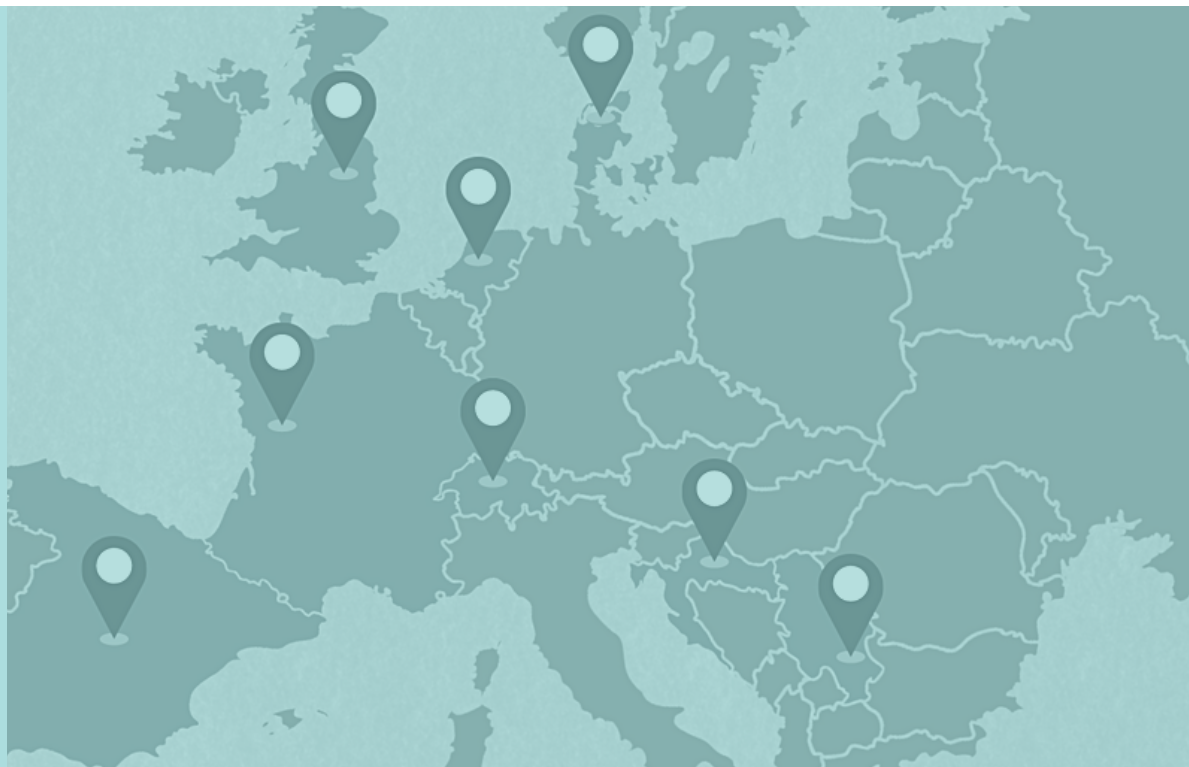


# invent

EUROPEAN INVENTORY  
OF CULTURAL VALUES



**Inclusive cultural policies  
and practices across**

**Europe**

**A report on 27 case studies**

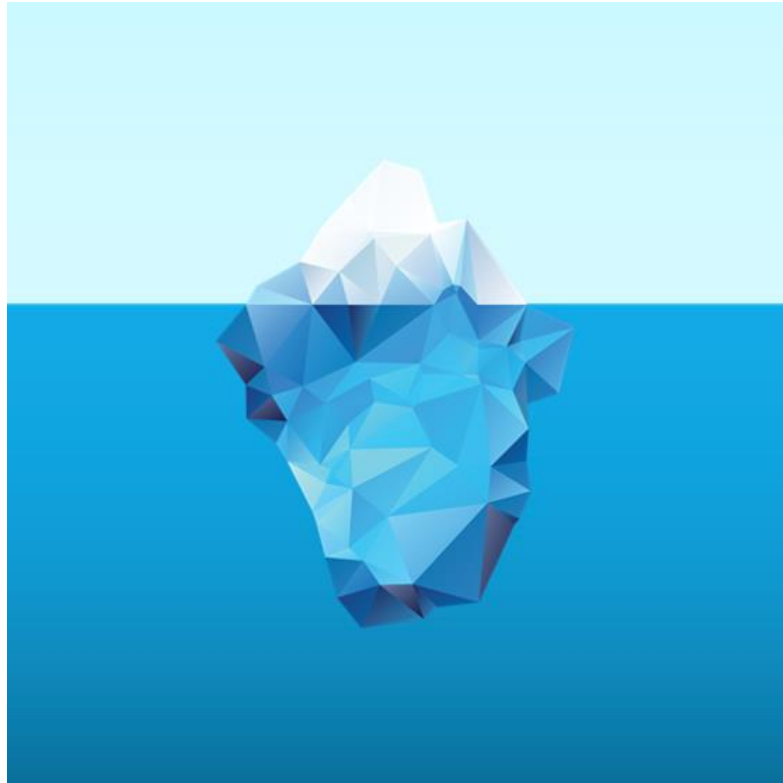
**JANUARY 2023**



*This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870691*

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## EUROPEAN INVENTORY OF SOCIETAL VALUES OF CULTURE AS A BASIS FOR INCLUSIVE CULTURAL POLICIES



### Deliverable 7.1

#### **A report on 27 case studies**

Grant agreement ID: 870691

Submission date: 31 January 2023

Beneficiary leading deliverable: ISSIP



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870691

## Deliverable description

<b>Grant Agreement ID</b>	870691
<b>Project name</b>	European inventory of societal values of culture as a basis for inclusive cultural policies in the globalizing world
<b>Project acronym</b>	INVENT
<b>Project start date</b>	1-2-2020
<b>Project duration</b>	42 months
<b>Project website</b>	<a href="https://inventculture.eu/">https://inventculture.eu/</a>
<b>Deliverable number</b>	D7.1
<b>Deliverable name</b>	A report on 27 case studies
<b>Work package</b>	WP7 – Decoding Culture: Creating Inclusive Cultural Policies
<b>Work package leader</b>	Institute of Social Sciences Ivo Pilar (ISSIP)
<b>Work package participants</b>	EUR, UAB, UoH, UCPH, TAU, UZH, ISSIP, CECS, ENS
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<b>Type</b>	Report
<b>Version</b>	1
<b>Draft/Final</b>	Draft
<b>Number of Pages</b>	86
<b>Due date</b>	31 January 2023
<b>Submission date</b>	31 January 2023
<b>Keywords</b>	Societal Values of Culture, Case studies, Cultural Policy

# Inclusive cultural policies and practices across Europe. A report on 27 case studies

## INVENT Report D7.1

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This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870691

## Executive Summary

This report presents the summaries of 27 case studies of inclusive cultural policies and practices, carried out in nine European countries (Croatia, Denmark, Finland, France, the Netherlands, Serbia, Spain, Switzerland, and the United Kingdom) within the project “European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in the Globalizing World” (INVENT).

The objectives of the project are related to the goals set in the New EU Agenda for Culture (2018), proposing a much needed “social turn” in how culture is perceived and approached. Since cultural policies are one of the key instruments to bring about the mentioned “social turn”, the project aims to provide insights that contribute to the changing of the state-of-the-art of cultural policymaking and research. Full reports on the case studies will be available on the digital platform “European Inventory of Societal Values of Culture” (Deliverable D 7.2), an interlinked and expandable e-dictionary based on project results.

The case studies were carried out relying on methods as diverse as field observations and qualitative interviewing, content analysis of print and online materials, digital ethnography, document analysis and evaluation, archival analysis, and theoretical analysis. They contribute to our analysis of existing models and instruments of cultural policies at the EU, national, regional and local levels.

The case studies carried out within the INVENT project and presented in this report include our research on:

- Actors (primary the collective ones, such as institutions from the public or civil society sector)
- Cultural projects
- Cultural events
- Locations and places

These case studies are mostly illustrative in character: they present the results of descriptive research contributing to a wider understanding of the case. However, they also address the aspects of the analysed cases going beyond the obvious.

The main learning points resulting from the presented panorama of studies, could be summarised as follows:

- Inclusive and participatory cultural policies are very much needed as a response to the current centrifugal tendencies in contemporary societies: they help the citizens cope with current cultural and societal transformations, stimulate active citizenship, and contribute to creating a sense of identity, belonging and memory.
- Citizens’ bottom-up initiatives have led to important cultural policy formulations, but their effect remains limited in the long term if they are not supported by different institutional actors. This is especially true in the case of marginalized groups.
- One size does not fit all: one model of cultural policy cannot be applied as a problem-solving tool to different sets of issues in different contexts. Careful research of the needs of a given context is needed before a strategy conducive to the realisation of the desired societal objectives can be formulated.
- Educational contexts are very important, both formal ones (such as schools and libraries) and

those perceived as less formal by the citizens (such as community arts centres or other, more innovative, types of “social hubs”).

- One-off cultural policy mechanisms do not achieve results: the policies should aim at long-term, sustainable solutions.
- European Capital of Culture programme has led to important post-candidacy policy discussions and legacy projects.
- Great care should be taken to respect diversity when trying to create social cohesion.

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## 1. Introduction

### 1.1. The INVENT Project & Cultural Policy

The objectives of the project “European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in the Globalizing World” (INVENT) are related to the goals set in the New EU Agenda for Culture (2018), proposing a much needed “social turn” in cultural policies. The specific task we have set for ourselves in this project is to identify the cultural and social preconditions required for the goals of the New EU Agenda for Culture to be realized.

A convincing vision for citizens to cope with current cultural and societal transformations can only be created through a comprehensive analysis of the social and cultural changes that affect the way of life of European citizens in the 21st century. However, in addition to the identification of how Europeans from various social groups perceive and understand changes in everyday culture in European societies, an understanding is needed of how cultural policies influence cultural activities that help generate societal values such as tolerance, solidarity, and equality (social fairness). Cultural activities are also known to contribute to general societal well-being and citizens’ sense of identity, belonging and memory. Furthermore, inclusive and participatory approaches in cultural policy stimulate active citizenship and cultural engagement, as well as creativity and innovation.

Since cultural policies are one of the key instruments to bring about the mentioned “social turn” in how culture is approached and perceived, the project aims to provide insights that contribute to the changing of the state-of-the-art of cultural policymaking and research. Our analysis of existing models and instruments of cultural policies at the EU, national, regional and local levels is based on examples of inclusive cultural policies and practices across Europe, such as those included in the case studies summarily presented in this report. (Full reports on the case studies will be available on the digital platform “European Inventory of Societal Values of Culture” (Deliverable D 7.2), an interlinked e-dictionary based on project results.)

### 1.2. The Focus and Role of Case Studies in the Invent project

The function of case studies in the Invent project is to provide an evidence base for the formulation of policy recommendations leading to a “social turn” in cultural policy and cultural activities. The case studies presented in this report therefore focus on the examples of cultural policy strategies and instruments based on a more socially informed approach to culture, and as such having a more pronounced social, cultural and political impact in their immediate context and in the wider society. Some of these studies describe examples of good practice and some deal with the issues that need to be resolved by good practice.

The case studies presented in the report include our research carried out on:

- Actors (primary the collective ones, such as institutions from the public or civil society sector)
- Cultural projects
- Cultural events
- Locations and places

The case studies are mostly illustrative in character: they present the results of descriptive research contributing to a wider understanding of the case. However, they also address the aspects of the analysed cases going beyond the obvious.

### **1.3. Methodology**

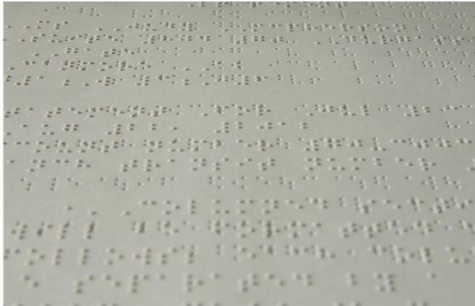
The case studies presented in this report were based on a number of methods applied by the researchers in their analytical and field work. Many studies included an extensive preparatory desk research, followed by the application of methods as diverse as field observations and qualitative interviewing, content analysis of print and online materials, digital ethnography, document analysis and evaluation, archival analysis, and finally theoretical analysis. Methods applied and sources used in different case studies are listed in Appendix 1 and 2, respectively.

### **1.4. Content and structure of this report**

The following chapters present country reports (for Croatia, Denmark, Finland, France, the Netherlands, Serbia, Spain, Switzerland, and the United Kingdom) that describe the topics and findings of the case studies carried out in each of them. Every participating team has carried out three case studies chosen to represent the models, instruments, and contexts of application of cultural policies considered relevant to the “social turn” in cultural policymaking. Findings and results are presented in separate chapters for each country. The structure of the chapters is as follows: after a brief introduction summarizing the reasons why the cases in question were chosen and how they relate to the aim of our project, the learning points from the three cases are described in separate subchapters. Each country report then concludes with a brief recapitulation of the findings and their relevance for the creation of inclusive cultural policies. Appendix 1 provides an overview of all authors, topics, and methodologies of the case studies carried out within the project. Appendix 2 presents a list of literature and sources used for each of the case studies.

