diversity
WP2 Data	Grey lit, scientific lit + 1 interview
WP3 Data	NA
WP4 Data collection	Grey lit.

With the Hungarian democratic transition after 1989, western models for managing culture were adopted under the direction of the National Cultural Fund (1993), which was designed following the arm's length principle. In this period, cultural policies aimed at establishing mechanisms to overcome authoritarian and direct intervention in cultural institutions, including museums. Nevertheless, interventionism has been regarded as a not wholly abandoned trend in this public policy domain during the last three decades (Bozóki, 2017).

During the first Victor Orbán government (1998-2002), more than a few crucial changes in cultural policies were fostered. Cultural policy placed particular emphasis on national heritage and architectural nationalism. At the same time, nationalist values were enhanced within other areas, such as the production of films and operas with similar content. Culture became an essential aspect in the celebrations of the Hungarian Conquest (895 AD) to "solidify the continuity of traditional Hungarian Right-wing politics" (Bozóki, 2017: 100).

Since 2010, Hungary has been governed by the far-right party Fidesz, which period in the office started with constitutional reform. In this context, the Ministry of Culture was transformed into a Secretariat

within the new Ministry of Human Capacities. Since 2022, it has been organised into a separate ministry: the Ministry of Culture and Innovation.

Besides this Ministry, the cultural policy system is also integrated by the National Cultural Fund, a semi-autonomous organisation aimed at financing cultural and artistic projects, and the Hungarian Academy of Art (MMA), a public entity aimed at facilitating "the prevalence and protection of the values of Hungarian and universal culture, the respect of the traditions of Hungarian arts and the birth of new and significant artistic works."<sup>7</sup> Moreover, since 2020, the National Cultural Council (NCC) has gathered the Hungarian Academy of Arts president and heads of 17 cultural strategy institutions (including the Hungarian State Opera House). These institutions have been reformed in the last decade giving more powers to the central administration within their management boards or mechanisms from a neo-authoritarian perspective.

In recent years, the country has had the highest European cultural budget as a percentage of GDP (3.3% in 2016) (EUROSTAT, 2018), mainly centralised in the Ministry of Human Resources. Namely, the central government managed almost 60% of the share, and 20% was at the local level for 2015–2017 (Budapest Observatory, 2019: 12).

Given these characteristics, the case represents a relevant instrument to analyse coherence, democratic representativeness, and tensions concerning the implementation of nationalist cultural policies often conflicting with the plurality of values integrating Hungarian society.

Regarding policies dedicated to promoting the music sector, the Ministry, the NCC and the MMA competencies are diverse and cover production, dissemination, and internationalisation aspects. This cultural policy system dedicated 8,5% of the total expenditure on culture in 2020 to the music sector<sup>8</sup>. Still, one main focus has been strengthening international projects and festivals. Furthermore, classical music policy, which includes 16 symphony orchestras, concert halls, and more than 3000 pianos orchestras receiving public support, has historically placed a core role in Hungarian cultural policies<sup>9</sup>. Instead, it should be noted that the lack of policies for the Roma music scene, which represents an important musical heritage asset in the country, is poor and unsystematic<sup>10</sup>. However, the governing regime has instrumentalised classical and popular music, including those belonging to the Roma domain, in the context of the broader use of music as part of cultural propaganda (Barna & Patakfalvi-Czirják, 2022)<sup>11</sup>. Along these lines, both local and European networks in the cultural field have denounced attacks and restrictions on the autonomy of music sector institutions<sup>12</sup>.

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<sup>7</sup> See : <https://www.mma.hu/web/en/index>.

<sup>8</sup> See: [https://www.culturalpolicies.net/wp-content/uploads/pdf\\_short/hungary/Hungary-Short-2022.pdf](https://www.culturalpolicies.net/wp-content/uploads/pdf_short/hungary/Hungary-Short-2022.pdf).

<sup>9</sup> See : <https://www.culturalpolicies.net/database/search-by-country/country-profile/category/?id=18&g1=3>.

<sup>10</sup> See : [https://www.culturalpolicies.net/wp-content/uploads/pdf/hungary/hungary\\_072016.pdf](https://www.culturalpolicies.net/wp-content/uploads/pdf/hungary/hungary_072016.pdf).

<sup>11</sup> See : <https://www.illiberalism.org/the-voice-of-the-unheard-nation-culture-war-in-the-field-of-popular-music-in-hungary/>.

<sup>12</sup> See : [https://allianceofacademies.eu/wp-content/uploads/Petition\\_EP\\_Europ-Alliance-of-Academies.pdf](https://allianceofacademies.eu/wp-content/uploads/Petition_EP_Europ-Alliance-of-Academies.pdf).

*Case 6 (UB): Ministry of Culture, Portugal*

Case	6. Ministry of Culture, Portugal
Partner in charge	UB
Public action level	National
Country	Portugal
Cultural Budget	619.4 million EUR.
% Cultural budget	0.60%
Cultural budget evolution (10 last years)	4.9% <
Pop.	10.3 million
Cultural EUR. Per capita	61 EUR.
Regional Authority Index	9.51
Cultural policy models	ARCHITECT / Centralised Established Marketised Cultural Policy Regime
WP2 main tensions	Traditional definition of cultural consumption vs valuation of an enlarged catalogue of cultural experiences
WP2 Data	Grey lit., literature + interviews
WP3 Data	Indirect : Jazz ao Centro Clube ; Loulé Criativo
WP4 Data collection	Grey lit.

Created in 1976, the Secretary of Culture has undergone several changes but has played an essential role in cultural policies since the eighties. The shift of political parties in Government – between Socialist and Social Democrat - usually brings changes in the governmental structures for the culture sector, generally meaning that Social Democrat Administrations tend to downsize the Ministry of Culture to a Secretary of State for Culture.

Today, the Government’s culture area is tutored by the Ministry of Culture, composed of the Minister and two Secretaries of State, and the respective Secretary of State for Cultural Heritage and Secretary of State for Cinema, Audiovisual, and Media. The Organic Law of the Government (Decreto-Lei n.o 169-B/2019), establishing the organisation and functioning of the XXII Constitutional Government, describes: “The Mission of the Minister of Culture is to formulate, conduct, implement and evaluate a global and coordinated policy in the area of culture and related areas, namely in the safeguarding and valorisation of cultural heritage, as well as in the area of media, in the area of artistic creation and cultural

dissemination, in the qualification of the cultural fabric and, in coordination with the Minister of State and Foreign Affairs, in the internationalisation of Portuguese culture and language” (Article 23).

The legislative activity (2015-2021) was observable in seven areas. The majority of measures concern National heritage (a Programme of Investment for Cultural Heritage, the creation of the National Sound Archive, a program to safeguard the “know-how” of art crafts), following the historical importance of heritage and tourism-based policies for the country (Carvalho, 2022; Carvalho *et al.*, 2016). For instance, for Museums, monuments, and palaces, there is specific legislation for its autonomy of management and strategic measures, such as a Task Force for recommendations on accessibility and innovation. The second important area of measure is Support for the arts. The National Plan for the Arts (with the Ministry of Education) and the programmes to support the arts are significant.

Regarding Decentralisation, management competencies and responsibilities are transferred to municipalities regarding material heritage safeguard, museums, performing arts supervision, and recruitment of cultural heritage workers. While the central government level corresponds to about 30% of the overall cultural expenditure, the local level entails 70%<sup>13</sup>.

Given the importance of the Ministry for promoting Portuguese heritage and language and its historical tensions between economically instrumental and social value-based cultural policy orientations, the case allows us to advance in the analysis of cultural policy coherence, governance, and democratisation factors.

The central government's cultural policies targeted at the music sector show a close articulation between the music sector and the educational and socio-community intervention policies to stimulate music creation and consumption<sup>14</sup>. The Ministry of Culture leads a set of actions, many in cooperation with the third sector. Policies promoting music creation and consumption range from cultural heritage to cultural mediation. Within this framework, one of the main lines of action of the National Plan for the Arts 2019-2014<sup>15</sup> is "Education and Access," which includes the "KM<sup>2</sup> Art and Community" Program devoted, among other things, to the promotion of musical careers through a program of creative residencies as well as to expanding audiences by disseminating creations at the community level. Moreover, the "Culture in Expansion" (2014) program<sup>16</sup>, supported by the Ministry and deployed in Porto, is one of the flagship actions of Portuguese cultural policy. The program combines the encouragement of participation in musical creation and consumption with policies to promote the social use of urban space and infrastructures through artistic activities. Lastly, foundations have a significant role in awarding scholarships in music and managing big music Institutions (Gomes & Martinho, 2012). An example of public-private governance with the involvement of the third sector is the Casa da Música, also in the city of Porto, which represents one of the most important institutions of the sector in the country devoted to supporting the creation and diffusion of classical and contemporary music. With this purpose, this institution includes concert halls, a residency program, and educational services.

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<sup>13</sup> See: [https://www.ine.pt/xportal/xmain?xpgid=ine\\_main&xpid=INE](https://www.ine.pt/xportal/xmain?xpgid=ine_main&xpid=INE)

<sup>14</sup> For in-depth information on this matter, see Fishman and Lizardo (2013).

