# ENGLISH VERSION

UNCHARTED

# Acknowledgments

# CONTENTS

PREFACES
AND
INTRODUCTION

# Volterra for a Participatory Culture

*Giacomo Santi*
*Mayor of Volterra*

**This study.** For the city of Volterra to be included in this study is a source of great pride. For all intents and purposes, we are a case to be analysed and reflected upon in relation to strategic cultural planning, compared with other European cities such as Barcelona, Bologna, Budapest, Coimbra and Porto. Being recognized by the European Commission (within the framework of the Horizon 2020 programme) through the UNCHARTED *Understanding, Capturing and Fostering the Societal Value of Culture* project demonstrates the excellence of the path undertaken by this municipal administration since 2019.

**Basic questions.** Is Volterra isolated? Is Volterra insignificant? Is Volterra only a city perched upon a hilltop? These are questions that have always shown how fundamental it is to have a key idea and a vision of the future for the (re)generation and (re) founding of a city. Here is culture as a powerful impetus to mark a new phase in which our city continually challenges itself to become the "geographical centre" for one of the many inland areas of the country. Volterra, an "outlying point" straddling four provinces, wishes to be reborn as the focal point of a large area open to contemporary challenges, enhancing heritage and identity, tradition and innovation, and mobility and sustainability. This ambition is complicated by a historical period, aggravated by the socio-economic crisis and exacerbated by the Covid-19 pandemic and the war between Russia and Ukraine.

**The answer is in the path.** We have thus started a cultural process, a veritable path of cultural participation. With Volterra's candidacy for the Italian Capital of Culture 2022, we decided to reconfigure the city, starting with cultural planning. In fact, since the drafting of the candidacy dossier, we have involved the young men and women of our country, as well as all the associations and institutions of the city and territory, and over 50 municipalities of our region. Dozens and dozens of projects, tangible and intangible, have become the purpose of the multi-year programming; infrastructures, events, festivals, debates and reviews have been considered exclusively within the scope of co-planning, and active and conscious participation.

**Volterra22 and Volterra23.** Volterra was selected by the Italian Ministry of Culture (MiBACT) among the ten finalist cities for the title of Italian Capital of Culture 2022 (a title later given to the island of Procida). However, in recognition of the significant path taken, the Region of Tuscany awarded Volterra the title of First Tuscan City of Culture for the year 2022.

**But what was Volterra22?** To describe it as "over 600 events" would be simplistic. It was the cultural (re)generation of a city, with an extraordinary way of involving and sharing. For this reason, the Region of Tuscany not only confirmed Volterra as a Tuscan City of Culture again in 2023 but went on to award the municipality's highest award: the Golden Pegasus.

Aside from these prestigious titles, to fully understand the cultural, social, economic, urban and human planning impacts of everything we have built in recent years, it is essential to read the findings from the research carried out by the UNCHARTED project, detailed within this prestigious publication.

# Volterra for a Cultural Citizenship

*Dario Danti*
*Councilor of Cultures, Municipality of Volterra*

**The imaginary.** From participatory culture to cultural citizenship: this is a difficult but ambitious step to take. It must not only be a choice, but above all, a long and shared process, a single and collective growth. As claimed by the great Renato Nicolini, Rome's incomparable councillor for culture and director of the first edition of *VolterraTeatro*, the goal of making culture cannot be limited to the promotion and/or use of one's own cultural event or that of others, but each and every one must be a cultural actor; that is, they must feel as if they are an organic part of an entire and overall global project, the result of connections along the way, or rather, of a whole built collectively, piece by piece, in and for their own community. We are not only users or promoters, but cultural activators, citizens of a new place that profoundly redefines itself while creating culture; it is precisely this, in our opinion, which was and is, the deepest meaning of Volterra22 (and 23).

**The material.** We are a city that has known how to plan and, for this reason, has been able to bring together public and private institutions for the common good. We refer, in particular, to the Ministry of Culture, the Ministry of Justice, the Superintendency of Archaeology, Fine Arts and Landscape of Pisa and Livorno, the Region of Tuscany, the Municipality of Volterra, the *Cassa di Risparmio di Volterra Foundation*, the *Cassa di Risparmio di Volterra S.p.A*, the *Friends of Florence Foundation* and *Borgo Pignano*. Knowing how to attract over 10 million euros in four years for cultural infrastructures is an immense achievement; equally important was knowing how to make the best use of the 3.5 million euros that arrived in the area in the previous five-year period (2014–2019).

Projects already carried out and projects that will be fully realized in the coming months and years. The new Etruscan Museum "*Mario Guarnacci*", the completion of the excavation and the tourist and cultural enhancement of the Roman amphitheatre, the restoration of the Deposition from the Cross by Rosso Fiorentino, the construction of the *Teatro Stabile* in the prison of Volterra thanks to the creative genius of the architect Mario Cucinella and his design studio. And again: the redevelopment of our museums which have achieved the qualification of regional significance, the energy efficiency of the Municipal library, the redevelopment of our walls, the new accessible paths and the removal of architectural barriers in the Roman theatre and the Etruscan acropolis. Investing in culture has been and remains our priority and doing so, above all, through public resources – national, regional and municipal – is an element of profound pride.