## 2. CROATIA

### CASE STUDIES



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## 2. Case studies from Croatia

### 2.1. Introduction

The three case studies from Croatia focus on the learning points potentially instructive in the development of socially relevant cultural policies beyond the country context. The first case study, on the topic of bottom-up social-cultural centres that emerged in Croatia in the period of post-socialist transition, discusses advantages and limitations of self-organising in the cultural field. The second case study, on The Croatian Library for the Blind, highlights good practices in inclusion of users with special needs. It is also an example of how a civil society association can initiate a civil-public partnership preserving both its participatory governance structure and special needs book production in “a small European language” in an increasingly transnational social space. Finally, the third case study, devoted to the public institution Fortress of Culture in the Croatian coastal town of Šibenik, shows that cultural heritage can be used not only for tourism industry development but also for culture-led sustainable social development.

### 2.2. Bottom-up social-cultural centres in Croatia: Advantages and limitations of self-organising

Social-cultural centres that emerged in Croatia in the period of post-socialist transition (i.e., in the period between the breakup of socialist Yugoslavia in 1991 and Croatia joining the European Union in 2013), are a locally embedded phenomenon. However, the experiences accumulated in more than two decades of their existence are relevant at the European level due to innovative conceptualizations and policy solutions transferable to other contexts. In the field of cultural policy studies, but also in cultural policy practice, the case has important implications for our understanding of the current relationship between cultural democratization and cultural rights approaches.

The social-cultural centres in Croatia came into existence in the specific context in which the late socialist cultural policy model was replaced with a new model considered fitting for the newly formed national state. This meant that the previous model, highly convergent with the decentralized cultural policies in social-democratic countries (Tomić-Koludrović & Petrić, 2007: 878), and in many ways innovative at the European level (Dragičević-Šešić, 2018) was substituted overnight with a centralized model whose function was primarily to legitimate and promote national identity and heritage.

However, retraditionalization pressures during the 1990s also “encouraged strong responses and creative underground vitality” (Şuteu, 2002: 4). Several cultural and civic initiatives that emerged during that period (Bodrožić, 2009; Vidović, 2012), among other activities, also found expression in a new type of cultural policy activism. “[B]uilding flexible and dynamic systems of their own activity in opposition and in parallel with the firmly established official system, they became actors in a continuously tense attitude toward the system – constructively criticising it and constantly demanding change” (Višnić, 2016: 27).

The activities of these groups, involved in what can be described as bottom-up cultural policies (Višnić, 2008), yielded a number of long-lasting results, which include the establishment of the national network of civil society associations *Clubture*,<sup>1</sup> as well as the important capacity building and funding instruments, such as the niche information portal *Kulturpunkt.hr*,<sup>2</sup> and the national foundation for the

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<sup>1</sup> <https://www.clubture.org/info/about-us?l=en> (last retrieved January 20, 2023).

<sup>2</sup> <https://www.kulturpunkt.hr/category/rubrikaprojekt/rubrike/english> (last retrieved January 20, 2023).

development of civil society organizations in culture (*Kultura Nova Foundation*<sup>3</sup>).

The case study focuses on the establishment of the network of social-cultural centres in different cities in Croatia, which emerged in abandoned or unfinished buildings (Peračić et. al., 2016), enabling otherwise unavailable cultural activities and participative governance. These centres came about as a response to the government's largely preserving the institutions whose fundamental purpose had previously been to facilitate wide access to culture (Rogić and Mutnjaković, 1984) but underfunding their activities and programmes for cultural mediation (Višnić, 2016: 25).

The type of cultural policy activism described by Višnić (2016: 27) employed the theorization of “new public space” (Katunarić, 2004, 2005), demanded “open institutions” in a policy context emphasising their representative function, and conceptualized the notion of “civil-public partnership” (instead of then dominantly promoted “public-private partnership”). The latter presupposed active collaboration on an equal footing between civil society organisations and public sector institutions, based on the idea of sharing the responsibility for the use of public resources. Following these postulates, self-organised cultural policy activists have indeed managed to establish a network of functional social-cultural centres in several cities across the country (Dubrovnik, Čakovac, Karlovac, Rijeka, Pula, Split, Zagreb) (Vidović, 2018). They play important roles in their communities and are widely noted for both their production of cultural programmes and participative governance structures.

However, the undoubted success of these bottom-up cultural centres in producing sociality also poses some doubts expressed by the interviewed involved actors. They are summarized here in the form of questions. The first one is: does every citizen need to engage in self-organised cultural policy activism if they want to access culture? In connection with that: whose responsibility is it to develop cultural programming and social activities in places where there are no bottom-up initiatives nor the capacity for them? And, furthermore, who should fund these development efforts, decide what kind of content should be offered and train the trainers? Concerning the present activities of the involved actors, the most pressing question seems to be: does an increased bureaucratization of programming decisions in the participatory governance context compromise the creative independence of cultural actors? All these questions, indicating a tension between the postulates of the cultural rights and cultural democratization approaches, need to be answered in the immediate future. But there is no doubt that existing social-cultural centres have proved to be a valuable contribution to the Croatian “cultural policy mix” and represent a model that could be replicated or adapted for use in other contexts as well.

### **2.3. Inclusion through participation: The Croatian Library for the Blind**

This case study describes an example of successful inclusionary practices for persons with disabilities, realised through participative governance and employment in special format book production for “a small European language” audience. Namely, although the Marrakesh Treaty (WIPO, 2016) has enabled copyright free use of materials in the production of formats for users with visual impairments and print disabilities, the production of such formats is nevertheless expensive given the size of the audiences in the countries with relatively small populations. Croatia's current population is under four million inhabitants, and the size of the audience for special format books can be illustrated by the fact that in 2021 the Croatian Library for the Blind had 1,059 users, who borrowed a total of 54,191 special

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<sup>3</sup> <https://kulturanova.hr/english> (last retrieved January 20, 2023).



format books (an average of 49 units per user).<sup>4</sup>

The beginnings of the current library collection date back to 1965, and the initial fund of Braille books was from The Croatian Association of the Blind collection. In 1969 the Association started its own Braille books production, and in 1970 audio recording facilities began operation as well (Frajtag, 2010: 64-65). The library collection grew in time, with subsequent addition of units produced not only in Braille but also MP3 and Daisy audio formats, as well as Daisy 3XML and EPUB formats. The Croatian Library for the Blind also produces magazines for its users (in 2021, a total of 60 issues of magazines from six different fields), and magazines edited by other publishers (The Croatian Association of the Blind, The Zagreb Association of the Blind, Radio club Louis Braille). It should also be mentioned that the library organizes different meetings and programmes for its users, as well as public awareness raising events. Both types of events have important social functions and were missed very much by the library users in the time of the Covid-19 pandemic.

From a cultural policy point of view, the Croatian Library for the Blind can be seen as a successful example of “civil-public partnership”. Namely, it was established as a public institution in 1999, with the civil society association (The Croatian Association of the Blind) and the government body (the Ministry of Culture) sharing the responsibility for its financing and governance. The Library also has a right to engage in independent economic activities, receive donations and compete for EU funds, which contributes to the diversification of the funding resources. It is particularly noted for its participatory governance structure, and its efforts to contribute to the social inclusion of visually impaired person through employment. Likewise, the Library, which is located in the capital city of Zagreb, offers its services to the users across Croatia through digital borrowing of books and interlibrary loans. It also promotes and supports the development of the sections for visually impaired users in libraries across Croatia.

#### **2.4. Fortress of Culture Šibenik: From cultural heritage management to sustainable social development**

This case study presents the development of cultural policies aimed at sustainable social development in the Croatian coastal city of Šibenik, which has experienced a transition from a socialist industrial centre to a de-industrialized city whose economy is oriented primarily towards tourism. However, unlike other major cities in the Adriatic area, Šibenik has used some of its historic resources to develop cultural programming aimed at sustainable social development.

The city is surrounded by a network of large renaissance fortresses that were sitting largely unused in the time of the city’s economic depression at the outset of the post-socialist period. An ambitious project of reviving them (with an emphasis on cultural development) was put in place in the early 2010s. Between 2014 and 2020, 16.6 million Euros were invested in three major fortresses (with a strong EU participation of 8.1 million Euros), turning one of them into a concert venue, and another one into an educational campus. In addition to cultural heritage, the planned cultural development relied on the long tradition of organisation of summer festivals, ranging from the well-known international children’s festival, with over 60 years long tradition, to the important alternative music festivals taking place in the 2010s (Terraneo and The Thirsty Ear). The city also boasts two UNESCO

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<sup>4</sup> <https://www.hkzasl.hr/o-knjiznici/knjiznica-u-brojevima> (last retrieved January 20, 2023).

heritage sites and a flourishing civil society.

In 2016, the city of Šibenik established a new public institution, named the Fortress of Culture<sup>5</sup>, whose initial role was to manage cultural and economic activities in the newly revived fortresses. However, the relatively brief past six years of its existence have shown that, in addition to heritage management, the newly formed institution has also served as the central platform for further development and diversification of cultural activities in the city. Since 2019 it has also managed the newly formed House or Arts Arsen<sup>6</sup>, named in the memory of Arsen Dedić (1938-2015), the well-known singer-songwriter and poet originating from Šibenik. This space, located in the very heart of the city, has been strategically chosen to serve as a multifunctional venue for activities ranging from arthouse cinema, theatre performances and concerts, to various educational programmes. Its role is to revitalize public life and develop the audiences for aspirational cultural content. Another action that has met with a lot of success was the creation of the Friends' club enabling permanent access to the fortresses in the city. This has led to their becoming popular places for socializing and contributed to local identity building.

## 2.5. Concluding remarks

What the three case studies from Croatia have in common is their being successful in generating sociality through cultural activities and programming. The cases of bottom-up social-cultural centres and the Croatian Library for the Blind underline the importance of the cultural rights approach, participatory governance and responsibility sharing. On the other hand, the case study on the Fortress of Culture Šibenik shows that sociality can also be built by employing the strategies more akin to a contemporary version of the cultural democratization approach. The latter case study also illustrates the good use of EU funds for the purposes that transcend economic gain. All three cases suggest that social-cultural (rather than purely economic) focus, good planning and cultural policy activism are the prerequisites for a successful generation of the societal values of culture.

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<sup>6</sup> <https://kucaarsen.hr/> (last retrieved January 20, 2023).



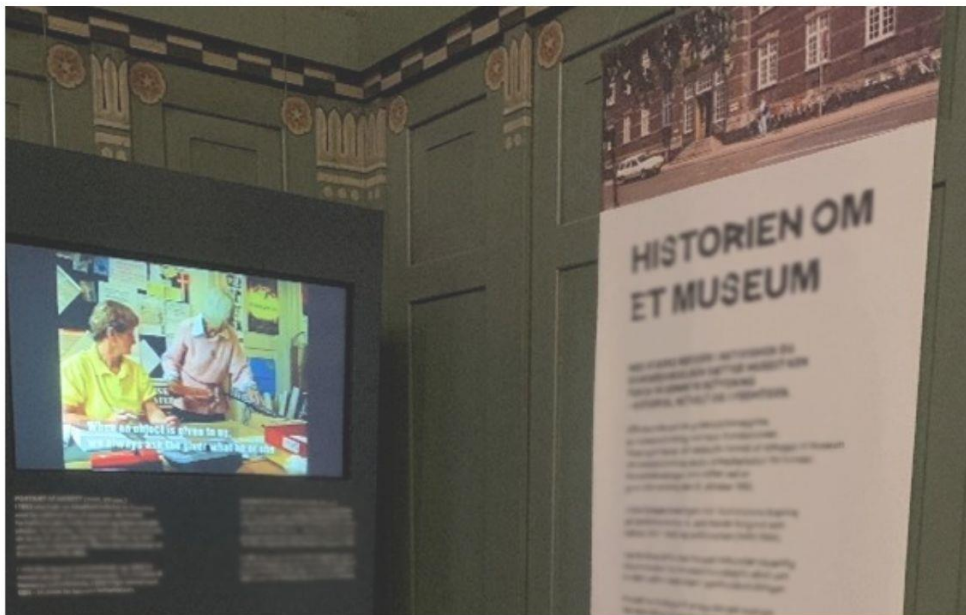
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### 3. DENMARK CASE STUDIES



Om kunsten.nu  
Kontakt

kunsten.nu



invent

### 3. Case studies from Denmark<sup>7</sup>

#### 3.1. Introduction

The Danish team chose the three cases (KØN – Gender Museum Denmark, Trampoline House, and *kunsten.nu*) that represent a variety of cultural institutions with different locations, activities, and focus areas, including target audiences. The three cases represent the Danish society as they stand for specific changes in the public perception of culture: 1) Gender, 2) Refugee rights, 3) Digitalization.

With the societal values of culture in mind, the cases were selected to highlight good practice examples in the areas of inclusion, participation, and diversity, simultaneously addressing the different ways of creating access to culture. These cases serve both as best practice and as points of departure for discussions of the extent to which those values and cultural policy models match. The cases furthermore present grey zones and interesting intersections between policy models, reflecting the complex and ever-changing nature of culture. Recommendations thus include a re-examination of existing models, especially in relation to a heightened flexibility that includes cultural practice at the intersection of several societal areas.

After a brief explanation of the cultural policy context in Denmark, we briefly summarize the three case studies by highlighting the individual learning points.

#### 3.2. Cultural policy in Denmark

Denmark adheres to the Nordic cultural policy model, based in the social democratic welfare state. This approach is characterized by the state having “a comprehensive social responsibility for the welfare and well-being of citizens and residents” (Pedersen & Kuhnle, 2017, 220). The public’s access to and participation in culture are seen as key parts of this welfare and well-being ideology (Sokka & Johannisson, 2022). Accordingly, Denmark emphasizes an egalitarian and universal approach and provides substantial support to the arts and a broad cultural sector to make arts, culture, and media accessible to all (e.g., Duelund 2003; Duelund, Valtysson & Bohlbro 2011; Mangset et al. 2008).