<sup>15</sup> 2019, Comissão Executiva do Plano Nacional das Artes

<sup>16</sup> Source: <https://www.culturaportugal.gov.pt/pt/conhecer/eventos/gepac-2023/cultura-em-expansao/>

## Case 7 (TRI): Arts Council England

Case	7. Arts Council England
Partner in charge	TRI
Public action level	National
Country	UK
Cultural Budget	920 million GBP
% Cultural budget	0.14%
Cultural budget evolution (10 last years)	11.50%
Pop.	56 million (England)
Cultural EUR. Per capita	16 GBP
Regional Authority Index	9.59
Cultural policy models	PATRON Dominant Marketised Cultural Policy Regime
WP2 main tensions	Economic vs social values
WP2 Data	Grey lit.
WP3 Data	NA
WP4 Data collection	Grey lit.

Arts Council England (ACE) is a public body under the Department for Digital, Culture, Media, and Sport. ACE resulted from a 1994 division of the previous Arts Council of Great Britain into three separate bodies for England, Scotland, and Wales. ACGB was established in 1946, and the British arts council model has generally been seen as a model for similar arms' length bodies in different countries (including Norway) (see Upchurch, 2016). The main goal of an arts council of this kind is to fill the need for a qualified distribution of public support to the arts while being independent of political authorities and interest organisations.

The ACE supports arts, museums, and libraries and describes their aim and responsibility in the following manner: "We are the national development agency for creativity and culture. By 2030 we want England to be a country in which the creativity of each of us is valued and given the chance to flourish and where everyone of us has access to a remarkable range of high quality cultural experiences. We invest public money from the government and from the National Lottery to help deliver this vision."<sup>17</sup>

In a country with a population of 55 000 000 inhabitants, ACE distributes a combination of so-called grant-in-aid and funding from the National Lottery Fund. In the fiscal year 2021/22, the total funding from ACE was around 920 million pounds.

<sup>17</sup> See : <https://www.artscouncil.org.uk/>

The ACE is an arms-length body under the Department for Digital, Culture, Media and Sport and is also registered as a charity. ACE receives a funding/management agreement from the department. This document also covers the governance and accountability of ACE<sup>18</sup>.

The ACE is a core actor in the governmental cultural policy of England, being responsible for the major part of state funding of arts and culture. It includes administering the national lottery funding for cultural purposes. Furthermore, ACE is also, as mentioned, a template or a reference point for numerous other arms-length cultural policy bodies, making the case even more justified from a comparative perspective. In this case, we will focus specifically on the music policy of ACE. It includes a selection of organisations/institutions within the music sector and the so-called Music Education Hubs.

This funding of ACE is distributed in 8 broad categories: National Portfolio Organisations, Culture Recovery Fund Grants, Arts Council National Lottery Project Grants, Music Education Hubs, Capital, National Portfolio Organisations (Lottery), Development Funds, and Other Grants. The largest category was National Portfolio Organisations, accounting for 340 million pounds. This category includes several institutions relevant to our case, including the English National Opera, the Royal Opera House, and many (music) festivals. The total number of National Portfolio Organisations (NPO) is currently around 830. The awarded amounts for these NPOs vary from 24,4 million (National Opera House) to 40 736 pounds (NMC Recordings).

In addition to the NPOs, an essential part of ACE's music policy is in the Music Education Hubs. These hubs received a total of 78 million pounds in 2021. The hubs are described in the following way by ACE:

“Music Education Hubs work collectively to ensure that all children and young people can discover the power of music both inside and outside of the classroom, providing opportunities for them to:

- learn a musical instrument
- learn to sing
- create their music
- make music with others as part of ensembles, bands, and choirs
- access inspirational performances and musical experiences
- progress their musical interests and potential through local opportunities and by connecting with national opportunities and provision.”

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<sup>18</sup> See : <https://www.artscouncil.org.uk/media/10521/download?attachment>

*Case 8 (UB): Galicia cultural policy*

Case	8. Galicia Cultural Policy
Partner in charge	UB
Public action level	Regional
Country	Spain
Cultural Budget	139 million EUR.
% Cultural budget	0.87%
Cultural budget evolution (10 last years)	35% <
Pop.	2.7 million
Cultural EUR. Per capita	51 EUR.
Regional Authority Index	[Spain] 35.6
Cultural policy models	[Spain] ARCHITECT Decentralised (quasi-federal)
WP2 main tensions	Partisan/corporatist power vs Social value, Public support to tourism-oriented culture vs Poor valuation of sectoral development
WP2 Data	Grey lit., literature + interviews
WP3 Data	Indirect on Matadoiro case
WP4 Data collection	Grey lit. + interviews

Galicia is considered one of the three "historical" nationalities in Spain. The Spanish Constitution grants it broad powers and control over both administrative and normative dimensions of cultural policies (Article 151, Spanish Constitution). The leading actor in this area is the Galician government of Xunta de Galicia through the Regional Department of Culture, Education, and University. Instrumental entities such as the Galician Agency for Cultural Industries (AGADIC) and the Galician City of Culture Foundation are also attached to this Department. As part of this policy system, the Galician Culture Council (Consello da Cultura Galega) is a statutory institution for the defence and promotion of the cultural values of the Galician people. It was established in 1983 as an advisory and consultative body.

It is possible to identify two stages in developing cultural policies, each with its orientation (Lage *et al.*, 2012: 142). The first covers the PP's four consecutive terms and the current one. The Liberal-conservative Partido Popular (PP) governed the region from 1989 to 2005 and returned to power in 2009. Under these administrations, cultural policies have been closely mixed with tourism ones, with little planning, high hierarchisation, and a lavish fund. The decision-making process has been centralised and framed by the idea of culture as a commodity, thus tending towards programming mega-events (centralised in Santiago, "The City of Culture," and Santiago's Way) (Linheira *et al.*, 2018). The second, and less decisive, stage refers to the coalition government (2005-2009) integrated by the Socialist Party (PSOE) and the Left

Nationalists (BNG). Its first decision was to revoke all mixed competencies in Tourism from the newly created independent Regional Department for Culture and Sports, seeking a mixed orientation combining sociocultural policies with more focus on the cultural industry (Bouzada, 2008; Lage *et al.* 2012).

Public regional budgets have faced significant cutbacks during the last government terms due to austerity measures after the 2008 crisis: according to the Galician Statistical Office (IGE), the Regional Culture Department budget has fallen from 141M€ in 2009 to 74€ in 2020, a reduction of 47% (Instituto Galego de Estadística, 2020). The budget for 2021 raised to 94M€, 0,65% of the Government's general budget.

The case of Galicia is particularly valuable in analysing the impact of the economic instrumentalisation of culture on a plurality of values and cultural actors. It also involves a relevant basis for analysing traditional values fostered by Galician culture, its tensions with the regional national identity, and the historical limitations of such policy regarding bottom-up participation.

In terms of the music sector, Galicia reveals a robust network of music actors with a great capacity to produce and export cultural products. However, historically, sectorial and transectorial policies aimed at this sector have been limited (Marzo, 2017). In recent years, grant policies oriented towards promoting the international presence of Galician musicians and companies have been boosted, although with a limited budget and from a (national) branding perspective<sup>19</sup>. Locally, the government has line subsidies to non-profit institutions and local Galician entities, intended to finance current expenses derived from the realisation of festivals, fairs, exhibitions, cycles, and amateur performing and musical arts contests. For accessing this grant line, programming must include at least 30% of the total artistic performances by Galician groups and/or companies<sup>20</sup>.

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<sup>19</sup> See : [https://www.xunta.gal/notas-de-prensa/-/nova/76863/xunta-convoca-axudas-para-potenciar-proxeccion-exterior-musica-artes-escenicadas?langId=es\\_ES](https://www.xunta.gal/notas-de-prensa/-/nova/76863/xunta-convoca-axudas-para-potenciar-proxeccion-exterior-musica-artes-escenicadas?langId=es_ES).

<sup>20</sup> See : [https://www.xunta.gal/dog/Publicados/2023/20230203/AnuncioG0655-130123-0002\\_es.html](https://www.xunta.gal/dog/Publicados/2023/20230203/AnuncioG0655-130123-0002_es.html).

### Case 9 (CNRS): Occitanie Cultural Policy

Case	9. Occitanie Cultural Policy
Partner in charge	CNRS
Public action level	Regional
Country	France
Cultural Budget	137 million EUR.
% Cultural budget	3.77%
Cultural budget evolution (10 last years)	71%
Pop.	5.8 million
Cultural EUR. Per capita	23.6 EUR.
Regional Authority Index	[France] 21.85
Cultural policy models	[France] ARCHITECT Centralised +Decentralised
WP2 main tensions	NA
WP2 Data	NA
WP3 Data	Indirect: informal dancing and music listening
WP4 Data collection	Grey lit. + interviews

Created by the 2014 territorial reform, the Occitanie region merges two former French regions (Languedoc-Roussillon and Midi-Pyrénées). Occitania now has nearly 6 million inhabitants. Its competencies are exercised in 12 departments.