**(Re)generation.** Volterra does not want to represent a model: it is simply an example of possibilities and of opportunities for sharing. Volterra is a social laboratory of cultural planning that wants to continue to imagine and take decisive steps to live up to the challenge already undertaken: to transform ourselves into better men and women at the service of a community that intends to open-up to the world by (re)generating itself. Many men and women have accompanied us in all these years, and now they have also become protagonists of this study which represents a great work of research/action, the likes of which we have not seen for some time. It is the best way to continue to reflect and to plan our future.

# The UNCHARTED Project
# and the case of Volterra22

*Antonella Fresa, Promoter S.r.l.*
*Uncharted Technical Coordinator*

This book documents the work carried out during 2022 and 2023, connected to the European project, UNCHARTED, which involved project experts, representatives of the Municipal Administration of Volterra, together with numerous representatives of the local economic and cultural sectors, associations and interest groups and private citizens. The primary topic is the city of Volterra and the path that saw it participate in the competition to become Italian Capital of Culture, and ultimately receive recognition as the First Tuscan City of Culture. A collection of the photographs taken during the numerous events held throughout 2022 accompanies the narrative provided by international experts. However, this book does not only want to describe what has been done, but also to reflect on the values that have inspired those who have committed themselves to creating **a story of regeneration.** Naturally, much can be learned from the experience, and this publication seeks to deal scientifically and critically with the analysis of what has been done in Volterra. This is an exceptional opportunity to understand what impact cultural policies can have on the development of a territory, how the economic and cultural sectors can indicate the directions in which to move, and what role the participation and involvement of citizens must have in strategic planning of the next cultural interventions of the city.

The title of this publication RIGENERA VOLTERRA RIGENERA (Regenerate Volterra Regenerates) provides a key to interpret the evolutionary and transformative nature of the action carried out by the Tuscan city during the period under study. The term "regenerate" refers to the potential for innovation that the strategic planning of cultural policies can have on a territory and not only in the cultural sphere. Starting from culture, we have observed how "regeneration" can contribute towards innovating policies in other areas, such as social and economic. Of course, this is a complex process that requires continuous adjustments, to consider the responses of citizens and of those who enjoy the culture of Volterra. For this reason, it is important to investigate, through practices of engagement, what the connection is that can be established between the values of culture and the impact that the expression of these values has on the territory. We have observed how the relationship between values and impact is sometimes difficult to communicate, to demonstrate and to make evident to the recipients of policies that are implemented by the Administration. However, the responses received from citizens and from various stakeholders involved in the study are encouraging. The results of the study confirm that this is an extremely interesting area of research and intervention, both for those who have to make policies and for those who experience and benefit from the results of these policies.

UNCHARTED "Understanding, Capturing and Fostering the Societal Value of Culture" is the title of the European project funded under the Horizon 2020 Programme of the European Union, and coordinated by the University of Barcelona. It is a Research and Innovation action that aims to define the societal values associated with culture, their configuration, and the political impulse that these values could deliver to society.

The contribution that culture addresses some of the crucial problems in Europe is evident, as cultural participation increases well-being and stimulates learning. At an individual level, culture makes people more sociable and responsible, promoting tolerance and citizen participation. At a collective level, it generates identity and a sense of belonging, promoting inclusion and social cohesion. This makes cultural participation a powerful resource for fighting the main threats that undermine peaceful coexistence in Europe.

Through the UNCHARTED project's research, the emergence and conformation of the values of culture have been identified, contextualized, measured and analysed, from an interdisciplinary, collaborative and pluralistic perspective. New tools and guidelines have been used in a wide range of case studies, to understand and calibrate the plurality of values, and to provide indications to policy makers, cultural managers and stakeholders on how to re-orientate their cultural policies and policy actions, in the acknowledgment of the plurality that characterises the values they refer to. Based on the research, several recommendations have been produced and shared at conferences and published in scientific journals, as well as on the project's website [https://uncharted-culture.eu/]. Findings have also been communicated through the project's blog (hosted by the digitalmeetsculture.net online magazine).

The knowledge gathered from the research has been the subject of three axis of experiments and demonstrations.

Axis 1 addressed the question of how cultural values impact on cultural strategic planning.

Axis 2 studied the impact of cultural values on urban regeneration programmes.

Axis 3 investigated various forms of cultural information systems analysing the construction of indicators based on the data they produce.

Each Axis has then been articulated into a main case and two further control cases. Where evidence emerged through fieldwork for the main case, it was then compared with the desk research conducted for the control cases.

This book tells the story of the work that has been conducted in Axis 1 'Cultural strategic planning' with a specific focus on its main case study about the city of Volterra and its Volterra22 programme. This is presented in Part 1, which comprises three chapters: the methodology of the research is outlined in the Chapter "Methodology"; the Chapter "Interviews and the public questionnaire" illustrates the results of the interviews and the online public questionnaire run during summer 2023; and the Chapter "Testimonials from stakeholders" reports the testimonials from stakeholders who participated in UNCHARTED meetings in London and Barcelona.