Denmark is characterized by high public expenditure on culture per capita and by citizens’ high cultural participation (Rius-Ulldemolins et al., 2019). In 2020, Denmark ranked fourth in Europe in terms of public (government) expenditure on recreation, culture, and religion, with 1.7% of the GDP dedicated to such purposes.<sup>8</sup> Danes’ high cultural consumption is linked to digital media technologies (Epinion and Pluss Leadership, 2012, 13, 17).

The Ministry of Culture is the main body responsible for providing an overall framework for Danish cultural policy; agencies are charged with the administrative implementation in several cultural areas, and councils, committees, etc. distribute funds at arm’s length (Duelund, Valtysson & Bohlbro, 2011). Among the latter is the Danish Arts Foundation, allocating about 500 million Danish kroner (67 million euros) annually to approximately 6,000 artists and projects, from a pool of 12,500 applications.<sup>9</sup> The foundation has more than 60 funding schemes, subsidizing “the production and promotion of both

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<sup>7</sup> The photo of the Trampoline House (top left on the previous page ) is press photo taken by [Anna Emy](#).

<sup>8</sup> [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Government\\_expenditure\\_on\\_recreation\\_culture\\_and\\_religion](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Government_expenditure_on_recreation_culture_and_religion) (last retrieved November 10, 2022).

<sup>9</sup> <https://www.kunst.dk/english/about-us> (last retrieved October 31, 2022).

visual arts, film, literature, music, performing arts, architecture, crafts, and design – and all that transcends the borders of these art forms.”<sup>10</sup> Kunsten.nu is among the projects that have, over the years, received funding either for the platform as such or for visual arts communication initiatives associated with the platform (see below for a more detailed analysis).

### **3.3. Towards a new inclusiveness: KØN – Gender Museum Denmark**

This case study explores the Danish Women’s Museum change of name to KØN - Gender Museum Denmark in 2021, in particular the underlying development and public framing of this change process and how it taps into the broader Danish culture political agenda of providing access for all and an increased focus on gender equality.

This case exemplifies and explores questions of inclusiveness, equality, access and audience development. KØN’s internal and organizational development is traced from its first years as a grassroots movement to becoming state-recognized and underlying rules to fulfil cultural policy goals. It traces the direct influence of cultural policy measures on the practice of cultural institutions.

The change of name is a fast, but also heatedly debated marker of the shift of direction for KØN. It was a result of both cultural policy control and the museum’s own development. The emancipatory process that was described in this case exemplifies a development from grassroots to arm’s length, while keeping control over the terms. From an organizational perspective, KØN has undergone a significant change in role of leadership, from democratic townhouses to one ‘charismatic’ leader who sets the tone. The museum has chosen to include gender(s) on their own terms. The cultural policy recommendation might have demanded the inclusion of men, but both internal changes in the museum’s leadership and self-perceived role in society plus a development in Danish society, have picked up on the recommendation and developed it to be more inclusive. The museum’s revised vision now states that “the museum will be a leading dialogue creator on the importance of gender and create insight, engage and strengthen the will for an equal society” (KØN strategy 2020-2025). However, some of the visitors’ reactions as well as the visitor statistics following the ongoing change process show that the outcomes might differ from the intended goals.

So why choose a new name? Gender signals a new chapter in the museum’s internal history as well as in its self-perceived role as dialogue creators about important societal topics. The name change signifies a reorientation back to its activist roots, however from a different standpoint. KØN aims at a transition from activism by a group of like-minded women with relevance for the local community, to activism by the museum (leadership) with relevance for a bigger, international community.

### **3.4. At the intersection of artistic and social practice: Trampoline House community centre in Copenhagen**

This case highlights a community centre which operates at the intersection of artistic and social practice. Since 2009, the Trampoline House (TH) in Copenhagen has been working with and advocating for asylum seekers and refugees in Denmark and internationally. Trampoline House actively seeks to create societal values of culture through a participatory practice, especially for those that due to their legal (immigration) status have least chances of an active participation in the Danish society. This case study explores an initiative, founded and organized by artists, which works as a reaction to certain trends in immigration politics. Their focus is on integration by inclusion and participation.

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<sup>10</sup> <https://www.kunst.dk/english/about-us> (last retrieved October 31, 2022).

The project's practice is spanning across many different spaces and actors. The case description focuses on three aspects in relation to its main characteristics. Multi-platform; Artistic practice with a social impact; Participatory, emancipatory, democratic, inclusive. This study further explores the role of (public) funding and the lack thereof for a cultural centre that combines artistic and social practice. Trampoline House exemplifies an understanding of culture in the broadest and most inclusive sense: being together, negotiating a “culture of democracy”, while at the same time contributing to established art exhibitions such as *documenta fifteen*.

It is a particularly interesting case, as many different aspects of the TH practice have culminated in 2022: On the one hand, their participation at the *documenta fifteen* art exhibition has further established their standing in the art world. On the other hand, TH as a core institution has not been able to re-establish itself (in terms of having a permanent physical venue) after the bankruptcy in 2020.

The case describes instances of real participation, facilitated and most importantly lived by the organizers of Trampoline House, i.e. participation in decision-making processes and power relations (Carpentier, 2016). The founders of Trampoline House take their democratic approach seriously, saying that they have created a “culture of democracy” through their inclusive and artistic practice. At the centre of this culture of democracy is the commitment to letting people engage and give them the opportunity to be who they want to be, while providing a safe environment for everybody. As described in this case, the TH is in a constant negotiation process of establishing a society in which people feel included, respected, and of use.

Trampoline House is an example for successful artistic practice, and for successful participatory practice. On the other hand, its multi-faceted activities are hard to categorize according to existing funding schemes, which might be the main reason for a rather unsustainable economic situation”.

### **3.5. The ambiguous future of niche cultural platforms: [kunsten.nu](#)**

This case study explores [kunsten.nu](#), a Danish online platform dedicated to disseminating news, reviews, and debates about contemporary visual arts in ways that make visual arts accessible and approachable to a broader public. The platform has existed as [kunsten.nu](#) since 2008 with support from, among others, the Danish Arts Foundation. Advertisements have also long played a key role in the site's business model. However, both sources of funding are currently drying out. As a niche digital-born cultural platform, the case thus speaks to some of the broader transformations of the current cultural media and communication landscape prompted by digitalization, and spotlights cultural policy issues such as the boundaries drawn between cultural policy and media policy in the Danish context. The case study is based on digital ethnography, document analysis, and qualitative interviews with the creator and CEO of [kunsten.nu](#).

[Kunsten.nu](#) is built on an inherent paradox: It started from an ideological ambition of making the visual arts accessible to the public, i.e., serving as a cultural intermediary, not for purposes of cultural distinction but to foster public engagement in and democratize the visual arts, in line with the overall culture policy values of the social democratic welfare state. At the same time, [kunsten.nu](#) was from the outset thought of as an, in the long run, viable endeavour in market terms. Consequently, the site currently finds itself in an ambiguous place because the public values and ambitions driving the site do not necessarily fit the increasingly corporate interests and economic values and demands of the contemporary media landscape and platform society (Van Dijck et al., 2018).

As a digital arts news site, [kunsten.nu](#) has, on the one hand, benefitted from public funding from the Danish Arts Foundation, as such funding was key in the start-up phase. On the other hand, there was

from the outset a clear strategy of long-term sustainability without reliance on public subsidies. The site has shown to be viable, even at a time of digital disruptions that have circumvented the traditional advertising-based business model of the media industries. A key question is, however, if this will also be the case in the years to come, as advertisement revenues are decreasing and likewise is the public funding that the site can attract.

Kunsten.nu is thus an interesting and illustrative case in the context of cultural policy for at least two related reasons. The first concerns the long-term sustainability of niche cultural communication initiatives that may fulfil important gaps in the cultural intermediary landscape but may also with time have difficulties surviving in view of a dramatically changed media landscape. The other related reason concerns the interplay of cultural policy and media policy.

### 3.6. Concluding remarks

The goal of the Danish Arts Foundation is first and foremost to support the development of innovative, creative ideas and high-quality art. In practice, this means that much funding is allocated to supporting artists for creative production, and cultural institutions (e.g., museums) for cultural professional communication and dissemination. However, less emphasis is put on supporting cultural media – print or digital – that play an important intermediary role of bridging cultural audiences and artistic and cultural production, including the exhibitions of cultural institutions. This suggests a need for rethinking the boundaries between public funding for cultural production and public funding for the media. In Denmark, media policy is part of cultural policy but nonetheless both are treated as more or less disparate policy areas. The need for a more holistic approach is only emphasized by the pressure from global platforms that are today powerful disseminators and curators of culture (Valtysson, 2022) though not subject to national policy measures.

In a welfare state such as Denmark, the level of well-being should in general already be considered relatively high. The case of Trampoline House furthermore reflects on the challenges that come with immigration policies and presents the community centre's solutions to improve the refugees' rights and well-being.

However, this can serve as an important point of attention in cultural policy: if the understanding of culture is rather narrow, it thus might inevitably exclude fundamental social aspects of culture. If projects that rely on public funding are not able to apply because they are at the intersection of artistic and social practice, then future cultural policy will find itself creating a dilemma. Recent literature on cultural policy (Belfiore & Bennett, 2010; Oman, 2021) has shown a clear focus on achieving social impacts (including e.g. well-being) by supporting cultural initiatives. It is thus recommended that funding schemes are designed in a way that they can include more socially motivated, interdisciplinary projects.

The KØN case also demonstrates that ways of evaluating cultural projects in terms of users or visitors by using categories such as gender may not lead to a more equal and broader audience. The target set in the museum's assessment was mainly to get more men to visit the museum to balance out perceived inequalities; yet, in the end, after the internal and external changes, the museum audience in fact now consists of a younger segment of the population.

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## 4. FINLAND CASE STUDIES



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## 4. Case studies from Finland

### 4.1. Introduction

The three Finnish case studies (“How will algorithms shape our cultural practices? The case of Finnish public libraries”, “Perspectives on Tampere City Cultural Strategy 2030 and its legacy project Operaatio Pirkanmaa: A case study”, and “Cultural Practices in the Finnish National Core Curriculum for Basic Education, 1985–2014”) all shed light on large, all-encompassing cultural trends and objectives such as participation, inclusion, and equality. The first case shows how algorithmic collection management is becoming an increasingly more common way of organizing collections in Finnish public libraries; the second case describes in detail the cultural strategy of a large Finnish city and the strategy’s eventual implementation; the third case identifies which cultural practices have been part of the basic school curricula of Finland between 1985 and 2014. In other words, the case studies offer different viewpoints into to how cultural practices are created, curated and shaped on different levels of society. Finland, a relatively wealthy Nordic society with a sizeable decommodified public sector and a largely public education system, can be considered an interesting petri dish for observing large-scale cultural trends and phenomena.

### 4.2. How will algorithms shape our cultural practices? The case of Finnish public libraries

The first case study, “How will algorithms shape our cultural practices? The case of Finnish public libraries” focuses on the current trend of organizing and managing (public) library collections with the help of algorithmic collection management. The empirical case here is drawn from Finnish public libraries, of which the majority uses algorithmic collection management systems. The case study describes the short history of algorithmic collection management in libraries and discusses the most imminent outcomes and risks included.

Finland is an interesting empirical context for the case study. Finns are avid readers in international comparison, the public sector puts emphasis in libraries (a good example is Helsinki Central Library Oodi, a new architectonic landmark of the Finnish capital that was chosen as the winner of the Public Library of the Year award, and in 2016, the United Nations named Finland the world’s most literate nation. Libraries themselves are a hallmark example of egalitarian cultural policy: libraries possess cultural capital meant for public and free-of-charge use, which implies that the cultural policy support for libraries lies within an ideological background to alleviate social exclusion through the transmission of cultural capital.

Recently, especially since the last financial crisis, the public libraries’ role has been interpreted to be rapidly changing. The paradigms of change public libraries are going through are related especially to digitalisation and budget cuts. This has brought on new managerial trends, of which the advent of algorithmic collection management is a stellar example. Algorithmic collection management, which has rapidly replaced old manual collection management methods in Finland during the last ten years, refers to a logistic process whereby the books and materials “float” to whatever library they are demanded the most according to users’ loaning habits. Algorithmic collection management is often defended as a process that saves money and resources and that, at the same time, makes libraries “customer-friendly”.

The case study concludes, nevertheless, that the imminent danger of algorithmic collection management lies in the fact that it might be making individual libraries more homogeneous and help shape differences between, for instance, libraries of well-off versus poorer areas. Despite the libraries’

wishes to save resources and to make the collections match their users' existing preferences, one of their main roles is still to support reading and inclusion in a society demanding many kinds of multiliteracies. Reading is not only a cultural practice: it is also a survival skill in a world becoming increasingly more dependent on different information sources. The case study reminds us that in our era in which different computational processes may be taking a constitutive role in ordering and valuating the world and its cultural products for us, it becomes necessary to ask how “algorithmification” shapes cultural choices and what the increasing prominence of algorithms means for the redistribution of cultural capital.