In terms of cultural policy, French regions have competencies of their own, including the inventory of cultural heritage, the preservation, and promotion of regional languages, the possibility of creating aid to support the book and film industries, the launch of calls for projects and the ability to launch experiments. At a decentralised administrative level, the regions also exercise competencies shared with the state (regional museum acquisition funds - FRAM - and regional contemporary art funds - FRAC) or with the departments and municipalities (support for the arts sector, management, and maintenance of public institutions for the plastic arts).

Occitanie has a budget dedicated to cultural policy of 137.2 million euros in 2022 (approximately 23 euros per capita). This budget includes operating and investment costs dedicated to the audio-visual sector (2.4 million), innovation, artistic and cultural creation (106.5 million), heritage preservation (20.9 million), and ERDF funds (7.4 million).

2022 corresponds to the implementation of the new orientations of the cultural strategy of the region around five priorities: The emancipation of the inhabitants, and in particular of the youth, by the desire for culture; the promotion of local culture and patrimony, Occitan and Catalan languages and cultures;

the consolidation of sectors whose activity contributes to the economic development of the cultural companies and the territories; the improvement of the environmental impact of the cultural sector; the consolidation of devices and tools according to the needs spotted by the actors of the sector.

Regarding the objectives defined in Stand 1, the characteristics of cultural policy in Occitania make it a relevant case for analysis. Moreover, reinforced by the recent territorial reforms in their place within public action, the French regions can be considered good laboratories for observing the transformations specific to cultural policies. The question of the recognition of cultural rights (recognising the equal dignity of the cultures lived and chosen by people and strengthening their capacities for expression, access, and exchange) is particularly relevant for the new French regions regarding their competencies in the field of cultural policy (promotion of regional languages, capacity for experimentation). It will be interesting to study the internal disparities specific to a region built from the merger of two former regions with contrasting cultural policies regarding budget and orientation or governance models (Négrier & Sibertin-Blanc, 2021).

The policy in favour of music in the Occitanie region is part of a competence which - like culture in general - is not mandatory but generally developed by all regions in France. This policy is implemented through the support for the state policies and the National Center for Music, particularly regarding aids for musical ensembles, operas, permanent orchestras, artistic education structures, and festivals. The region also supports sector contracts that associate the state, the CNM, and public or private actors in the music sector. More than the state, the region emphasises support for regional cultures and oral traditions. It intervenes directly in support of actors in the sector but also through an agency co-financed by it, the state, and other local authorities. This agency, Occitanie en Scène, contributes to artistic and cultural development in Occitanie, intending to make it a dynamic region for the creators who live there and a land of emergence for new artistic forms, in a perspective cultural development of the territory and reduction of inequalities of access to artistic creation. Its areas of intervention cover the entire field of performing arts: circus, dance, music, theatre, and their associated and intersecting forms, for the stage, public space, or circus. The values that the Occitanie region defends for music are emancipation, equal territorial access, professional structuring, and sustainable innovation.

### Case 10 (TRI): Vestland County Cultural Policy

Case	10. Vestland county Cultural Policy
Partner in charge	TRI
Public action level	Regional
Country	Norway
Cultural Budget	32 million EUR.
% Cultural budget	3.67%
Cultural budget evolution (10 last years)	42%
Pop.	0.63 million
Cultural EUR. Per capita	50.2 EUR.
Regional Authority Index	[Norway] 12.11
Cultural policy models	[Norway] ARCHITECT /PATRON Centralised +Decentralised.
WP2 main tensions	NA
WP2 Data	NA
WP3 Data	NA
WP4 Data collection	Grey lit. + interviews

Vestland county is a Norwegian region located on the west coast. In the Norwegian context, the regional government is responsible for, i.a., upper secondary schools, public dental services, county infrastructure (roads and public transportation), industrial and commercial development, and *culture*. Vestland is currently one of 11 Norwegian counties (2022). For a population of 641 292 inhabitants, the cultural budget was around 31 million euros in 2022.

On an overarching level, the county culture framework contains three sectors: Culture, sports, and integration (both in general (inclusion) and of immigrants). More specifically, the three are divided into the following sub-sectors: a) archive, b) library, c) cultural distribution, d) cultural heritage, e) sports and outdoor life, f) integration, strategy, and analysis, g) arts and cultural development, and h) administration of culture and sports.

The county government consists of elected representatives. The ruling body is the *county council*, which produces budgets and implements policies. The state level is represented in the county through the *county governor* body.

The county government level represents the meso level of the Norwegian government and is interesting in terms of cultural political intervention and impact as it binds together the state and the local political and administrative levels. Even though the Norwegian political tradition leans on the principle of managing and governing matters at the lowest possible level (which is usually the municipality level), the

state manages the most prestigious cultural policy services. This produces tensions, in which the regional level is caught between an ambitious state, reluctant to outsource its responsibilities and a few equally ambitious city municipalities (and many small, remotely situated municipalities).

In this case, we will focus specifically on the music policy of Vestland county. Vestland county and the west coast of Norway is an important region for music activities of various genres. The county has three different opera institutions with slightly different profiles: Bergen National Opera and Opera Bergen (cf. The Bergen municipality case) and Opera Nordfjord, a bit further north (in Stad municipality). The county has otherwise had a very active music scene within various genres – from black metal to electronic music, and a particularly rich and long-lasting scene for traditional music and culture. It is also the location of many central festivals within numerous genres. In this case, we are generally interested in how the county's cultural policy relates to various musical styles, genres, and production infrastructure. What kind of funding do they offer for what kind of music, and with what kind of legitimation? In particular, we are interested in how regional and district opera houses are managed and supported and, in turn, utilised in order to promote the region as a leading agent of culture and cultural policy, regionally, nationally, and (in fact) internationally (see Berge *et al.*, 2016; Berge, Haugsevje & Heian, 2017; Nyman, 2022).

*Case 11 (UB): Barcelona cultural policy*

Case	11. City of Barcelona Cultural Policy
Partner in charge	UB
Public action level	City
Country	Spain
Cultural Budget	167 million EUR.
% Cultural budget	6.60%
Cultural budget evolution (10 last years)	34% <
Pop.	1.6 million
Cultural EUR. Per capita	104 EUR.
Regional Authority Index	[Spain] 35.6
Cultural policy models	[Spain] ARCHITECT Decentralised (quasi-federal)
WP2 main tensions	Aesthetic excellence vs Social performance Administrative change vs Changes focusing on social and sectoral actors
WP2 Data	Grey lit., literature + interviews
WP3 Data	Indirect on Fàbriques and Architecture cases
WP4 Data collection	Grey lit. + interviews

After the reform of the Basic Law of Local Regime of 1985 carried out by Law 27/2013, extensive local competencies in matters of culture include the protection and management of Historical Heritage and promotion of culture and cultural facilities (Art. 25). Moreover, Municipalities must provide mandatory services (Art. 26) such as public libraries in Municipalities with a population of more than 5,000 inhabitants.

In this context, for over two decades, Barcelona's cultural policies were framed and shaped under the "Barcelona Model," an urban planning approach established by the Socialist Party of Catalonia in the 1980s. This model was distinguished by its aspiration to combine social cohesion and economic objectives and by the role of culture and cultural megaevents as an urban development resource (Rodríguez Morató, 2005). Notably, under the social-democratic agenda led by Mayor Pasqual Maragall (1982-1997) and under the umbrella of the Olympic urban regeneration project (1986-1992), the local government created and improved urban infrastructures, social services, and facilities. Later, the administration fostered public-private governance and big facilities to support these policies, and in 1996 created the Cultural Institute of Barcelona (ICUB), a public agency aimed to coordinate the cultural sector, introducing a strategic management approach (Rodríguez Morató, 2008; Barbieri *et al.*, 2012).

However, since the beginning of the 20th century, ICUB policies have been increasingly aligned with a global and market-oriented creative city approach (Sánchez Belando & Zarlenga, 2022). This entrepreneurial approach was reflected in the first Culture Plan of ICUB in 1999. According to different authors, this reframing of cultural policies favoured relegating initiatives aimed at social and neighbourhood-level development (Sánchez Belando & Rius, 2015). Despite this policy trend, it should be noted that local cultural administration reinforced specific redistributive and social cohesion-oriented policies, such as the Municipal Libraries, in a context of a strongly funded sectorial and pro-industry pro-growth strategy.

Barcelona en Comú (BeC) won the 2015 elections in the above historical framework. BeC has governed since then in coalition with the socialist party (PSC), highlighting a cultural rights approach to cultural policy. Once in office, the new government fostered a program to resume more inclusive and communitarian cultural policies, with a narrative rejecting their entrepreneurial turn (Comú, 2015). In this framework, the City Council increased the public expenditure on culture to 220 million euros in 2022<sup>21</sup>, representing more than 6.5% of the total budget and one of the biggest in the Spanish state for local administration.

The case of Barcelona is relevant as it enables us to examine continuity and change concerning the prescriptive and normative cultural policy project of Barcelona en Comú concerning past periods of municipal cultural policy. Coherence between narratives and actions structured around the representation of a plurality of actors and values will be explored. Policies of participation, resource distribution, and constitutive dimensions of these policies, such as their aesthetic repertoires, can also be compared before and after 2015 to assess their accuracy and democratic adaptability.