#### **4.3. Perspectives on Tampere City Cultural Strategy 2030 and its legacy project Operaatio Pirkanmaa**

The second case study, “Perspectives on Tampere City Cultural Strategy 2030 and its legacy project Operaatio Pirkanmaa: A case study”, focuses on the core goals and objectives of the first long-term cultural strategy of the Finnish city of Tampere which was developed and approved in 2019 and on a municipal cultural project “Operation Pirkanmaa” that was initiated after that. The case study describes in detail both the strategy and the concrete project and examines how culture is understood and what tasks are assigned to it, and how the presented objectives are proposed to be reached through cultural policies outlined in the strategy. Finally, the case study shows how societal values and megatrends such as digitalization, migration, globalization, and social inequality are presented in the strategy and eventually in the project.

Tampere, with approximately 250,000 residents, is the third largest city in Finland and the centre of Pirkanmaa region. The first long-term cultural strategy for the city of Tampere was initiated in 2019 related to Tampere’s and Pirkanmaa region’s application for the European Capital of Culture (ECOC) for 2026. The main societal value conveyed in the application was equality, aimed to be achieved by means of culture. Equality was defined as accessibility, participation, and diversity to and within culture. Another central value mentioned was sustainable development, not only in ecological but also in a societal dimension. While the application proved unsuccessful, it had been decided that the cultural strategy would be implemented in any case. This was achieved as an ongoing municipal cultural policy programme called “Operation Pirkanmaa” (2022–2024) with a budget of 2.6 million euros.

The cultural strategy itself uses a broad definition of culture, but at the same time, it varies throughout the text. While the cultural strategy talks about “unequal access to culture” as a main challenge, it is understood rather narrowly as an inequality regarding concrete cultural participation, for instance hobbies or activities. The tools for levelling access are not identified in any way. In the same vein, the cultural strategy mainly discusses culture in an instrumental manner: culture is presented as something making the city more desirable for citizens-taxpayers, and the success of the strategy is planned to be measured annually through both qualitative and quantitative indicators. The indicators explicitly listed in the strategy focus mainly on the economic aspects of the cultural sector in the city.

Operation Pirkanmaa explicitly mentions the societal values promoted. These include equality, accessibility, and social and ecological sustainability. These values are mentioned as a part of a larger environment supposed to support the creative sector, but also as a larger objective for promoting a functional society outlined in the ECOC proposal. All in all, it seems that in the context of the ECOC application and subsequent operations of Operation Pirkanmaa, equality is understood in a rather limited manner, as an inequality to access for cultural services. Considering this premise, it is then fitting that culture is later described as a way to promote social equality and sustainable society.

#### 4.4. Cultural Practices in the Finnish National Core Curriculum for Basic Education, 1985–2014

The third case study, “Cultural Practices in the Finnish National Core Curriculum for Basic Education, 1985–2014”, looks at the Finnish National Core Curriculum between 1985 and 2014 to find out whether and how the compulsory school system imposes on students the cultural practices of the upper social classes. The case study departs from the scholarly literature that shows how class position is inherited from parents to children. Egalitarian Nordic societies such as Finland are no exception: recent research shows that the inheritance of class position has begun to strengthen in Finland in the 2000s.

According to Pierre Bourdieu’s influential theory, the educational system conveys to its students cultural content typical of the lifestyles of the upper social classes. This, in turn, favours those students who already are familiar with upper-class culture through their background. In this way, the education system transforms social hierarchies between classes into legitimate academic hierarchies, and thereby maintains the social order and its continuity in a generally accepted way. The Finnish education system has usually been considered equal and relatively effective in international comparisons; at the same time, the cultural practices and lifestyles of the Finnish upper and middle classes have a “highbrow culture” feature that distinguishes it from the practices of the lower classes. This contradiction can be seen as an interesting context for the case study.

The nine-year compulsory Finnish basic school was built in the 1960s and 1970s as a compromise of political interests. The basic school replaced the preceding parallel school system; one of the main motives for the reform was to narrow the differences in participation in primary education based on social background. The central steering document and management tool for basic school is the national core curriculum. It defines the teaching given in basic school – its goals and content, the amount of time available for different subjects, and the student evaluation principles.

The case study’s content analysis of the Finnish national core curricula for basic school from 1985 to 2014 reveals that the term “culture” appears often in the core curricula, but usually without specifying explicitly its meaning. When scrutinizing the curricula of different subjects, highbrow culture is primarily imposed on students by the subjects of mother tongue and literature, and visual arts. Popular culture is imposed by syllabi in music, physical education, and crafts. These five subjects are assigned a relatively large share of the number of hours in basic school, especially in the lower grades. It can be concluded that the core curricula in Finland have systematically imposed and legitimized broad familiarity with literature, extensive knowledge of music and visual arts, as well as physical activity through a wide selection of sports. In cultural sociology, this kind of extensive involvement in many different and heterogeneous kinds of cultural practices has been coined “cultural omnivorousness”, which again has been claimed to be replacing traditional “high culture snobbery” as a new form of elite distinction.

#### 4.5. Concluding remarks

In summary, the Finnish case studies are all useful reminders of the fact that the discourses surrounding cultural participation and plentiful practices – whether in the media, in political discourse, in cultural policy documents or in other grey literature – are typically loaded with the implicit idea that culture or cultural participation has transformative potential, often reducible to quantifiable and in this sense instrumental measures. This was seen in all our case studies: the algorithmic collection management is defended as a mechanism making libraries match better the users’ cultural practices although they might in fact create unforeseen differences between different libraries, public cultural

strategies praise and promise to promote culture without really defining it or discussing its existing hierarchies, and school curricula impose upper-class cultural practices on student cohorts. Our case studies suggest that the pre-existing enormous inequalities and hierarchies in cultural practices should always be taken into serious consideration in any cultural policy debates and decisions.

## 5. FRANCE CASE STUDIES



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## 5. Case studies from France

### 5.1. Introduction

The three French case studies (“L’Échonova: Music as a strategy for dynamizing cultural and associative life”, “Les Machines de l’Île: Art and engineering revitalizing a region” and MAC VAL) illustrate different ways of engaging audiences (entertainment, participation, inclusion) with cultural objects, whether legitimate or not. In all three cases, public subsidies support or even totally finance the project. The case of the Machines de l’Île is distinguished by the existence of subsidies of private origin as well. The first two studies concern establishments in the provinces and the third concerns the Paris region, but not the capital itself. This choice is deliberate.

### 5.2. L’Échonova: Music as a strategy for dynamizing cultural and associative life

The first case study of the French team focuses on a concert hall, created in 2010, which functions as a venue for dissemination, creation and artistic support, specializing in contemporary music. Named L’Échonova, it is located in Saint-Avé, Brittany, a town of 11,900 inhabitants, the second most populated place in the urban area of Vannes, which has a population of just fewer than 170,000. The place has a 600-seat auditorium, hosting about fifty concerts per year. There are also five rehearsal studios and a recording studio available to local groups, as well as a documentation center.

The Échonova responds to the demand of local musical actors (professional and amateur musicians, associations that organize concerts, festivals, vinyl fairs, etc., and a public looking for this type of activity) for a place capable of hosting shows and cultural activities. It has been, since the beginning, a centre that coordinates both volunteers and associations in its operations.

Since its inauguration, the range of activities carried out by the Échonova has expanded beyond the green walls that surround it. Numerous partnerships with schools, town halls, chapels, hospitals, prisons, etc., allow the music to be performed in spaces other than the concert hall and to reach audiences who, for various reasons, cannot be in front of the stage.

Thus, beyond the production of events related to the multitude of musical expressions, the Échonova brings together a wide variety of audiences; it is a meeting place for amateur musicians who come to rehearse in one of its studios; it is also an important factor in the accompaniment of local amateur musicians in the process of professionalization and of local professional musicians who wish to improve their performances (recording and staging).

The study shows the importance of a public facility capable of interacting with a multiplicity of actors and integrating different forms of professional and amateur practices in its environment. This favors the diversity of cultural expressions available in the territory where it is located, taking into account the challenge of making them accessible to different social groups.

### 5.3. Les Machines de l’Île: Art and engineering revitalizing a region

The French team chose Les Machines de l’Île as its second case study. Since 2007, the Machines de l’Île Company has established itself as the main attraction in the new "creative district" of the city of Nantes, a river port in the Pays de Loire region. The objective was to revitalize the space of the former naval workshops, closed in 1987. It was therefore very interesting to see how the company contributed to the remodelling of the city, and the region.

The Machines de l’Île is an unconventional form of museum, a street theatre space that lives and works by machines, combining art and engineering. Indeed, the company of La Machine, workshop of the



Machines, is known for its construction of huge animal machines that interact with the public. It recomposes exotic nature and creates an aesthetic and cultural identity for the place where it develops. Little by little, a veritable mechanical bestiary has been created: elephants, sloths, spiders, caterpillars, or even sea creatures. Jules Verne and Leonardo da Vinci largely inspired the aesthetic identity of these machines, which are now exported internationally (like the Lang Ma dragon today in China). The result of a cultural, economic and tourist policy, initially based on the Bilbao model, the objective was to institutionalize a tradition of street theatre that had existed for nearly 40 years and to make Nantes an event city, with its productions displayed for all to see. This major project was able to attract mass tourism and revitalize the region by creating new jobs and supporting technological innovation. Almost 290,000 people came to the Machines in the first year after its launch in 2007. In 2016, the Company counted 665,000 visitors.

On the one hand, in keeping with the values associated with the world of street theatre, the Machines are in essence accessible to all from the public space, free of charge. Only the visit of the workshops, the discovery of the future machines and the entry in the carousel are paying.

On the other hand, such a project requires huge amounts of money. Right from the start, the company needed local, regional and European support, using more than 70 million Euros of public subsidies.

This meteoric success, which radically transformed the city's image locally, nationally, and even internationally, was, however, embedded in a complex set of organizations, resulting in a lack of transparency in funding and a lock-in of the various positions held within the company. A key task was to find out how the money was used and how the Machines were perceived by its employees and residents.

#### **5.4. MAC VAL museum of contemporary art: An example of cultural decentralization**

The third case study of the French team is devoted to the MAC VAL, a museum of contemporary art located in Vitry-sur-Seine, a working-class commune south-east of Paris. According to a project that began in 1998, the museum was built in 2003. Inaugurated in 2005, it permanently houses the collections of the Departmental Fund of Contemporary Art, consisting essentially of works created in France since 1950.

The Museum, located in the suburbs of Paris, is a bold project of cultural decentralization and dissemination of contemporary art to a wide audience. As much a political project as an artistic one, how can these two wills be articulated and find their right balance? The political, economic, social and cultural stakes of the project take on various dimensions and pose different problems that the Museum of Vitry will have to face. Has the museum lived up to its ambitions?

The circumstances of its birth will undoubtedly leave a particularly lasting mark on its existence. The first step is to look back at this history and its particularities. We then focus on the analysis of the project itself, in the shadow of Paris and its prestigious sites. This led us to consider the identity that the museum wished to claim, as well as the nature of the public tempted by the proposal of the Val-de-Marne Department and those that needed to be attracted with a more precise policy. This was the subject of the study of the mediation put in place to meet this last challenge.

#### **5.5. Concluding remarks**

The three cases studied in France, MAC VAL, Échonova & les Machines de l'Île, have in common the need to renew the ways in which cultural policy should be conducted. Moreover, they are all located outside the capital (Paris), illustrating what effective decentralization can be in a country with a strong

centralizing tradition.

The MAC VAL (Museum of Contemporary Art of the Val de Marne) seeks to overturn the classical codes necessary to access contemporary art. It is not only a question of making access more democratic (by pricing and/or educational policy) but of moving away from the logic of the big national museums, to desacralize the objects which compose their collections.

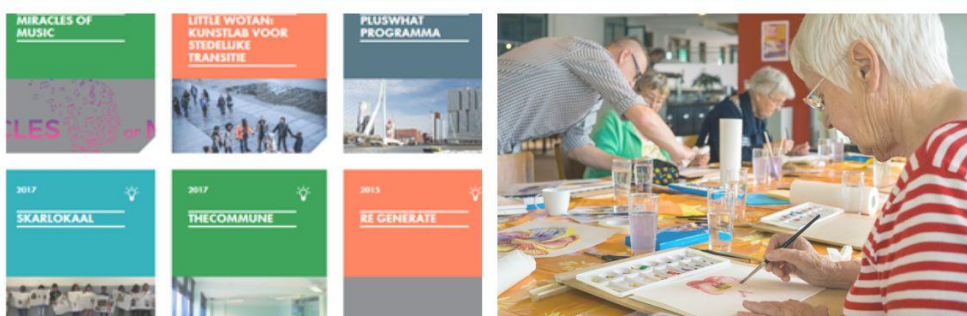
The Echonova concert hall promotes the diversity of musical expressions, allowing its audience to broaden its universe of reference through local musicians. It supports professional musicians, but also those in the process of becoming professional as well as amateurs. They are supported by means of providing a structure for their work, but also by building an audience with partnerships, schools, prisons and others. This approach makes it possible to bring recognized artists to a region far from the major urban centers.

"Les Machines de l'Île" exhibition and animation space blurs the boundaries between entertainment and art. Indeed, the way in which the company operating it conceives and values manual and mechanical craftsmanship makes of this facility both an open-air museum and an amusement park. Consequently, "Les Machines de l'Île" attracts very diverse audiences and invites them to enjoy works of art in a playful way.

In the three cases studied, public funds play an important role in their operation: without them, none of the three projects would be viable. However, the amounts of these funds are not identical and, above all, the strategic choices follow very different logics. The Mac Val follows the typical logic of a public service. Echonova's operation follows hybrid logic with public service objectives and constraints mixed with private enterprise dynamic. "Les Machines de L'Île" operates according to a private logic and uses public resources as a strategy for capitalizing and securing its activity.