The Barcelona City Council's management of the music sector at the local level shows a remarkable complexity in terms of the participation of other policy areas and non-state actors. Through the Direction of Cultural Programmes, the ICUB deploys activities aimed at promoting the consumption and production of music, mainly through the support of Festivals that includes emerging and renowned artists (Cebrián, 2021). The two most important events in this regard are the Festa Major de la Mercé and the Grec Festival. Moreover, the ICUB, in cooperation with the Institute of Education of Barcelona and the Consortium of Education of Barcelona (a body co-managed by the local and regional administration), manages the Municipal Conservatory of Music and the Municipal Schools of Music Barcelona. Concerning musical training, creation, and music consumption policies, the Cultural and Educational Areas have fostered “*En Residència*”<sup>22</sup>, a program that supports musical authorship and encourages the participation of high teenagers in contemporary artistic creation at high school facilities. The Factories of Creation program is another action integrating musical production through artistic residencies. Jointly with other administrative levels, the ICUB is part of the governance of Major Cultural Institutions devoted to music, such as the Consortium *l'Auditori i l'Orquestra* and the Consortium and Foundation *Gran Teatre del Liceu*. Furthermore, cooperative relations with the private and commercial music sector occur through the government *Creative Industries Area*, which also grants small, medium, and large companies and activities in the industry, including large festivals, such as Primavera Sound.

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<sup>21</sup> See:

[https://ajuntament.barcelona.cat/pressupostos2022/docs/2022/Llibre\\_Verd\\_aprovacio\\_definitiva\\_P22\\_Plenari\\_23\\_12\\_21.pdf](https://ajuntament.barcelona.cat/pressupostos2022/docs/2022/Llibre_Verd_aprovacio_definitiva_P22_Plenari_23_12_21.pdf).

<sup>22</sup> See: <https://ajuntament.barcelona.cat/educacio/ca/en-residencia>.

## Case 12 (CNRS): Montpellier Metropolis Cultural Policy

Case	12. Montpellier Metropolis Cultural Policy
Partner in charge	CNRS
Public action level	Metropolis
Country	France
Cultural Budget	83 million EUR.
% Cultural budget	6.19%
Cultural budget evolution (10 last years)	61%
Pop.	0.5 million
Cultural EUR. Per capita	166 EUR.
Regional Authority Index	[France] 21.85
Cultural policy models	[France] ARCHITECT Centralised +Decentralised
WP2 main tensions	Creative vs Cultural focused orientations of cultural democracy
WP2 Data	Grey lit.
WP3 Data	Indirect: informal dancing and music listening
WP4 Data collection	Grey lit. + interviews

Metropolises are the most integrated form of collaboration between cities in France. Montpellier Méditerranée Métropole was created in 2015. It is made of 31 municipalities, 491,417 inhabitants, around the city of Montpellier (295,542 inhabitants).

The importance of the role of inter-communal cooperation in cultural action has increased significantly over the last ten years. These competencies are very different from one institution to another, from the exploitation of the major or all cultural facilities to the general cultural policy, including policies on subsidies to associations, calls for projects, support for the creation, and artistic and cultural education.

The implementation of competencies exerted by inter-communal institutions can be reflected in different governance models, from a direction of cultural affairs at the inter-communal level (working with municipal cultural managers) to a direction shared between the inter-communal level and the central municipality. It is the case of Montpellier Méditerranée Métropole, whose cultural management has been assumed since September 2021 by a tandem composed of two co-directors.

Montpellier is undoubtedly one of the French cities that have been the most successful in using culture as a lever for urban development. The budget for the cultural policy of the Montpellier Méditerranée metropolis is 83 million euros (39.4 million for operations, 16.6 million for investments) in 2022. Its action program consists of maintaining and developing the network of cultural facilities on its territory (Négrier & Teiller, 2020).

Regarding competencies related to the music sector, the Montpellier Méditerranée Métropole has significant resources since the municipalities that make up the Métropole have opted for joint management rather than municipal management. It relies on managing several venues such as the Opera, the Maison des Chœurs, the Salle Victoire 2, and the Maisons pour Tous network. The Métropole also organises several festivals such as the Radio France Occitanie Festival, the Arabesque festival - oriental culture - or I Love Techno - electronic music. The values defended by the Métropole in terms of music are, like those defended by the state and the Occitanie region, democratisation, diversity in the expression of musical genres, and territorial attractiveness.

These characteristics make Montpellier Méditerranée Métropole a relevant case study for exploring the coherence of a cultural policy within a developing urban area and for studying the problems of governance specific to the sharing of competencies in the area of cultural policy within the French administrative system. The analysis of the relations between the Métropole and the Occitanie region will also greatly interest our study.

### Case 13 (TRI): City of Bergen Cultural Policy

Case	13. City of Bergen Cultural Policy
Partner in charge	TRI
Public action level	City
Country	Norway
Cultural Budget	45 million EUR.
% Cultural budget	2.50%
Cultural budget evolution (10 last years)	29%
Pop.	0.3 million
Cultural EUR. Per capita	150 EUR.
Regional Authority Index	[Norway] 12.11
Cultural policy models	[Norway] ARCHITECT / PATRON Centralised + Decentralised
WP2 main tensions	Local development vs internationalisation
WP2 Data	Grey lit. + interviews
WP3 Data	NA
WP4 Data collection	Grey lit. + interviews

Bergen is the second-largest city in Norway, situated on the western coast. The city also has the status of a municipality and the administrative centre of Vestland county. For a population of 286 930 inhabitants, the cultural budget was around 44 million euros in 2022.

The city has a general Cultural Strategy (2015–2025) describing the vision of *The cultural city of Bergen – at the forefront internationally*. The document points out five cultural policy goals: 1) a world-class and well-renowned arts and culture scene, 2) a knowledge-based, innovative, and enterprising cultural landscape, 3) a diversity of cultural experiences of the highest quality – for everyone, 4) a high level of knowledge of arts and culture among the local population, and 5) a development strategy for the city in which arts and culture are central. In addition to the general strategy document, the city has developed and approved several thematic plan documents, e.g., a Plan for the professional art field (2017–2028), a Plan for volunteering (2022–2025), a Plan for participation and diversity in arts and culture (2021–2030), a Plan for gender and sexuality diversity (2017–2021), a Plan for an old-age friendly cultural city (2021–2026), a Culture plan for the inclusion of people with disabilities (2021–2026), and several other plan documents.

The city of Bergen has been governed by the City Government (byrådet) based on the principles of parliamentarism. The City Council (bystyret) appoints the government, which consists of seven Commissioners or Vice Mayors (byråder), each leading one Government department. Cultural policy is

covered by the City Government Department for Culture, Volunteering, and Inclusion. This department has four units; the Culture Agency, the City Archive, the Public City Library, and the Inclusion Agency.

The cultural policy of the city of Bergen is well-developed and well-documented in the general and several thematic plan documents. The city has high ambitions for its cultural policy, particularly regarding the plans for the quality and vitality of its professional art field and the many plans for enhanced diversity in cultural participation.

In this case, we will focus specifically on the music policy of the city of Bergen. Bergen is a central regional hub for music activities of various genres. The city has, e.g., two different opera institutions with slightly different profiles: Bergen National Opera and Opera Bergen (Berge *et al.*, 2016; Berge, Haugsevje & Heian, 2017). Bergen has also had a very active music scene within a variety of genres – from black metal to electronic music. It is also the location of a major festival for contemporary experimental music, Borealis. We are interested in how the municipal/city cultural policy relates to various musical styles, genres, and production infrastructure. What kind of funding do they offer for what kind of music, and with what kind of legitimisation? In particular, we are interested in how music institutions are managed, supported, and legitimised (Nyman, 2022; Hylland & Stavrum, 2018; Stanbridge, 2007) and, in turn, utilised in order to promote the city as a leading agent of culture and cultural policy, regionally, nationally and (in fact) internationally.

## Strand 2: Cultural institutions' effectiveness

### 1. Objectives and research questions

The general objective of Strand 2 is to provide a comprehensive analytical view of cultural policy effectiveness and impact in fostering the plurality of values of culture, with a specific focus on cultural diversity, equality, and inclusiveness. The analysis carried out in Strand 2 focuses on cultural institutions. By "cultural institutions," we mean public or publicly funded structures whose actions directly impact their environment.

Assessing the impact of cultural institutions on societal values, that is, beyond the narrow economic aspects, resembles a conundrum. Most previous studies on impact assessment use quantitative methods from economy and auditing comparable to a "toolkit approach" (Belfiore & Bennett, 2010). We take the challenge to investigate this topic by focusing on how cultural institutions perceive their impact through a qualitative approach.

Strand 2 is organised around two research questions:

***RQ1: To what extent and how do cultural institutions' configurations and action strategies favour cultural diversity, equality, and inclusion?***

First, RQ1 implies that case studies seek to understand how institutions integrate the plurality of cultural values, especially diversity, equality, and inclusiveness, in their actions, from both internal and external perspectives. Internally, it means analysing configurations, status, and types of governance. Externally, it means analysing actions and partnerships. Second, RQ1 invites case studies to examine the goals (regarding the values mentioned above) and targets (the recipients) of action. Finally, RQ1 aims to determine the degree of connections among configurations, actions, and objectives. As a result, the research should lead to an analysis of how different strategies might emerge from value-oriented objectives.