## 6. NETHERLANDS CASE STUDIES



## 6. Case studies from the Netherlands

### 6.1. Introduction

The three case studies chosen for the Netherlands focus on the phenomena of cultural interventions, cultural citizen initiatives, and cultural community centres respectively. The first case study explores the conditions necessary to instrumentalize culture through interventions that are effective and sustainable. The second looks at a municipally funded citizen initiatives program that has worked past a scandal and at how it has increasingly become more inclusive, participatory, and democratic over the course of ten years. The third case study investigates the efforts made and dilemmas faced by a community centre housing various cultural organizations wishing to engage a culturally and ethnically diverse public.

These case studies were chosen because they address a variety of societal values of culture that the INVENT project holds dear and wishes to advance through informing cultural policy makers and other interested stakeholders. The first case study of cultural interventions concerns the power of culture in creating positive health and explores the integration of often-excluded people (the elderly and refugees) into society and the improved wellbeing that may result. The second case study of cultural citizen initiatives deals with safeguarding participatory equity and the genuine inclusion of bottom-up perspectives when it comes to developing and reforming a cultural infrastructure. The third case study of the cultural community centre responds to the societal values of diversity and inclusion as a means to create social cohesion between culturally and ethnically diverse segments of local populations.

Furthermore, these case studies were chosen to incorporate different policy levels. The first case study is about cultural interventions that take place across the Netherlands, mostly in major cities, but also in more peripheral municipalities and rural areas. The second case study involves the city level, as it looks at the citizen initiatives program catered to the city of Rotterdam, the second largest city of the Netherlands. The third case study is situated in the local context of a particular neighbourhood's (Rotterdam South) community centre. In the following section, the three Dutch case studies are described in short and the main learning points for each are summarized.

### 6.2. Instrumentalizing culture for wellbeing and positive health: A case study of 'working elements' in cultural interventions in The Netherlands

This is a case study of the 'working elements' in cultural interventions that are geared at increasing wellbeing or 'positive health' in the Netherlands. Cultural interventions have created high hopes amongst care and wellbeing professionals, as well as policy makers regarding their positive effects on health and wellbeing. However, the evaluative studies included in this case study show that several basic conditions need to be met for positive effects to be achieved, a very important one being continuity of both financing and practice. Continuity of practice can be achieved by a solid and general methodology (i.e., executional plan) that all practitioners can work with, and not only the initiator or advocate of an intervention. Continuity of finance is to be achieved mostly by convincing sponsors that their money is well spent. The most convincing argument is often that the intervention is effective, i.e., that it reaches its goal of improving the wellbeing of its target group. Here lies a great challenge for interventions that revolve around culture. Even though effectiveness is never easily measured and assessed for interventions, in the case of cultural and artistic interventions especially, measuring and establishing causes and effects proves even more difficult, if not impossible. Based on intervention descriptions and evaluative reports, this case study highlights these challenges and discusses how they can be dealt with in different ways.

This case study presents not only a critical reflection of the field of cultural interventions, but also a critical reflection on the governance and policy context in which interventions are expected to ‘work’. To this end, the following learning points can be observed:

- The case study finds that differences in policy, financial sources, funding criteria, objectives, and language often hamper fruitful collaborations across different domains involved in cultural interventions. Hence, the appointment of intermediaries and facilitating, domain-transcending policies and infrastructures are recommended.
- Use of the term ‘positive health’ and the creation of wide support and shared knowledge can help contribute to the sustainability of cultural interventions, making them more valued and plausible and less incidental and unfamiliar.
- Motivated and competent artists and staff; space, flexibility and freedom of outcome; engaged participants and co-creation and joined ownership of the experience — these are some of the conditions that make a cultural intervention far more likely to succeed and ought to be invested in.
- Finally, this case study identifies the need for smart methods of applied research that match the values and results of these interventions.

### **6.3. Making it Happen: A case study investigating the inclusive, participatory, and democratic nature of citizen initiative platform and cultural policy tool CityLab010**

A CityLab010 is a citizen initiatives program in the city of Rotterdam, through which citizens with an innovative idea or project for the city can apply to receive a subsidy from the municipality to get their initiative off the ground. This bottom-up program has a contested history and has over the years made many changes in order to become a more inclusive, participatory, and democratic cultural policy tool. Through a content analysis of research reports and news articles, this case study zooms into aspects of CityLab010’s journey to (1) illustrate how the program has made progress and booked achievements and successes over the years on its way to become the bottom-up citizen initiatives funding mechanism it aims to be and (2) critically evaluate, investigate and reflect on where it falls short of this aim. The case study finds that CityLab010 has booked considerable achievements when it comes to ensuring inclusive and equal participation opportunities, making improvements that include, amongst others, a start-up program offering resources and guidance from partners. Simultaneously, empowering citizens to enact real change in a truly democratic and representative manner remains a challenge that CityLab010 faces, in part because of its non-longitudinal collaboration and subsidy system.

The case study offers the following learning points benefitting cultural policy makers, who in a similar fashion seek to design cultural policy instruments that are truly inclusive, participatory, and democratic in nature:

- The CityLab010 case illustrates how introducing a bottom-up initiative tends to go hand in hand with top-down involvement; these two forces rely on one another. Furthermore, something that appears to be bottom-up at first glance, might turn out not to be the case.
- This case studies touches on the importance and value of transparency, and the benefits of introducing a system of checks and balances for holding oneself accountable. It also illustrates the value of being open to consulting criticism from independent research and the media.
- The case holds on a lesson on time and money allocations when it comes to improving the effectiveness of bottom-up citizen initiatives. A recommendation is to consider helping less initiatives overall, if that means they can invest into helping initiatives more thoroughly, so that they bear their fruit and bring societal value.

Finally, a lesson inherent in the CityLab010 case study is the need to be critical of the societal values that a cultural initiative will yield for the city; an idea that is citizen-led does not by definition mean it indeed benefits the majority of citizens in the long run.

#### **6.4. Taking root in the neighbourhood: The case of social-cultural real estate project De Hillevliet in Rotterdam**

The third case study investigates cultural organizations renting space at a new cultural hub, De Hillevliet, in a Rotterdam South neighbourhood, focusing on their attempts to draw in neighbourhood residents. Most of Rotterdam South's residents have a non-Western immigrant background and to belong to the lowest socioeconomic and educational groups. Additionally, Rotterdam South's high crime rates have given the area ill repute. Intercultural exchange and neighbourhood wellbeing are therefore among the top priorities of De Hillevliet. Through interviews with tenants and an observation of a tenant meeting about neighbourhood participation, this case study finds that gathering various social and cultural organizations under one roof expedites cooperation on societal goals. One of the challenges faced by the tenants is how raise interest in their cultural offerings among neighbourhood residents. During the observed meeting, suggestions for getting neighbourhood residents over the threshold recalled a community centre function, such as offering cheap coffee, communal dinners, or simply a heated space. However, several renters at the meeting grappled with how visitors who would come for such facilities would then be persuaded to participate in their cultural offerings. What may have contributed to this struggle is the fact that the attendees of the tenant meeting were not representative of the neighbourhood. They were mostly white, of non-immigrant background, highly educated, and resided in other, wealthier areas of Rotterdam. The renting organizations that did have experience working in Rotterdam South had a more ethnically and culturally diverse background and came from the area but did not attend this meeting.

This case study highlights a common dilemma in the practice of enhancing diversity and inclusion: wanting to learn from and be informed by those with experience in local and ethnically diverse sub-cultures, while not wanting to burden them with the role of being educators on the subject. Within this case there are several learning points:

- It takes time and work for cultural organizations to take root in a community, especially if it has little experience in neighbourhood participation projects and when its members do not reflect the constellation of the neighbourhood they are trying to interact with.
- Pursuing ideals of diversity and inclusion often requires introspection about one's socio-economic and cultural constellation, especially on part of less culturally and ethnically diverse organizations. This is recommended as a first step in trying to accomplish neighbourhood participation for themselves, before calling in help from non-white and migrant colleagues and neighbourhood residents who are often weary of talking about issues of diversity and inclusion.
- Organizations wishing to learn about neighbourhood participation may benefit from advice from professional educators on participation, diversity, and inclusion.
- Creating more diversity in the executive staff of cultural organizations is likely to be another effective avenue for a more diverse and inclusive approach from the top-down.

## 6.5. Concluding remarks

The Dutch case studies concern cultural practices and policies that are in progress and in motion. They explore how the transformative power of culture can be (and at times struggles to be) used in a sustainable, democratic, and inclusive manner. Collectively, these three case studies on the one hand uncover pre-requisites and valuable building blocks for achievements made, and on the other hand identify and highlight the root of the common challenges faced so that these too might be learned from. The case studies are particular enough in their execution, being situated in the Dutch cultural policy context, yet common enough phenomena so that their learning points might be used and applied by cultural policy makers in other countries. That is to say, cultural interventions, citizen initiatives, and cultural community centres exist and are being developed across Europe. The above learning points are intended to lend a hand to cultural policy makers and organizations in other countries who aim at creating and promoting similar societal values and impacts of culture.



## 7. SERBIA

### CASE STUDIES



## 7. Case studies from Serbia

### 7.1. Introduction

The team of researchers from the Centre for Empirical Cultural Studies of Southeast Europe, Serbia, selected three distinct case studies that shed light on different issues, aims, and social values of culture within cultural policy making – namely reconciliation, inclusion, participation and decentralisation. Additionally, the studies we selected take place at different levels of cultural policy making, namely local, national, regional and international, and focus on using different tools of cultural policy making. The first case study is of regional scope, situated within the post-war context of ex-Yugoslav states, namely Serbia, Croatia, Montenegro and Bosnia. It analyses the joint transnational nomination of Stećak Medieval Tombstones to the UNESCO World Heritage List and its subsequent transnational management as an exemplary case of the potential and limitations of post-conflict heritage-led peacebuilding and reconciliation. The second case study is that of Cultural Stations, developed within the context of Novi Sad European Capital of Culture, which is an interesting example of city-level cultural policy aimed at fostering citizen participation and the accessibility, decentralisation and inclusivity of cultural content, while at the same time using neglected buildings and engaging in adaptive reuse of heritage assets. The third case looks at structural factors which lead to the centralization of culture in Serbia and a series of diverse attempts at cultural decentralisation designed by the Ministry of Culture and Information of the Republic of Serbia. It sheds light on those attempts from the perspective of citizens and cultural workers in smaller cities and towns, by implementing a representative survey that aims to reflect experiences of decentralisation in Serbia. This case study demonstrates the limits and failures of one-off cultural policy mechanisms aimed at decentralising cultural production and participation in a state that has seen significant economic, political and demographic centralisation over the last few decades. In what follows we summarize key issues, methods and findings for each of the three case studies.

### 7.2. Transnational Unesco nomination of Stećak medieval tombstones: Regional cooperation and citizen participation in protecting dissonant cultural heritage sites

The first case examines issues of post-war reconciliation and peacebuilding in the Western Balkans, with a focus on regional cooperation in cultural heritage and the participation of citizens in protecting dissonant cultural heritage sites. In that regard, we studied the transnational nomination process of inscribing Stećak Medieval Tombstones on the UNESCO World Heritage List (2010-2015) and the transnational management process that followed the successful inscription (2016-2022). This was the first official cooperation in the field of culture by the former Yugoslavia countries: Bosnia and Herzegovina, Croatia, Montenegro and Serbia. The policy tool under scrutiny was the transnational nomination and management process within the UNESCO World Heritage List, which was promoted as having the potential to de-nationalize competition for the WHL, create transnational cooperation around heritage protection and foster intercultural understanding among different societies. In this case we also wanted to analyse the potentials and limitations of this tool in the context of post-conflict heritage-led reconciliation, especially in the case of an openly dissonant and disputed heritage site. The methodology used for this case included a mix of desk research, field research and interviews, using the interpretative constructionist approach rooted in critical heritage studies and critical cultural policy studies.

The conclusions of this research identify numerous positive aspects created due to the transnational frameworks of the nomination and management process of this dissonant heritage site. The process

has been successful in many respects, namely: fostering regional cooperation, in particular among heritage professionals; encouraging capacity building, new skills and learning both among professionals and the communities where Stećaks are located; providing new regional management, protection and the monitoring of heritage arrangements, of higher standards than it would be the case within national frameworks; securing high-level protection and care for dissonant heritage; and creating a new common narrative about Stećaks as shared regional heritage. On the other hand, the research has also shown that these technical and professional achievements by far outweigh those related to post-conflict reconciliation. Post-conflict reconciliation and peace building should be interpreted as more of a political and policy context of this cooperation, not as a clear policy objective with key milestones and desired outcomes. Those social values acted more as a background ideal that was driving UNESCO to provide additional support for the nomination and management processes. It also enabled these four states to have allies in the World Heritage Committee and to advocate for the inscription of this nomination as politically important precisely because it reflects cooperation between recently warring states. We conclude by underscoring that much more could be done if heritage-led reconciliation and peacebuilding were more central policy objectives. This mainly relates to how interpretation, education and community participation around Stećaks could be planned and integrated into the nomination and management process.