***RQ2: What are the impacts of the interplay between different systems of valuation and evaluation in cultural institutions?***

RQ2 also has different implications. First, it aims to understand how institutions perceive the impact of their action, desired outcomes, and potential unintended consequences. Second, to determine if institutions have a formal or informal evaluation system, and, where applicable, analyse how institutions implement evaluation systems to evaluate impact. Third, it requires the identification of potential conflicts between the different evaluation systems that might be present within each institution. Fourth, this research question implies understanding how institutions perceive potential limits in the evaluation systems or the problematic impacts of these systems on the strategy or implementation of actions. These questions will be examined at three levels, as far as possible, depending on case specificities: 1) supply (e.g., professionals in the institution and the cultural sector), 2) demand (e.g., audiences and the cultural offer), and 3) cultural policy (e.g., how a cultural institution's actions affect policy objectives).

The objectives of this second research question should align with the roadmap document's aim: to produce general policy guidelines about information systems and the assessment and evaluation systems that govern administrations and cultural institutions.

### ***Ethical issues***

We are fully aware that the analyses made in Strand 2 could reveal potential shortcomings in the action of institutions and eventually make them public in official reports. It could imply fateful consequences for the institutions under study – primarily small organisations – and thus violate the 'do not harm' principle of informed consent.

To anticipate this risk, we decided not to conduct a strict and neutral evaluation of the actions and impacts of the selected institutions but to understand how they perceive the outcomes of their action.

## 2. Methodology and research strategy

### 2.1. General approach

Case studies developed in Strand 2 are based on a qualitative approach, in line with the general methodology of the UNCHARTED project. Nevertheless, if this general approach relies mainly on qualitative data, we will also mobilise quantitative data, when relevant and available, in a mixed-method logic to meet the objectives of the strand.

The analysis of institutions' configurations, actions, and goals, in line with RQ1, as well as the analysis of existing evaluation systems (RQ2), will be made through documentary sources and semi-structured interviews with relevant representatives within each institution.

Institutions' impacts will be assessed through more specific methods, including focus groups (see cases "PELE" and "Sonoscopia"), non-participant observations of meetings and events (see cases "Gyöngyi Rác Community Center", "Glove Factory Community Center", and "MUDEC, the Museum of Cultures of Milan"), or the analysis of quantitative data such as online tracks, visitor's statistics, financial statements and other publicly available statistics (case "The Austrian Pavilion at the Venice Biennale 2023").

### 2.2. Links with other Work Packages

The methodology and the case selection should consider the work done in the other WPs. In particular, the following works will be mobilised:

- The deliverables from WP1, WP2, and WP3 will be used, helping to define values emerging from the demand side level
- Some of the cases analysed in WP2 and WP3 (e.g., "Mudec") will be updated and complemented with more in-depth analyses (D3.7 Report on the technologies of evaluation in cultural production and heritage management; D3.8 Report on the influence of public administration evaluation methodologies on cultural production and heritage management.
- The work carried out in Strand 2 displays connections with the third axis of WP5 about information systems in cultural policy. These connections are multiple and concern a general assessment of the measurement of values produced by cultural actors.

### 3. Case selection

#### 3.1. Logic of selection

Since WP4 is based on a comparative approach, the sample of cases selected for Strand 2 displays a variety and complementarity: cultural institutions illustrate the multiplicity of European cultural regimes. The institutions to be studied in this Strand are selected from each partner country. In this way, the selected cases reflect a plurality of administrative contexts and cultural policy models (see appendices). From this point of view, the results obtained in Strand 1 can be used as contextualisation elements to understand better the actions of the institutions studied in Strand 2 and their impact on their environment.

We establish the complementarity of the selected cases regarding five criteria: 1) type of institutions, 2) level of action, 3) cultural sector, 4) targets of action, and 5) type of focus among values to be assessed.

Each partner has selected two cultural institutions in its own country. Table 4 presents the selected cases by each partner according to the five criteria. Based on similar methodological approaches, selected cases will allow comparisons between public and (publicly funded) private institutions; cultural sectors; local, national, and international levels of action; strategies regarding different targets; strategies regarding different types of values.

Note that Goldsmiths' case studies are still to be determined. This results from staff turnover at a crucial moment, so more time was needed to finalise the cases and obtain local ethical approval (which is needed in addition to the existing UNCHARTED ethics approval). The choice of case studies will aim to complement the case studies already chosen for Strand 2, as well as to draw on the skills of an as-yet-unappointed research associate.

Table 4. Cases selected in Strand 2

Case	Partner in charge (Country)	Type of institution	Cultural sector	Level of action	Target populations	Values targeted
<b>Glove Factory Community Center</b>	ELTE (Hungary)	Public institution	Museum, and heritage sectors, Education	City Level	Roma and non-Roma local citizens, youth, marginalised communities	Inclusiveness; Access to culture
<b>Újpest Roma Local History Collection and Community Center</b>	ELTE (Hungary)	Public institution	Education and Heritage sector	City Level	Roma and non-Roma citizens, members of other Roma institutions and schools	Diversity, Equality, Inclusiveness
<b>Austrian pavillon at the 2023 Biennale</b>	UNIBO (Italy)	Public institution within a private event	Architecture and urban policies	International	International community of architects and urban planners; Citizens	Inclusiveness & Access to culture
<b>Mudec</b>	UNIBO (Italy)	Public-private partnership	Museum and heritage sectors	Local	Local citizens, people with a migratory background.	Diversity, Inclusiveness, Access to culture

Table 4. Cases selected in Strand 2 (continued)

Case	Partner in charge (Country)	Type of institution	Cultural sector	Level of action	Target populations	Values targeted
<b>PELE</b>	UP (Portugal)	Association	Performing arts	Local and European	Cultural facilitators; Local communities; Vulnerable populations	Inclusiveness; Access to culture
<b>Sonoscopia</b>	UP (Portugal)	Association	Music	Local and European	Cultural facilitators; Musicians; Researchers; Youth	Inclusiveness; Access to culture
<b>Goldsmiths Case 1 (TBD) – an arts organisation, likely in London</b>	Goldsmiths (UK)	Registered charity or corporation limited which receives state funding support	TBD: Likely, visual arts, theatre, or film sectors	TBD: a small organisation targeting a local population	TBD: We will examine the range of programmes and their target audiences	Diversity, Equality, Inclusiveness
<b>Goldsmiths Case 2 (TBD) – an arts organisation, likely in London</b>	Goldsmiths (UK)	Registered charity or corporation limited which receives state funding support	TBD: Likely, visual arts, theatre or film sectors	TBD: a larger organisation targeting local audiences and domestic and international tourists	TBD: We will examine the range of programmes and their target audiences	Diversity, Equality, Inclusiveness

### 3.2. Description of cases

#### *Case 1 (ELTE): Újpest Local Roma History Collection and Gyöngyi Rác Community Center*

<b>Case</b>	<b>Újpest Local Roma History Collection and Gyöngyi Rác Community Center</b>
<b>Partner in charge</b>	ELTE
<b>Abstract</b>	
<p>Operating under the local municipality of the 4<sup>th</sup> district of Budapest, the Újpest Local Roma History Collection and Gyöngyi Rác Community Center is a unique and complex memory site that is worth analysing from many points of view, one of which is its policies and strategies in favour of cultural diversity, inclusion, and equality. The Újpest Local Roma History Collection was founded in 1997 on the outskirts of Budapest, in the middle of a large housing estate. It has several functions: a permanent exhibition about the history of the local Roma community, a large (and constantly growing) Roma library and documentation centre, an after-school pedagogical centre, and a site where regular meetings, lectures, book launches, and temporary exhibition openings are organised.</p> <p>The permanent exhibition represents the history of a less marginalised Roma community, the Romungro musicians. The collection, based on a photo and document archive and completed with oral history research, stands as a community heritage project <i>par excellence</i>, in which local Roma inhabitants are involved through the discovery of their past and in the informal education of the young generation. The constant attempt to integrate Roma history into the collective memory is visible in their activities and initiatives to establish monuments or ceremonials remembering the Roma victims of the Holocaust or the Roma heroes of the revolution of 56, as well as in the enlargement of the book and archival collection and the organisation of thematic discussion with the representatives of Roma artistic, cultural and scientific field.</p>	
<b>Research objectives and Methodology</b>	
<p>The values of culture, especially diversity, equality, and inclusiveness, are explicitly highlighted in the everyday action and communication of the centre as their entire functioning is founded on the legitimisation of Roma self-representation in a cultural, political, and communal sense. Their unique position should be highlighted in a socio-political context where no other public institution has similar activities and profiles. Therefore, the case study will also analyse the site's relationship with the local municipality and the national/local Roma authorities, to which the centre is also officially linked. The analysis of these relations will also be helpful in order to observe and understand the evaluation methodologies of the case study; what are the official evaluation systems implemented in the functioning of the local municipalities, how do the values mentioned above appear in them and how such a unique institution, focusing on representing Roma culture and society, has a specific role in the evaluation system. The aim is to understand how the values expressed in the evaluation system manifest themselves at the level of concrete cultural practices.</p> <p>Regarding methodology, the ELTE team will organise interviews with the manager and other centre representatives, attend some meetings and cultural events of the institution, and use reports and official documents of the municipality and the centre itself.</p>	

*Case 2 (ELTE):. Glove Factory Community Center (Kesztyűgyár)*

<b>Case</b>	<b>Glove Factory Community Center (Kesztyűgyár)</b>
<b>Partner in charge</b>	ELTE
<b>Abstract</b>	
<p>The community centre is located in the 8<sup>th</sup> district of Budapest, often appearing as the most stigmatised and segregated neighbourhood of the Hungarian capital in several respects. The Glove Factory is a notable example of an industrial heritage site where the re-use of the building is completed with a re-functioning as well: the late 19<sup>th</sup>-century factory building was, before the change of regime, first a residential building and then a shoemakers' cooperative. With the regime change of 1989, the factory was shut down, and the government rented the territory for residential purposes. It reopened for social facilities in 2008 as part of a larger social urban rehabilitation project called the Magdolna Quarter Program, and since then, it has provided a space for community building and integration. According to their mission statement, their programmes aim to strengthen local identity, catalyse micro-community creation and increase retention. As active participants, they contribute to implementing the social, cultural, and sustainability strategy of Józsefváros and host NGOs, professional programmes, workshops, and forums in the community centre.</p> <p>As a site operating under the local municipality, the current functioning and the history of the Glove Factory are closely connected to the political milieu: its profile, programme, and overall strategies are highly dependent on the political profile of the local government's dominant political power: between 2009 and 2018, the district had a right-wing leadership, and since 2019, it is led by the opposition. Therefore, significant differences exist between the activities and the strategies adopted for cultural diversity, inclusion, and equality between the two mentioned periods.</p>	
<b>Research objectives and Methodology</b>	
<p>The case study will focus on the more recent activities of the community centre and analyse the policies, strategies, and evaluative practices that have been running since 2019. The analysis will cover the implementation of various programmes, including children's after-school activities (sports, arts and culture, educational activities), art exhibitions, scientific conferences, and social events. The Glove Factory also gives space to various participatory and communal events initiated by the Local Municipality, such as local residents' forums and open discussions with local political representatives. The centre has a strong social profile: it enables regular job searches with childcare and a mentor program for disadvantaged local pupils who have difficulties in progressing in school. Even if the centre does not explicitly define itself as a Roma cultural/communal place, its public and everyday users are mostly Roma inhabitants of the neighbourhood. Therefore, examining how declared cultural values manifest in the targeted social groups' use and access to cultural space and institutions is crucial.</p> <p>The analysis will rely on reports and documents from the centre, semi-structured interviews with the staff, and the observation of some cultural and social events.</p>	

**Case 3 (UNIBO): The Austrian Pavilion at the Venice Biennale 2023**

<b>Case</b>	<b>The Austrian Pavilion at the Venice Biennale 2023</b>
<b>Partner in charge</b>	UNIBO
<b>Abstract</b>	
<p>The Venice Biennale is an international exhibition organised by the private foundation Biennale. The main exhibition, held in the Arsenal and the Giardini halls, alternates between art and architecture. The Austrian Pavilion is one of the national pavilions at the Giardini, owned by the Austrian state<sup>23</sup>, housing Austria's official representation, and publicly managed by the Arts and Culture Division of the Federal Ministry for Arts, Culture, Civil Service and Sport of Austria. It is located in the Giardini, on the North-Eastern border of the Biennale site.</p> <p>For the upcoming Biennale Architecture 2023, the Austrian pavilion is organising a provocative 'exhibition' titled "<i>Beteiligung/Participation</i>," through which the pavilion will be temporarily converted into a social experiment through architectural interventions. The project consists of modifying the pavilion's entrance to provide free access to citizens in half of the space. In contrast, the other half of the pavilion will follow Biennale rules (the visitors pay a 24€ ticket to entry to the Giardini and Arsenal area, including access to all national pavilions). The initiative questions the system of exclusion, as opposed to inclusion, that characterises the Biennale. The Biennale occupies a large part of the Arsenal and the Giardini, plus increasing spaces all over the city of Venice, which are only accessible to ticket holders during the six-month-long Biennale program, and no access for the rest of the year. In addition, the Austrian contribution proposes turning toward local communities to organise activities within the open part of the pavilion.</p>	
<b>Research objectives and Methodology</b>	
<p>This case study investigates public spaces-related policies by looking at the perspective of different actors and how each perspective impacts the others. The first relevant actor is the Municipality of Venice, which provided vast degrees of autonomy to the Biennale and, in particular, licensed the whole area rather than single buildings to the cultural institution. The Biennale uses its monopolistic control of spaces to build barriers during the exhibition and during the rest of the year. On the other hand, grassroots associations question the impact of current space management policies, which conflict with citizens' rights, and the Faro Convention. The Austrian pavilion initiative joins this conflictual relationship by voicing the bottom-up pressures for changing policies on common space access.</p> <p>The case study represents an attempt at capturing impact at different levels, focusing in particular on the efforts to change the original policy in an art and architecture context where the rhetoric of participation and access is often used, yet with contradictory results.</p> <p>For the peculiarities of the initiative and its focus on inclusiveness and access, this represents a unique case study to investigate activities, impact, and evaluation systems of practices enhancing local inclusion and enlarging public accessibility. More specifically, we will analyse the negotiation</p>	

<sup>23</sup> National Pavilions (30) were established at the very early stage of the Biennale, when part of the Napoleon Garden was devoted to the Biennale and closed to citizens (1895). In early periods, National Pavilions were owned and built by foreign State (including the Austrian one), while more recent ones have followed a different administrative path. Even from a legal point of view, the relationship between national pavilions and the Biennale is quite opaque and potentially controversial.

process between the Pavilion and the Biennale on the request to open up one-half of the Austrian Pavilion towards the adjacent district and thus make it freely accessible to the people of Venice, which is still under discussion. We will investigate the supply side, analysing the activities the Pavilion put in place to get authorisation and favour inclusiveness and access. In parallel, the responses from the Biennale and the documentation regarding the negotiation process will also be considered. We will then analyse the system adopted by the Pavilion to monitor the initiative's impact. Starting from the evaluation system adopted by the Pavilion, we will eventually reflect, on the demand side, in terms of audience, if they will adopt any parameter to evaluate this kind of impact. Also, the demand side will be investigated by considering the activities put in place by the grassroots associations questioning the impact of current space management policies and the way they make sense of impact. Finally, we will also monitor the Municipality's point of view on this initiative and its conception of local inclusiveness and access in relation to the Biennale.

Methodologically, our analysis will be based on documental sources, qualitative interviews with some of the actors involved at the supply and policy level, and the analysis of online activities and publicly available data.

*Case 4 (UNIBO): MUDEC, the Museum of Cultures of Milan*

<b>Case</b>	<b>MUDEC, the Museum of Cultures of Milan</b>
<b>Partner in charge</b>	UNIBO
<b>Abstract</b>	
<p>Opened in 2015, the Museum of Cultures (MUDEC) is a cultural institution that aims to foster research, collection, and protection of tangible and intangible cultural expressions of non-European populations and citizenry participation in the promotion of the museum collection.</p> <p>MUDEC is one of the few public-private partnerships in the Italian heritage sector. Initially, the partnership involved three entities: the Municipality of Milan, where the museum is based; 24Ore Cultura, a division of the publishing group 24Ore, which organises blockbuster exhibitions and museum-related services; and Città-Mondo Association, a second-level, not-for-profit organisation involving associations working with multicultural communities in Milan. In 2017, Città-Mondo left the partnership.</p> <p>As it has emerged in WP2 and WP3, where the MUDEC case has also been analysed, the coexistence of different entities has resulted in parallel and somewhat disconnected programmes and activities within the same structure, mainly due to the diversity of values informing the partners' agenda. On the one side, 24Ore Cultura is a for-profit listed company attentive to the economic returns of the investment made in the organisation. Conversely, Municipality and Città Mondo Association focus mainly on social and cultural impact.</p> <p>The nature of an ethnographic museum implies a continuous dialogue with international cultures, which is the organisation's mission. However, this has been interpreted differently by the partners: 24Ore Cultura has shown a conception of culture oriented towards edutainment, organising exhibitions such as Dinosaurs, Homo Sapiens, or Ancient Egypt and, in the last few years, introducing events involving families. The public partner proposes an annual program focused on events, temporary exhibitions, and publications organised in collaboration with migrant communities' representatives.</p> <p>After having mapped the values of the actors involved (WP2) and having focused on the municipality's evaluative practices concerning participatory processes (WP3), WP4 efforts will be directed towards understanding the activities co-organised by these actors as they try to achieve an impact in terms of inclusiveness, diversity, and access.</p> <p>The organisation is going through a meaningful change, given the recent appointment of a new director on the municipality side and the development of various projects where private and public actors collaborate. Given that a new strategy is currently in development, we will try to understand if a common way to interpret values and any convergence in evaluating impacts is emerging.</p>	
<b>Research objectives and Methodology</b>	
<p>For this case study, we will analyse impacts on diversity, inclusiveness, and accessibility focusing on the Supply side level and looking at the organisation's activities, objectives, and evaluation systems. Impact at the policy level will also be explored regarding how Mudec's activities and approach affect the Municipality's cultural policies.</p> <p>More specifically, we will base our analysis on three activity areas: exhibitions, public art, and educational/outreach initiatives. For each area, we will analyse a sample of initiatives fostering</p>	

diversity, inclusiveness, and accessibility. These initiatives will also differ regarding the configuration of actors organising them, namely single partner organisation (either 24ore Cultura, Città Mondo, or Municipality) versus joint projects. We will also investigate how actors make sense of impact for each initiative.