### **7.3. Cultural stations in Novi Sad: Decentralizing cultural infrastructure to foster accessibility and citizen participation**

The city of Novi Sad (like many others) has been facing rapid spatial growth and consequently growing issues related to the centralisation of its cultural infrastructure and thus its accessibility. As a remedy, a network of Cultural Stations was proposed by a group of local independent experts to serve as new spaces for culture in the city. They were first conceptualised within the framework of bidding for the title of European Capital of Culture in 2013. The NS 2021 ECoC formal Bidbook in 2016 also featured it as one of the key components, and, following the city winning the above title, the creation of such a network commenced in 2018 and lasted until 2022. The City of Novi Sad, Republic of Serbia and Province of Vojvodina have invested considerable financial resources into these eight local cultural stations. Some of them required major restoration, others just the creation of new job posts and funding for programmes, while some were initiated in cooperation with already existing citizens' initiatives and independent cultural centres. The locally set up Foundation NS2021 is primarily in charge of overall management (see more at <https://kulturnestanice.rs/en/>).

The functioning of these cultural venues brings up many issues of relevance for cultural policy and management, and those are the key takeaways from this study. In this case study and for the INVENT project, the following are particularly interesting.

First, since this is a very open platform encouraging everyone to take part and propose the programme for these venues, that invites the question of the right balance between amateurism and professionalism. Many programmes are banal and socially irrelevant, even overly private. This in turn begs the question of whether participation means the "death of programming" and what the dangers are of such populist management.

Second, vague programming and management procedures also reveal issues surrounding another assumption of cultural policies, which is that decentralised cultural infrastructure as such brings cultural democracy. The case raises the important question of what else is needed, in terms of



education, community building, sensitisation and so on, that can truly enable meaningful participation in cultural life.

Third, it demonstrates the important role and value of sociological data, knowledge and expertise for a socially relevant cultural policy. The key argument for this large investment came through research on cultural participation in the city of Novi Sad, implemented during the creation of the Strategy for Cultural Development of Novi Sad 2016-2026. It showed that most cultural content and public cultural institutions are located in the very centre of the city, while numerous other areas, neighbourhoods and suburbs remain without cultural content. In response to the need to make culture more accessible, participative and inclusive, the idea of Cultural Stations was adopted and developed, as a way of reviving abandoned spaces outside the centre and inviting local citizens to take part in programme creation and implementation. What are some other areas of cultural policy where sociological research could play an important part?

Overall, the case is an interesting example of city-level cultural policy aimed at decentralising cultural life and reaching out to citizens in the suburbs and on the peripheries, while at the same time using neglected buildings and engaging in adaptive reuse of heritage assets

#### **7.4. Experiences of the centralisation of culture in Serbia**

The case study “Experiences of the centralisation of culture in Serbia” consists of three parts. The first part considers the structural factors that bring about the centralisation of culture in Serbia. The second part analyses the effects of the centralisation of culture on cultural participation of the citizens of Serbia. The third part examines attempts at decentralisation of culture by the Ministry of Culture, without changes to the cultural policies that produce the centralisation of culture in the first place. The study used desk research (analysis of official documents, budgets, outcomes of contests), a large-scale survey study on a nationally proportionate probability sample, and semi-structured interviews.

Structural reasons for the centralisation of culture in Serbia can be found both in the political and in the economic domain. On the one hand, there is state capture (capture of the executive, legislative and judiciary branches of government) by the political elite, and oligarchic tendencies in political parties. On the other hand, fiscal policy, whereby the majority of revenue is funnelled into central institutions, only to then be “given back” to towns and municipalities, to a certain amount (decided by the centre), and property policy (which holds property in towns and municipalities to be property of the republic).

Cultural policy in Serbia shares some of the same characteristics of the centralised state system it is a part of. There are two main cultural centres (Belgrade and Novi Sad), while some parts of Serbia are virtual cultural wastelands. In terms of the distribution of cultural institutions, more than half of the total number of traditional cultural institutions in Serbia - theatres, museums, orchestras, exhibition galleries - are located in the capital. Moreover, almost all the main media, publishing houses, record labels, and cinematography companies are located there. A particular contribution to the centralisation of culture in Serbia is made by the fact that almost all national cultural institutions, which account for more than half of the budget of the Ministry of Culture, are located in Belgrade (21 out of 26). Similarly, nearly all of the cultural institutions of the Autonomous Province of Vojvodina are located in Novi Sad (14 out of 17).

The second part of the case study is based on the study “Experiences of the centralisation of culture in Serbia,” conducted during 2022. This research included a survey study carried out on a nationally

proportionate stratified sample of 1,026 Serbian citizens, and 28 semi-structured interviews with respondents from small towns in Serbia. Key findings of the project identify underdeveloped cultural needs of citizens of Serbia, “habituated” to meagre cultural offerings; a lack of time as a key reason for low levels of cultural participation; cuts to the budget for culture in most local communities; the shutting down of cultural institutions, especially the polyvalent cultural centres in small towns and the deluge of commercialised, quasi-cultural offerings.

The final part provides an analysis of three programs of the Ministry of Culture of the Republic Serbia, aimed at contributing to the decentralization of culture, without delving into the causes of the centralisation of culture in Serbia: 1. The program “Serbia in Serbia” – a program in which the Ministry of Culture funded visits by national cultural institutions to peripheral towns in Serbia; 2. The program “Cities in Focus” – funding infrastructural works and purchase of equipment for cultural institutions in small cities and towns in Serbia; and 3. The program “The Capital of Culture in Serbia,” a motivational program for encouraging local development by providing support for annual programs of cultural activities realized on the territory of a city or municipality, as chosen in an open call (a local version of the ECoC program).

### **7.5. Concluding remarks**

What all three case studies have in common are the intersections and interplays of cultural policies created and implemented on different levels – international, regional, national and local. The first case study offers the interplay between national heritage protection policies and the international policy tool of the UNESCO World Heritage List transnational nomination, at the same time as offering insights into clashes between the ethno-national politics of memory and international agendas of reconciliation through culture. The second case study provides insights into the interplay between the European cultural policy tool of ECoC and local, city policies related to accessibility of culture and citizen participation. The third case observes how attempts at and failures of national cultural policies of decentralisation are echoed on the local level. This has led to insights into merging, appropriations, adaptations and conflicts between these different levels of policy making, which also often come with different policy focuses, aims and impacts. Furthermore, the first and second cases indicate the significance of international cultural policy tools, frameworks and aims pushing for cultural policy changes and innovations on local and national levels. Finally, the second and third cases highlight the importance and value of cultural policy research that informs the scope and choice of cultural policy tools that are going to tackle a certain cultural policy issue.

## 8. SPAIN

### CASE STUDIES



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## 8. Case studies from Spain

### 8.1. Introduction

According to data published on the Compendium of cultural policies and trends website (<https://www.culturalpolicies.net/>), Spain is a country in which cultural production and participation is mostly based on public funding. Public funding has many benefits but also drawbacks for promoting the cultural offerings and participation. This is a fact that has also been brought to light during the Spanish team's meeting with stakeholders in December of 2022. Funding the arts often increases during periods of economic growth. However, reducing such funding during a recession can precipitate cultural decline in ways that are extremely difficult to reverse. Steady growth in the production of media, arts and culture is preferable to rapid growth. Public regulations may also stifle creativity when focused on quality and professionalism, and not on the creativity and variety of artworks. We need better cooperation between private and public funding of artistic productions, as well as a wider cultural offering to reach all publics and an artistic offering that will foster interaction between publics from different social backgrounds.

The three cases summarised here are examples of the pros and cons of public funding, regulation and top-down policies, and of how grassroots initiatives find it difficult to grow and prosper in such an environment. The first case illustrates the effect of the 1983 cinematographic Miró Law on the production of Spanish films and the evolution of their publics. This is a case that illustrates the positive and negative effects of a priori public funding of films based on the supposed quality of well-known film directors. Cordoba's iconic Mosque-Cathedral illustrates the difficulties of managing a key site of national cultural patrimony of mixed religious heritage in a highly polarized society. The case of street performers in Barcelona illustrates the difficult equilibrium between effectively regulating public artistic performances to guarantee the orderliness of spaces of mass tourism, on the one hand, and preserving the openness and freedom necessary for maintaining the vibrancy and creativity characteristic of such spaces, on the other.

### 8.2. The effect of the 1983 cinematographic law on the production of Spanish films and the evolution of their publics

According to its preamble, the 1983 cinematographic law (the Miró Law) was intended as "an ambitious effort to rationalize financing, especially in the production sector". The Miró Law established a financing system based on advancing subsidies for film projects, including the script and technical and artistic elements, that theoretically would reflect expected box office returns. Successful films were expected to add money to the funding budget. But we know that nobody knows which film project will succeed in the market. In fact, the Miró Law transferred the way of producing media from the public TV to the film production. In fact, the predictions of film's success were so bad, that the budget that was supposed to benefit from successful films disappeared in a few years. The market of a public TV in that time was almost a monopoly (The private television law was approved in 1988), but not the movies market.

It thus gave exceptional support to film directors that presented a project of "special interest" or "projects by new filmmakers or experimental in nature". However, it did not consider the production and distribution elements. Another issue was that the Miró Law awarded powers to grant subsidies to an Evaluation Committee of professionals appointed by the General Directorate of Cinematography and, incredibly, enabled the Director General to veto Evaluation Committee decisions. Thus, it was only granting funding to production companies politically close to the party in government, created for

producing a particular film. Naturally, the benefited directors and actors began to make greater financial demands.

In sum, this new model of supporting filmmaking aimed at raising the quality of productions and dignify the profession may have been based on good intentions, but ultimately failed to establish quality and professional criteria, two different but related concepts. In the period 1982-1987, only academic Spanish cinema survived, while popular genres – other than film noir and cine quinqui (films set in marginalized urban settings) – almost disappeared from the map. Many producers simply stopped making films that they knew would be discriminated against in the granting of subsidies, and so few horror, fantastic, adventure, science fiction, action, or erotic movies were produced, with the result that box office receipts for Spanish films dropped sharply.

The unmistakable consequence of the new financing system was that it brought to an end the era of producers of low-budget, fast-payback films, while the considerable rise in production costs led to a reorganization of the film industry in a way that academic well-known directors-producers (both roles were mixed) benefited from the legislative reforms to the detriment of production, screenings, distribution, and many usual Spanish cinema audiences.

### **8.3. Cordoba's Mosque-Cathedral as contested cultural heritage**

Cordoba's iconic Mosque-Cathedral (MC) receives millions of visitors each year and has been recognized by UNESCO as both a "World Heritage Site" and monument of "Outstanding Universal Value." The original mosque was constructed in stages between 784 C.E. and 987 C.E. during the period of al-Andalus. It was consecrated as a church in 1236 C.E. when Cordoba fell to the Christians. In 1523 C.E. a massive cathedral nave was built into the centre of the structure, and it continues to function as a church to this day.

The MC's mixed religious history and architecture makes it a unique site of national cultural heritage. As a historical zone and space of contact between Christianity, Islam, and Judaism. Cordoba and the MC have become important symbols of intercultural coexistence and tolerance. The "Cordoba Paradigm" has been used as inspiration for projects aimed at promoting peaceful conviviality in settings across the globe.

In recent years, however, controversies have emerged regarding the use, ownership, management, and representation of the MC, undermining its symbolism and practical functioning as a site of plurality and social openness. UNESCO has sought to remain at a distance from these controversies, but its representations of the MC have been mobilized by competing sides to legitimize their respective positions. The contention surrounding the MC raises a series of questions about cultural heritage and to whom it belongs, as well as the mechanisms in place for adjudicating such questions. Despite a Change.org petition calling for the MC to become public property (over 390,000 signatures in 2011), the main concession Cordoba's Cathedral Chapter has been to alter the information leaflets distributed at the entrance to the building to make them more ideologically neutral. This study highlights certain democratic deficits in the realm of cultural heritage, and the challenges of managing contested heritage in contexts characterized by high levels of social and political polarization.



#### **8.4. Street performers in Barcelona: Regulating public artistic activities in spaces of mass tourism**

The case of street performers in Barcelona illustrates the complexities and potential unintended consequences of regulating public artistic activities in spaces of mass tourism. This case study centres on the evolution of Barcelona's approach to regulating street performance since the early 1990s, with a focus on the regulation of 'living statues'. During the 1990s and early 2000s, living statues were embraced as part of the cultural patrimony of Barcelona's Ramblas, an iconic promenade in the centre of the city, and featured in municipal brochures marketing the area to visitors. City authorities made a point of reserving areas for them to perform, even as other types of buskers were progressively evicted.

More recently, however, the city has significantly limited statues' numeric presence, placed a growing array of constraints on their performances, and relegated them to the outer limits of the promenade. The push for a measure of regulation was actually initiated by living statues themselves due to dynamics of conflict resulting from excessive congestion and competition for space. Once the regulatory process was set in motion, however, it evolved in a progressively restrictive manner that drove many of the highest quality performers off the street and into other artistic sectors.

The findings of this case study have implications for understanding the efficacy and limits of grassroots mobilization to influence urban regulatory practices. While living statues exercised their own agency in pushing for the city to clamp down on pseudo-statues and to impose limits on the uses of public space, the regulatory framework that ended up being designed and implemented became increasingly restrictive over time to the point where many of the most acclaimed statues elected to seek their fortunes elsewhere, diminishing the quality of urban space and street performance in the city. More generally, this case highlights how, although mass tourism yields opportunities of new forms of culture in public life, it also generates pressure for regulation and control that limit the freedom and creativity of culture producers. It also shows how grassroots mobilization to influence local policies regulating the presence of culture in public space may have unintended consequences run counter to the interests and visions of those they originally aim to protect.