Methodologically, our analysis will rely on documentary sources, qualitative interviews with the main actors involved, and non-participant observation of the museum's activities.

**Case 5 (UP): PELE**

<b>Case</b>	<b>PELE</b>
<b>Partner in charge</b>	UP
<b>Abstract</b>	
<p>PELE is a cultural association working for 15 years in a Porto parish (Azevedo), situated in a vulnerable territory, using art as a toolkit for participation, empowerment, and social inclusion. Since 2017, this association has been based at the Bonfim House of Arts under the protocol of the Parish Council of Bonfim. PELE is a structure co-financed by the Portuguese Republic - Culture / Directorate-General for Arts.</p> <p>Nowadays, we can underline some relevant projects, some of them with European support:</p> <ul style="list-style-type: none"> <li>- Azevedo: a regenerative artistic creation program that proposes to establish a dialogue between the territory of Azevedo (Campanhã, Porto), resident communities (human and more-than-human), and national and international creators;</li> <li>- Urgent Youth: Here and Now!, which aims to strengthen democratic culture, through the creation of spaces that bring young people closer to civic and political participation and that allows them to become agents of change in their territories;</li> <li>- Enxoval: considered a social representation of the female condition and a symbolic endeavour that crosses different generations, Enxoval was the name chosen for the umbrella project dedicated to women. In the scope of that project, ARCA's - action groups, reflection, and artistic were founded to discuss, reflect and create based on the feminine heritage, and also the project The Bravas – women's stories that inspire us, whose aim is to gather reports of real-life women who contributed to the historical, political, and civil Portuguese achievements and to inscribe them in our collective memory (all the stories are creating a narrative web, and some are illustrated in fanzine format);</li> <li>- Lab: a space for artistic creation and civic participation aimed at young people living in compliance with the law, educational mentoring, and prison protection. They primarily address youngsters that demonstrate failure profiles and school dropout by promoting the activation of social and personal skills for their inclusion and employability;</li> <li>- Satellite: a program of artistic residencies that proposes the connection between creation and programming, communities, and public space. It aims at establishing an area of cultural display, self-representation, and communitarian participation;</li> <li>- Re.sto.re: this project aims to promote cooperation and exchange of good practices at the European level and take advantage of EU transparency and recognition tools to increase training and employability opportunities for professionals working in the Social and Community Theatre field. Recognises the Social Theatre Operator as a professional to address the Risk of Social Exclusion.</li> </ul> <p>PELE has been working mainly in the field of performing arts, and its work targets different cultural facilitators, local communities, seniors, young students, and vulnerable populations.</p>	

### **Research objectives and Methodology**

We aim to measure the social impacts of the association's work, in particular, i) on the creation/activation of durable social dispositions and competencies and ii) on the empowerment of the territory as an educational context and resource centre.

We will mobilise the following research techniques:

- i) analysis of documents on the association's mission;
- ii) analysis of evaluation reports already produced;
- iii) interviews with key figures in the association;
- iii) focus group with relevant actors in the surrounding territory.

**Case 6 (UP): Sonoscopia**

<b>Case</b>	<b>Sonoscopia</b>
<b>Partner in charge</b>	<b>UP</b>
<b>Abstract</b>	
<p>Sonoscopia is a cultural association founded in 2011 that has worked in Porto ever since. In its first version, the association occupied a space located in Stop Shopping Center (Bonfim, Porto), where numerous amateur and professional musicians from different musical areas worked. Nowadays, Sonoscopia is based in another area of the city (Carvalhido, Porto) in a new space with better conditions for performance and recording. The new space has a stage for performances, a studio, work and exhibitions areas, rooms for residences, a bar, and a large garden. Sonoscopia is currently co-financed by the Portuguese Republic - Culture / Directorate-General for Arts.</p> <p>Their mission has been to create a space where various artists related to experimental, improvised, and electroacoustic music can cross ideas and develop consistent work in a room that gathers technical and human conditions. So, one main goal of Sonoscopia's work has been to create a working space for local and national creators and, simultaneously, to favour their establishment in an international network of creators.</p> <p>This association's work spreads on multiple fronts: a) programming - a regular programme of concerts; b) creation - artistic creation work (concerts, exhibitions, sound installations) with other groups and associations (local, national, and international ones); c) edition - edition and publication of discographic material; d) education and research - research work; publications; workshops (young students and children); e) residency programme - providing artists and scholars with the time, space and resources to work on researching and developing their practice. We can highlight two of the most relevant current projects:</p> <ul style="list-style-type: none"> <li>- Microvolumes: a series of concerts in improvised, experimental, and electroacoustic music that began in 2004. The elementary principle of Microvolumes is disseminating new forms of musical expression outside the commercial or institutional circuits. They favour emerging artists whose relationship with these spaces creates a fundamental artistic movement to solidify the cultural fabric. At the same time, they serve as a presentation space for the most renowned names in experimental music but with a solid connection to the ethics of strengthening experimental music scenes related to various parts of the world. In addition, the concerts are preceded by a dinner that provides a more welcoming atmosphere and develops the audience's proximity and deeper relationship with the musicians and the surrounding space.</li> <li>- No Noise: is a small-scale festival that has taken place annually on the first Saturday of August since 2015, focused on experimental music and the Do It Yourself culture that defines a good part of Sonoscopia's identity and ethics. Two editions (2018 and 2019) that took place at Convento de Francos (a location with unique characteristics and a rare dimension and openness within the urban fabric) sought to recover an abandoned space in the city.</li> </ul> <p>Sonoscopia's work targets different cultural facilitators, national and international musicians, researchers, young students, and children. According to their mission statement, through their work, they intend to create a free space where people feel part of the space/association/collective /project of Sonoscopia.</p>	

### **Research objectives and Methodology**

We aim to measure the social impacts of the association's work, in particular, i) on the creation/activation of durable social dispositions and competencies and ii) on the empowerment of the territory as an educational context and resource center.

We will mobilise the following research techniques:

- i) analysis of documents on the association's mission;
- ii) interviews with key figures in the association;
- iii) focus group with relevant actors in the surrounding territory.

*Case 7 (Goldsmiths): Goldsmiths' Case Study 1*

<b>Case</b>	<b>Goldsmiths' Case Study 1</b>
<b>Partner in charge</b>	<b>Goldsmiths</b>
<b>Abstract</b>	
<p>Goldsmiths Case Study 1 will be an arts organisation. We will aim to gain access to an organisation working in visual arts, film, or theatre, with the goal of interviewing a range of key personnel in the organisation.</p> <p>The organisation chosen will receive national-level public funds, most likely, an organisation which has received Arts Council England funding. No arts organisation in the UK is fully state funded, and this organisation will have a broad funding mix. It is likely to rely on corporate sponsorship, individual philanthropy, and earned income, despite receiving grants from central government. The organisation will be a non-profit entity, and in the UK, non-profit arts organisations are incorporated either as registered charities or corporations limited by guarantee.</p> <p>As access to arts organisations can be challenging, we will need to rely on contacts/existing networks, and this means that the organisation will likely be London-based. Ideally, the case study will involve an organisation that is active in outreach, broadly defined, and therefore actively aiming to increase equality, diversity, and inclusion.</p>	
<b>Research objectives and Methodology</b>	
<p>The goals of this case study will be to understand the how this organisation defines, values, assesses, and engages with equality, diversity, and inclusion. We will conduct interviews with key personnel in the organisation to develop a multidimensional understanding of these areas based on the perceptions of the professionals in the organisation. We will gather professionals' responses on three aspects or levels. (1) How the focal arts organisation perceives UK government policies on equality, diversity and inclusion, how such policies support, or fail to support, the organisation, and what policy changes would be helpful in these areas. (2) How the focal arts organisation addresses compulsory Equality Diversity and Inclusion (EDI) initiatives in employment, the generalised composition of its employees and management boards, and efforts to bring less heard voices into the organisation on the professional level. And (3) the cultural offer of the organisation, focusing especially on special initiatives. Such initiatives could be special programmes for access, designed to reach specific audience groups (the young, the old, the less physically mobile, the economically disadvantaged, global majority ethnicities, and other groups beyond the traditional, white, privileged, physically able audience for the arts) or programming decision designed to broaden representation at the level of art works (in exhibitions or performances) or to support artists who traditionally have been underrepresented in the arts. We will seek to understand how organisations assess these initiatives, where they found their successes, where they think more work is needed, and what might be needed to improve going forward.</p> <p>The research will rely on interviews and the perceptions of professionals in the organisation, with supplemental details on the organisation drawn from publicly available sources (such as the organisation's website or news reports). We will not seek confidential information or internal documentation.</p> <p>Our aim will be to understand valuation and evaluation around equality, diversity, and inclusion at several levels within the focal organisation, and to compare the findings on Case Study 1 to those in Case Study 2.</p>	

*Case 8 (Goldsmiths): Goldsmiths' Case Study 2*

<b>Case</b>	<b>Goldsmiths' Case Study 2</b>
<b>Partner in charge</b>	Goldsmiths
<b>Abstract</b>	
<p>Goldsmiths Case Study 2 will be an arts organisation. As with Case Study 1, this organisation is likely to specialise in visual arts, film, or theatre, and be active in outreach, broadly defined. The organisation will receive public funds and be a non-profit entity.</p> <p>Case study 2 will be chosen to contrast along a key dimension with case study 1. This is envisioned, in the first instance, to be a comparison of an arts organisation working mainly with a local community contrasting with a larger, more-established arts organisation that attracts domestic and foreign tourists alongside (or instead of) local audiences. However, if access issues preclude this comparison, it may be that similar organisations, one in London and one in a regional city might provide the contrast, or those that aim to address inclusion, diversity, and equality in contrasting manners (e.g., an organisation with a specific focus diversifying audiences versus another with a specific a focus on diversifying the cultural offer).</p>	
<b>Research objectives and Methodology</b>	
<p>As with Case Study 1, the goals of Case Study 2 will be to understand the how this organisation defines, values, assesses, and engages with equality, diversity and inclusion at several levels. The methodology will be consistent across the two case studies to facilitate the comparison of findings.</p>	

## Appendices

### Appendix 1: The Regional authority index

The Regional authority index (Shair-Rosenfield *et al.* 2021; Hooghe *et al.* 2016) can be seen as a good proxy to estimate countries' level of decentralization. It considers two dimensions. The first is the "self-rule" dimension — the authority a regional government exercises over those who live in the region. The second one is the "shared rule" dimension — the authority exercised by a region or its representatives in the country. Each dimension is measured by five items that estimate fiscal, administrative, political, and constitutional authority. An aggregate index is available for a sample of 96 countries. The index varies between 0 and 30 where higher scores correspond to higher levels of regional authority<sup>24</sup>.

#### *Regional Authority Index (RAI) and decentralization degree (Strand 1 countries)*

Country	RAI	Decentralization degree
Spain	35.6	High
Italy	25.95	Medium
France	21.85	Medium
Norway	12.11	Medium
United Kingdom	9.59	Low
Portugal	9.51	Low
Hungary	8.13	Low

Source: 2018 scores of regional authority aggregated to the country. Data are available at: [Regional Authority Index \(arjanschakel.nl\)](https://arjanschakel.nl).

### Appendix 2: Cultural policy models

We use two classification models for cultural policies: Chartrand and McCaughey (Patron / Architect / Facilitator / Engineer) and Alexander and Peterson Gilbert (degree of marketisation of the cultural policy regime).

We propose a classification according to the models that seem to be dominant, even if on a European scale, a relative convergence of public action models seems to be observed (Rius-Ulldemolins, Pizzi & Rubio Arostegui, 2019).

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<sup>24</sup> The range refers to the theoretical range at the level of the individual region or regional tier—not the empirical range at the aggregate country level, which can be higher than the theoretical range in countries with more than one tier.

## Chartrand and McCaughey's model

Following Chartrand and McCaughey's seminal work (1989), cultural policy models can be classified into four categories (see Table X). In Europe and, more specifically, in the countries analyzed in WP4, Patron and Architect models are predominant.

The Patron State funds the arts through arm's length arts councils, devolving selection responsibilities to peer groups promoting standards of professional artistic and cultural excellence, while the Architect State funds the arts through a Ministry or Department of Culture: granting decisions concerning artists and arts organizations are generally made by bureaucrats. The Patron model, which characterizes the United Kingdom, has no equivalent in the rest of Europe, even if there are attempts to rationalize public action through councils or independent agencies, as in Norway. Behind the Architect's model, however, we find pretty different sub-models depending on the degree of centralization around the state, its capacities for action, and the intensity of the capacities available to the levels of local administration.

Cultural policies in each country are always a mixture of modes of public intervention that belong to each of these models; our classification attributes the strongly predominant models to the countries.

### *Models for Supporting the Arts*

Role	Facilitator	Patron	Architect	Engineer
Model country	USA	United Kingdom	France	Soviet Union
Policy objective	diversity	excellence	social welfare	political education
Funding	tax expenditures	arm's length arts councils	ministry of culture	ownership of artistic means of production
Policy dynamic	random	evolutionary	revolutionary	revisionary
Artistic standards	random	professional	community	political
Status of the Artist	box office appeal & taste; financial condition of private patrons	box office appeal; taste & financial condition of private patrons; grants	membership in artists' union; direct public funding	membership in official artists' union; Party approval
Strengths and weakness	<b>S:</b> diversity of funding sources <b>W:</b> excellence not necessarily supported; valuation of private donations; question benefits; calculation of tax cost	<b>S:</b> support of excellence <b>W:</b> elitism	<b>S:</b> relief from box office dependence; the affluence gap <b>W:</b> creative stagnation	<b>S:</b> focus creative energy to attain official political goals <b>W:</b> subservience; underground; counterintuitive outcomes

Source: Chartrand, H.H., McCaughey, C. (1989). The Arm's Length Principle and the Arts: An International Perspective. In Cummings, M.C., & Schuster, M., (eds.), *Who's to Pay for the Arts ? The International Search for Models of Support* (pp. 43-80). New York: American Council for the Arts.

According to this model, we can classify Strand 1 cases as follows:

**Creative Europe: ≈ PATRON.** The vast majority of the cultural policy is conducted by calls for projects and grants; selections are made by panels of bureaucrats and/or experts.

**Hungary (RAI : 8,13): ARCHITECT/ ENGINEER Centralized:** High level of centralisation with a powerful national State, and a strong ideological influence. Competences and resources of local governments are limited.

**Portugal (RAI : 9,51): ARCHITECT Centralized.** National competence with a Ministry of Culture with average resources, without Regional devolution of power but with shared capacities with local government.

**France (RAI : 21,85): ARCHITECT Centralized + Decentralized** Centralisation around a powerful Ministry of Culture, and freedom for local and regional authorities with budget capacities more than legal exclusive or shared competences.

**Spain (RAI : 35,60): ARCHITECT Decentralized (quasi federal).** National competence with a Ministry of Culture with limited budget capacities, high level of Regional and local autonomy with both shared and exclusive competences

**Norway (RAI : 12,11): ARCHITECT / PATRON Centralized + Decentralized.** Both centralized and decentralized policy model with an Arm's length principle. The general cultural policy is mostly defined at state level, although considerable responsibilities for the shaping and implementation of cultural policy are delegated to local and regional authorities.

**United Kingdom (RAI : 9,59): PATRON.** Weak State direct competence through a ministerial Department for Digital, Culture, Media and Sport, and devolution of responsibilities to Arts Councils, following the Arm's Length principle.

## REED Marketised cultural policy regime

Alexander and Peterson Gilbert (D1.4, Analysis of the influence of neo-liberalism in the configuration of the values of culture) coded eight vectors of marketisation across European cultural policy regimes on a scale of -2 to +2, ranging from little evidence of the criteria in policies (-2) to strong evidence of its presence (+2):

1. An emphasis on sources of private financial income within the cultural field, notably increased reliance on corporate sponsorship, commercial earnings and trading activities outside the traditional scope of the subsidized cultural sector.
2. Tax regimes which recentre the allocation of resources from the state to the market.
3. A policy focus on public value, consumer accountability and a demonstrable return on state investment.
4. Policy outcomes which can be characterized as traditionally social policy objectives.
5. Policy outcomes which are economic in focus and center on stimulating economic growth and wealth generation.
6. Deregulation, deregulation and a turn to governance structures which mirror the operation of the private sector.

7. Active integration of the subsidized cultural field into the creative industries and creative economy, and the location of the subsidized cultural sector in discourses of innovation, creativity and global competitiveness.

8. Limited state intervention in the fields of cultural employment and a focus on the entrepreneurial creative subject and a flexible labor market.

*Categorisation of European nation-states according to the REED model of cultural policy regimes*

<b>REED Marketised Cultural Policy Regime</b>	<b>European Nation States</b>
Resistant	Bulgaria, Slovenia, Croatia, Cyprus, Estonia, Czech Republic, Hungary, Sweden, Norway
Emergent	Romania, Greece, Latvia, Lithuania, France, Italy, Finland
Established	Poland, Belgium, Portugal, Spain, Malta, Germany, Luwembourg, Denmark
Dominant	Netherlands, Switzerland, Austria, Ireland, United Kingdom

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