## 9. SWITZERLAND CASE STUDIES



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## 9. Case studies from Switzerland

### 9.1. Introduction

The three Swiss case studies focus on the phenomenon of bottom-up and diversity initiatives, as well as on public funding for cultural organizations, respectively. The first case study speaks about the Red Factory as one of the most well-known bottom-up and alternative cultural centres in Switzerland. It shows its struggle to maintain cultural and financial independence since its onset forty years ago. Moreover, it provides learning points how organizational structures matter for democratic and participatory mechanisms within a cultural space. The second case study examines an example of participatory budgeting in the city of Zurich that aimed to achieve greater inclusion of population groups that are otherwise less integrated in the domain of culture. It shows the difficulties in increasing inclusion and the importance of administrative conditions. Lastly, the third case study looks at the diversity politics of a well-established and well-known theatre in Zurich. It shows how the concept of diversity and inclusion can be applied to various areas within the theatre and what potential problems and trade-offs may arise when doing so.

The three case studies were chosen based on their relevance regarding inclusive and participatory mechanisms in culture as well as the important learning points they provide for both, bottom-up initiatives and the government that enacts cultural policies. Especially our second case portrays how governments may support bottom-up initiatives with the aim of greater inclusion of a variety of topics and cultural activities. In addition, it also exemplifies what kind of challenges policy makers face when financially supporting bottom-up initiatives. The third case on the theatre in Zurich was chosen due to its obvious commitment to diversity in its cultural programme (and beyond). All three case studies reflect on how to integrate marginalised people and underrepresented social groups in culture from different viewpoints. Naturally, this is relevant for increasing social cohesion between various segments of the society as well as greater wellbeing of the population.

### 9.2. Forty years of alternative culture in Zurich: The case of the Red Factory

The first case study presents the Red Factory in Zurich (“Rote Fabrik”), which was the first cultural institution that provided space for alternative culture in the city of Zurich. Being a former factory in the Wollishofen neighbourhood in Zürich's 2nd district, the City Council planned to demolish the buildings in the 1970s, widening the road next to the lake and constructing a tunnel. However, residents and politicians demanded the preservation of the Red Factory as a cultural centre. At this time, the cultural scene in Zurich was dominated by traditional highbrow culture and neither alternative artists nor the youth had space for their cultural activities. The initiative to preserve the Red Factory as an alternative cultural venue was launched by two members of the Social Democratic Party (SP) and locals and was widely accepted in a popular vote in 1977 with 70.4%.

Since its establishment, the Red Factory therefore represented an experimental, alternative, and inclusive space, both regarding its cultural activities and its organizational structure and political activities. The Red Factory was one of the largest such cultural venues in Europe, with around a dozen groups, associations and organisations. Moreover, numerous artists worked in over sixty studios and rooms in visual arts, music, and theatre.

In 2021, the Red Factory celebrated its 40th anniversary. However, much has changed since its turbulent and tense foundation phase. While the centre emerged from a bottom-up initiative, the influence of the City of Zurich grew in the last two decades. In addition, the organizational structure of the Red Factory changed substantially since 2000, losing its initial basis-democratic character: this

culminated in the disappearance of the Factory's Council. On the one hand, these changes were due to the growth in events and visitors, which required professionalisation of the organisational structure. On the other hand, it also emerged due to growing financial dependence on the City of Zurich. Paradoxically, once the budget for the respective divisions grew, the need for coordinated actions between the activists minimised, which made the Council of the Factory redundant. However, the Council of the Factory was the only place where everyone, no matter whether formally embedded in the Red Factory's organizational structure or not, could participate and discuss open questions, ideas or solve open issues. The importance of having such a body has been shown by a more recent conflict at the Red Factory. It regarded a discussion of the instalment of a new independent cultural division (the Club Bureau), which quickly escalated. Besides the changes in the organisation, the City's demand to limit the use of atelier rooms to a maximum of five years points to the increased flexibilization of the Red Factory. The changing context under which the Red Factory operates today surely has an impact on its inclusive character. Two specific learning points thus stand out: on the one hand, democratic bodies need to be present, in order to preserve an inclusive and democratic functioning of a cultural (alternative) space. On the other hand, subventions from the government are Janus-faced: they secure the existence of the cultural venue, but at the same time cause a certain dependence, and therefore, a rising influence of the City of Zurich on the Red Factory, which could in the long run change the character of the venue, unless counter currents emerge.

### **9.3. Towards increased citizen participation and inclusion: The example of participatory budgeting in the city of Zurich**

In this case study, the focus is on an example of participatory budgeting in the city of Zurich that was carried out in 2021 and 2022. This was the *Stadtidee* (Ideas for Zurich) project, in which residents of the city were invited to contribute their own suggestions for events, infrastructures and other changes of their neighbourhood during the summer of 2021. This pilot project was intended to achieve greater participation of the city's residents and inclusion of otherwise marginalized groups.

Regarding the goal of participation and inclusion, the project must be judged ambivalently. The fact that many people have submitted interesting ideas and have also realized them with great commitment can clearly be chalked up as a success. Participatory budgeting thus serves to generate ideas about the diversity of needs and preferences of people living in the city of Zurich. On the other hand, if we look at the number of people who participated in the vote, it did not turn out to be as high. However, it must be considered here that Switzerland has a political system of direct democracy anyway, in which citizens can decide directly on political issues, so that a certain voting fatigue is to be expected. Lastly, if we look at the included groups and topics, it is noticeable that migration as a topic, older people and socially disadvantaged people are addressed rather rarely. It should certainly be taken into account here that the groups most likely to get involved in such projects are those who are also involved in other ways: these are primarily people with higher education and an urban left-wing orientation. While it is generally males of higher age who are more likely to volunteer, in urban areas it is likely to be younger individuals with a more balanced gender profile (Lamprecht et al. 2020). In the context of the pilot project, these presumably also take up the typical topics of the academic milieu, ecological sustainability, gender issues and LGBT, while classical disadvantaged groups are given rather little consideration. This clearly shows the possibilities and limits of participatory budgeting in a direct democracy.

The pilot project also showed very clearly that any form of participatory budgeting, in which the needs and preferences of citizens emerge bottom up in a creative way, must necessarily be incorporated into

the routines and regulations of the municipal administration. Namely, questions of responsibility or questions of the classification of projects are usually not considered by the people who develop ideas. In this regard, one should be aware that the question of what exactly culture is, is also shaped by administrative regulations and political models and not only by the ideas that committed people bring into the discourse.

#### **9.4. Schauspielhaus Zurich: The diversity politics of a Swiss theatre**

This case study examines the diversity politics of a theatre in Zurich, Switzerland, and the corresponding public debate. The study found that much of the public debate concerns the understanding of diversity in the specific context of a publicly funded theatre. Within this context, the concept of diversity can be applied to various areas, and various criteria can be relevant in each area. It is often discussed why a certain group of people is or is not considered in the theatre's diversity strategy. Further, one may ask whether the theatre's diversity strategy focuses on equal opportunities or equal outcomes. Since diversity is not further defined, these are currently also the most important issues for policymakers in the case under discussion. To begin with, policymakers must decide whether they should provide clear guidelines or let theatres interpret for themselves what diversity means to them. Potential arguments in favour of guidelines would be that they provide theatres with a certain democratic legitimization and that they allow governments to check whether theatres in fact fulfil the mission they are given. If guidelines are given, however, policymakers must also consider that this may restrict the artistic freedom of a theatre to some extent and limit the flexibility of the theatre's own efforts in increasing diversity. A solution could perhaps be to come to a mutual agreement between the theatre and policymakers.

This study also displays several approaches to how diversity can be promoted at the theatre and what potential problems and trade-offs may arise when applying them. The main conclusion in this regard, however, is that much in this area is still unknown. Thus, even though some work has already been done on the topic, many hypotheses remain untested. More research is therefore clearly needed in this area.

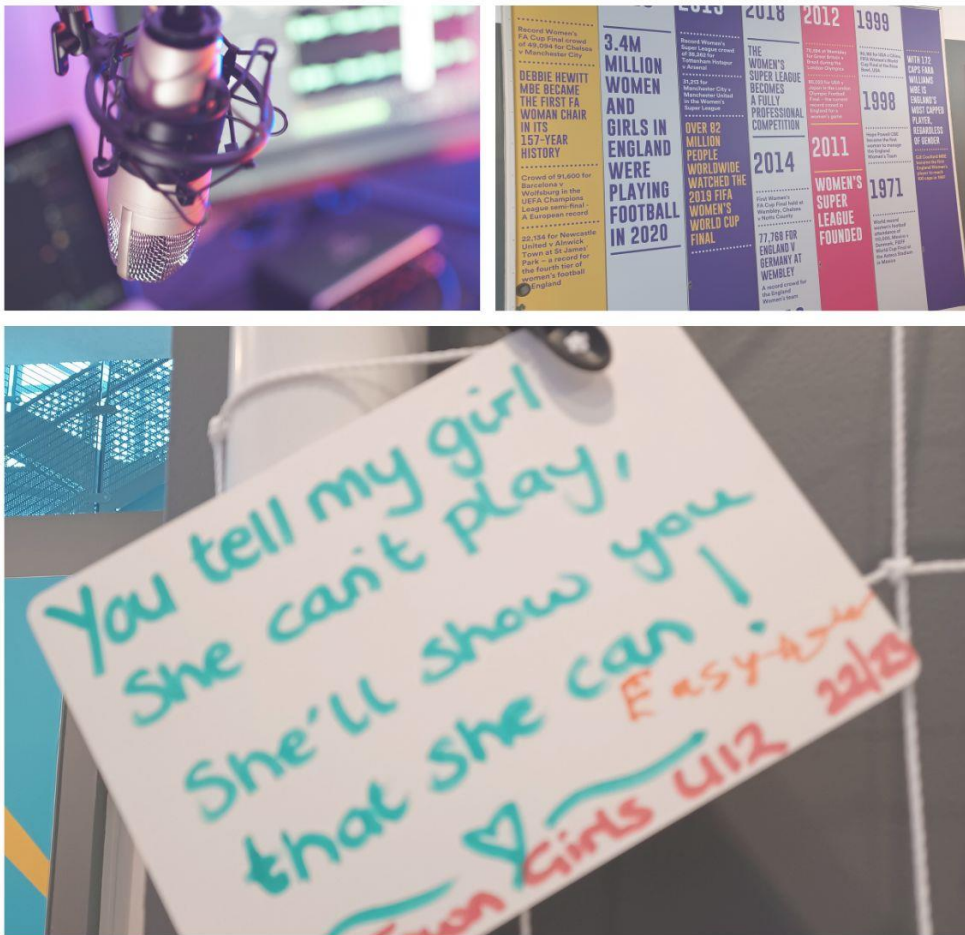
Finally, the most important policy recommendation of the theatre's diversity officer was that more jobs such as her own should be created at other theatres. If that was the case, theatres would have the capacity for looking for answers to the mentioned open questions. In addition, the diversity officer emphasized several advantages of her position in Zurich in contrast to other theatres with similar positions. She argues that diversity agents should be given a permanent contract since their work cannot be done quickly but requires a long process of continuous development. Also, she argued that diversity agents must be strategically positioned in their organizations if they are meant to work effectively. For theatres, she recommends a position closely associated with the directorate, with dramaturgy and with human resources. This stands in contrast to the usual practice in Germany, where diversity agents are given a temporary mandate and are therefore not properly included in their organisation's processes.

#### **9.5. Concluding remarks**

To summarise, our three case studies look at the interaction between bottom-up initiatives and the government's role in cultural policy from different perspectives. Whereas the first case emphasises the challenges of maintaining democratic and participatory organisational structures, the second case study speaks to the challenge of including marginalised and underrepresented social groups in culture. These issues are naturally linked to the question of diversity and inclusion in culture, and what role

should the respective cultural venue and the government take in this discussion. This issue is discussed in our third case study.

## 10. UK CASE STUDIES



invent

## 10. Case studies from the UK

### 10.1. Introduction

This report includes three case studies conducted in the UK: (1) Arts Council England, (2) The National Football Museum, and (3) The Museums that Make Us podcast. We review the context in which each organization/project operates, the reasons each case was selected, and the ways in which they reflect societal values and megatrends investigated by INVENT.

To understand the cultural policy context, it is important to know that the present UK funding system developed from organizations established in the 1940s, such as The Arts Council of Great Britain (ACGB) which was established in 1945. Since then, the cultural funding system in the UK has been based on the arm's length principle. In such a system, the government determines the amount of funds that it will provide. Such funds are then distributed through arts councils, such as Arts Council England (ACE). In this manner, the arm's length ensures freedom of expression in art and culture with minimal governmental or political interference.

The cultural sector in the UK has gone through tumultuous times in recent years. Since 2011, the cultural sector has faced considerable challenges as the result of austerity, leading to significant reductions in public funding at national and local levels. Between 2010 and 2014, for instance, Arts Council England saw its grant-in-aid from the government cut by one third (Fisher and Neuditschko, 2020). Also, the Brexit referendum decision to leave the European Union has presented major challenges to the UK economy, including the creative and cultural industries and the broader cultural sector. The UK was one of the most partnered of EU countries in the Creative Europe program and there is concern that Brexit will impact the capacity of the creative and cultural sector to access finance, audiences and markets in Europe and undermine the ability to form partnerships and networks. In the backdrop of such shifts and turmoil, our team conducted three case studies that reflect changes in the UK's cultural climate as well as offer forms of solutions.

### 10.2. Diversity in cultural leadership in the policy of Arts Council England

Arts Council England, our first case study, is the main body that carries out cultural policy in the country. It is a national agency sponsored by the Department of Digital, Culture, Media & Sport. The organizations supported by ACE for multi-year periods are part of the NPO "National Portfolio Organizations." In our case study, we explored diversity in cultural leadership in the policy of Arts Council England and examined the views of both ACE and the media on the leadership component of ACE's diversity strategy. More specifically, we focused on two timeframes that occurred within a period of political and social instability and ideological fractures in Britain, following the Brexit referendum of June 23, 2016. ACE was chosen as a suitable case study for several reasons: first, it is a nation-wide organization which reflects, executes, and defines cultural policy in the country. The investigation of ACE contributed to understanding the ways in which policy is used (albeit sometimes unsuccessfully) to increase diversity in the cultural sector. Corresponding with one of the megatrends the effect of which is studied within the INVENT project, this case study also engaged with issues of globalization. In particular, the study on ACE examined how a national organization, which has a plethora of European connections, dealt with the parting of the UK from the European Union and the ways in which its operation was covered in right- and left-wing media.

### 10.3. Inviting the public to engage: National Football Museum in Manchester

Our second case study focused on the National Football Museum in Manchester. In particular, we



chose to focus on the museum's representation of women in football, especially in light of the recent triumph of the team in the Euro Cup in July 2022. The National Football Museum was established in 1995 in Preston, England. After years of financial struggles, the museum reopened in Manchester in 2012. Since then, the museum has served as a unique asset to Manchester, a city that has set up itself as a popular visitor destination for football fans around the world. This case study explored Manchester's National Football Museum and its representation of women's football with its recent "Cross the Line" exhibition that opened in July 2022. Aligning with INVENT's bottom-up approach, we explored the ways in which the exhibition was constructed to invite the public to engage with its narrative. Moreover, this case study examined how diversity and inclusion were achieved in practice, through the depiction of women's football throughout the museum. After examining a nation-wide organization such as ACE, we also chose this case study due to its location. While doing so we were able to focus on the municipal angle of cultural policy and the role museums play in order to propel tourism.

#### **10.4. The Museums That Make Us: A podcast series as an agent of socialization**

Our last case study followed a BBC podcast series called The Museums that Make Us. The podcast explored local and regional museums across Britain in order to answer the question "What are museums for in 2022?" In our case study, we perceived the podcast The Museums That Make Us as a social agent and analyzed the ways in which it constructed a narrative on British culture through the exploration of museums and engagement with the public, thus aligning with INVENT's bottom-up approach. The podcast was also helpful in capturing how museums across the UK deal with issues such as identity, belonging, nationalism and diversity, and how they actively promoted a narrative of inclusion in light of Brexit and other cultural rifts occurring in the country. In this manner, and much like The National Football Museum, this podcast allowed us to move away from London and explore museums that are less known, and do not get heavy audience engagement.

#### **10.5. Concluding remarks**

The case studies conducted in the UK reflect the push and pull in the cultural sector, which, on the one hand, seeks for inclusion, and on the one hand, strives for individuality. It is a sector that operates to promote diversity but remains quite limited and homogeneous. Thanks to choosing national and local organizations, organizations that are in the cultural periphery, organizations that dictate policy and those that execute it, we were able to paint a depiction of how the current cultural sector in the UK is seeking for ways to sustain itself through governmental funds as well as the public. It negotiates societal changes such as immigration and Brexit, while also reflecting on other marginalized communities, such as women in football.

Corresponding with INVENT's interests, we found that museums often encourage a bottom-up approach. Many museums across the UK motivate the public and their visitors to actively participate in the showcases and set the museum's tone. Thus, the case studies conducted in the UK demonstrate that through representation in exhibitions and personnel institutions can draw visitors who are more engaged. Such engagement might also be helpful in forming a sense of belonging and pride in one's city, region or country.



## 11. An overview of the main learning points

The cases presented in the chapters of this report provide a panorama of cultural contexts and practices in nine European countries, judged as important for the development of inclusive cultural policies and practices by the participating teams and researchers that have carried out the included case studies. Many of the insights and learning points presented in the individual cases and chapters are transferable to other European contexts and can help policy makers at different levels in devising the strategies and instruments to promote the “social turn” in culture, proposed in the New European Agenda for Culture.

The main learning points resulting from the presented panorama of studies, could be summarised as follows:

- Inclusive and participatory cultural policies are very much needed as a response to the current centrifugal tendencies in contemporary societies: they help the citizens cope with current cultural and societal transformations, stimulate active citizenship and contribute to creating the sense of identity, belonging and memory.
- Citizens’ bottom-up initiatives have led to important cultural policy formulations, but their effect remains limited in the long term if they are not supported by different institutional actors. This is especially true in the case of marginalized groups.
- One size does not fit all: one model of cultural policy cannot be applied as a problem-solving tool to different sets of issues in different contexts. Careful research of the needs of a given context is needed before a strategy conducive to the realisation of the set societal objectives can be formulated.
- Educational contexts are very important, both those formal (such as schools and libraries) and those perceived as less formal by the citizens (such as community arts centres or other, more innovative, types of “social hubs”).
- One-off cultural policy mechanisms do not achieve results: the policies should aim at long-term, sustainable solutions.
- European Capital of Culture programme has led to important post-candidacy policy discussions and legacy projects.
- Great care should be taken to respect diversity when trying to create social cohesion.

## 12. Appendix 1– Overview of case study authors, topics and methodologies

Country	Authors	Topics	Methodologies
<b>Croatia</b>	Mirko Petrić (ISSIP)	<b>Bottom-up social-cultural centres in Croatia</b> – A network of social-cultural centres in cities across the country that have emerged as a result of successful bottom-up cultural policies.	Desk research, semi-structured expert interviews.
	Inga Tomić-Koludrović (ISSIP)	<b>The Croatian Library for the Blind</b> – An example of inclusion of persons with disabilities through participative governance and employment in special format book production for a “small European language” audience.	Desk research, semi-structured interviews, field observation.
	Sven Marčelić (University of Zadar), Mirko Petrić (ISSIP)	<b>Fortress of Culture Šibenik</b> – The development of cultural policies aimed at sustainable social development in a heritage city by means of strategies akin to a contemporary version of the cultural democratization approach.	Desk research, semi-structured expert interviews, field observation.
<b>Denmark</b>	Eva Myrczik (UCPH)	<b>Trampoline House in Copenhagen</b> – A community centre which operates at the intersection of artistic and social practice, working with and advocating for asylum seekers and refugees in Denmark and internationally.	Document analysis, semi-structured expert interview.
	Eva Myrczik (UCPH)	<b>KØN – Gender Museum Denmark</b> – The case study explores the Danish Women’s Museum change of name to KØN - Gender Museum Denmark, and how this taps into the broader Danish culture political agenda of providing access for all and an increased focus on gender equality.	Document analysis, content analysis of online material.
	Nete Nørgaard Kristensen (UCPH)	<b>kunsten.nu</b> – The case study explores a Danish language digital platform dedicated to disseminating news, reviews, and	Digital ethnography, qualitative interviews, document analysis.

		debate about contemporary visual arts in ways accessible to a broader public.	
<b>Finland</b>	Riie Heikkilä (TAU)	<b>Algorithmic collection management in Finnish public libraries</b> – The case study presents the short history of using algorithms as tools for organizing library collections in Finland and discusses the most imminent possible outcomes and risks connected with it.	Desk research, theoretical analysis.
	Ossi Sirkka & Sara Sivonen (TAU)	<b>Tampere City Cultural Strategy 2030 and its legacy project Operaatio Pirkanmaa</b> - The case study examines how culture is understood and what tasks are assigned to it in the Tampere City Cultural strategy and its legacy project.	Document analysis.
	Jarmo Kallunki & Semi Purhonen (TAU)	<b>Finnish national core curriculum for basic education from 1985 to 2014</b> – The case study investigates cultural reproduction in Finland by asking to what extent the basic school imposes on students the cultural practices of the upper social classes. The educational system is seen as a key institution through which cultural reproduction operates and, therefore, of great importance also for cultural policies.	Theory-based content analysis.
<b>France</b>	Lucas Page Pereira (University of Versailles-Saint-Quentin), Philippe Bonnet	<b>Concert hall L'Echonova</b> - Music as a strategy for dynamizing cultural and associative life, and concert hall as a venue for dissemination, creation, and artistic support.	Desk research, field observation.
	Lucas Page Pereira (University of Versailles-Saint-Quentin), Philippe Bonnet	<b>Les Machines de l'Île</b> – An unconventional form of museum as the new "creative district" of the city of Nantes, remodeling the whole region.	Desk research, field observation.

	Philippe Bonnet	<b>MAC VAL</b> – A museum of contemporary art located in Vitry-sur-Seine, a working-class commune south-east of Paris, as an example of cultural decentralization.	Desk research, field observation.
<b>The Netherlands</b>	Sylvia Holla, Susanne Janssen (EUR)	<b>Instrumentalizing culture for wellbeing and positive health</b> – This case study explores the phenomenon of cultural interventions, geared at advancing health and wellbeing in the Netherlands. The focus is on the ‘working elements’ of cultural interventions that have been implemented over the past decade.	Desk research, theoretical analysis.
	Alysa Karels, Susanne Janssen (EUR)	<b>CityLab010</b> – The case study analyses the citizen initiatives programme in the city of Rotterdam, the Netherlands, through which citizens with an innovative idea or project for the city can apply to receive a subsidy from the municipality to get their initiative off the ground.	Desk research, content analysis.
	Julia Peters, Susanne Janssen (EUR)	<b>Social-cultural real estate project De Hillevliet in Rotterdam</b> – This case study investigates cultural organizations renting space at a new cultural hub, in a Rotterdam South neighbourhood, focusing on their attempts to draw in neighbourhood residents. Gathering various social and cultural organizations under one roof is found to expedite cooperation on societal goals.	Desk research, qualitative interviews, field observation.
<b>Serbia</b>	Višnja Kisić (CECS)	<b>Transnational Unesco nomination of Stećak medieval tombstones</b> – The nomination process and its subsequent transnational management are analysed as an exemplary case of the potential	Desk research, field research, interviews.

		and limitations of post-conflict heritage-led peacebuilding and reconciliation.	
	Goran Tomka (CECS)	<b>Cultural stations in Novi Sad</b> – The case study analyses an example of city-level cultural policy aimed at fostering citizen participation and the accessibility, decentralisation and inclusivity of cultural content, while at the same time using neglected buildings and engaging in adaptive reuse of heritage assets. The policy was developed within the context of Novi Sad European Capital of Culture project.	Desk research, field research, theoretical analysis.
	Predrag Cvetičanin (CECS)	<b>Experiences of the centralisation of culture in Serbia</b> – This case study demonstrates the limits and failures of one-off cultural policy mechanisms aimed at decentralising cultural production and participation in a state that has seen significant economic, political and demographic centralisation over the last few decades.	Desk research, nationally representative survey, semi-structured interviews.
<b>Spain</b>	Jordi López-Sintas (UAB)	<b>The effect of the 1983 cinematographic law on the production of Spanish films and the evolution of their publics</b> - The case study illustrates the positive and negative effects of a priori public funding of films based on the supposed quality of well-known film directors.	Desk research.
	Avi Astor (UAB)	<b>Cordoba’s Mosque-Cathedral as contested cultural heritage</b> – This case study highlights the intractability of disputes over cultural heritage, especially in contexts marked by high levels of polarization. Although disputes over cultural heritage take place	Desk research, document analysis, field observations and interviews.

		primarily at the local, regional, or national levels, the fact that many heritage sites are now recognized as “World Heritage” or “Outstanding Universal Heritage” adds an international dimension.	
	Avi Astor (UAB)	<b>The Regulation of Cultural Performances in Public Space</b> – This case study centers on the evolution of Barcelona’s approach to regulating street performance since the early 1990s, with a focus on the regulation of ‘living statues’.	Desk research, document analysis, semi-structured interviews.
<b>Switzerland</b>	Valentina Petrović (UZH)	<b>Forty years of alternative culture in Zurich</b> - This case study presents the evolution of the Red Factory cultural centre and its role in the development of alternative culture in Zurich. The current issues concerning inclusion, diversity, organisation and programming are viewed in a historical perspective.	Desk research, archival research, qualitative interviewing.
	Jörg Rössel, Larissa Fritsch (UZH)	<b>Participatory budgeting in the city of Zurich</b> – The case study analyses the pilot project in which of the city were invited to contribute their own suggestions for events, infrastructures and other changes of their neighbourhood, intended to achieve greater participation of the city's residents and inclusion of otherwise marginalized groups.	Quantitative content analysis, expert interview, document evaluation.
	Simon Walo (UZH)	<b>The diversity politics of a Swiss theatre</b> - This case study examines the diversity politics of the Schauspielhaus in Zurich, Switzerland, and the public debate concerning the understanding of diversity in the specific context of a publicly funded theatre.	Desk research, expert interview.
<b>The United Kingdom</b>	Yeala Hazut Yanuka (Sapir)	<b>Diversity in cultural leadership in the policy of Arts Council England</b> – The case study contributes to	Desk research, document analysis.



	Academic College)	understanding the ways in which policy is used (albeit sometimes unsuccessfully) to increase diversity in the cultural sector.	
	Neta Yodovich (UoH)	<b>The National Football Museum in Manchester</b> – The case study focuses on the museum’s representation of women in football and explores the ways in which the exhibition was constructed to invite the public to engage with its narrative.	Participant observation.
	Neta Yodovich, Geffen Ben David (UoH)	<b>The BBC podcast The Museums That Make Us as a social agent</b> – The case study analyzes the ways in which the podcast constructs a narrative on British culture through the exploration of museums and engagement with the public.	Content analysis.

## Appendix 2. Overview of literature and sources used per case study

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