The case study of Volterra has been organized into four phases that explore the dynamics of the values of culture in the city, from the time of preparation of the candidature of Italian Capital of Culture, to the nomination of Volterra as the First Tuscan City of Culture in 2022. During 2022, a vast programme of cultural events took place engaging citizens and visitors, the public administration and the economic sectors, civic associations and cultural institutions.

The first phase of the study mapped the values that emerged from the research and the role that culture has had in the economic, social and cultural development of the city of Volterra. The mapping considered two levels of values. Initially, values

were identified through the critical review of a wide range of scientific literature. Such reviews looked at the analysis of how certain circumstances – gender and rising diversity; urbanisation, social and spatial segregation in cities; globalisation and digitization; neo-liberalism; and European historical and political experience – influence the configuration of the societal values of culture. The values that emerged from the review of the scientific literature were re-used as a basis for further investigation and re-elaborated through field work carried out by academic partners across Europe. This fieldwork looked at the specific domains of cultural policy, cultural administration and cultural production, exploring the tensions that appear among the different actors when they construct, measure, compare and rank the values they attribute to culture. From the literature review, and from the field research, an in-depth articulation of values was derived. Such articulation of values has been the basis of the mapping exercise conducted at the beginning of the case study of Volterra.

The second phase of the Volterra study was based on interviews conducted with a representative group of stakeholders. The design of the interviews was based on the mapping established between the values that had emerged during the academic research at European level and the values specifically linked to the situation in Volterra. A group of stakeholders collaborated with the public administration to ensure good representation of the entire value chain of actors who contribute towards cultural interventions in the city. The interviews offered a rich landscape of opportunities and challenges, success stories and lessons learnt that were gathered during this study.

During the third phase, a questionnaire was launched online to collect feedback from citizens and people who visit Volterra for work, tourism or cultural purposes. The online questionnaire remained open during the summer, gathering more than 120 replies (from a c. 10,000 population of Volterra).

The fourth phase featured the presentation of results at a public event on 30 October 2023, hosted by the Municipality of Volterra. This book was published at the event and acts as a testimony of the work done, as well as being an instrument for all who are interested in contributing towards a better understanding of and fostering the societal values of culture.

In order to provide an overview of the research addressed by the project, the second part of the book provides an overview of the investigations conducted by the academic partners. This includes in the Chapter "Overview of the UNCHARTED project" a summary of the research plan. The Chapter "Three axes of experiments and demonstrations" provides a brief description of the three Axes of demonstrations and experimentation and a focus on the work conducted in the control cases of Axis 1. Then, the Chapters "Analysis of competition for Capital of Culture in Portugal" and the Chapter "UCLG evaluation of city programmes in Europe" illustrate the control cases that complement the main case of Volterra. They respectively analyse the impact of the competition for Capital of Culture in Portugal and the result of an evaluation conducted by the United Cities and Local Governments network (UCLG) on the cultural programmes in a wide range of European cities.

The Chapter "Partners of the UNCHARTED project" concludes the book with details of the European partners who have participated in the EU funded UNCHARTED project.

# PART 1
# THE CASE OF VOLTERRA22

This section of the book is dedicated to the case of Volterra, a Tuscan city in the province of Pisa, selected as the main analysed case study within the framework of Axis 1 "Strategic Cultural Planning" of the European project UNCHARTED.

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

The overarching aim of this investigation has been to understand how the cultural policies promoted by the municipal administration, through this extensive and articulated process of culturally-driven strategic planning, have in some way influenced the local region of Volterra. The goal is to identify what can be considered the initial outcomes on the social, economic, and civic level. Analysing the Volterra context has allowed us to evaluate how the results of the UNCHARTED research, conducted by academic partners in previous sections of the project, have manifested in a tangible experience, emphasizing the emergence of the societal values of culture that have guided and inspired the regeneration process.

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

# Methodology

*Giulia Fiorentini, Promoter S.r.l.*
*Principal Investigator of the study on Volterra22*

## Mapping the Societal Values of Culture

The initial phase of this work involved the synthetic analysis of the societal values of culture identified during the early stages of the UNCHARTED project, particularly through the outcomes of academic research collected in Work Package 1 "Understanding the societal value of culture" and Work Package 2 "Identifying the emergence of values of culture". This research was respectively overseen by the University of Barcelona and the University of Porto [For more details, please refer to the UNCHARTED project's website where you can access the documents prepared during the various Work Packages: https://uncharted-culture.eu/]. The first step aimed to map societal values of culture, which would then be tested within the case study of Volterra.

Specifically, the activity included: analysing deliverables published within the two work packages, constructing a matrix of emerging values for each research axis, and synthetizing the identification of values within each research axis.

Work Package 1 (WP1) sought to determine the factors and circumstances that influence the formation of societal values of culture in Europe through five areas of investigation, each addressed in their respective deliverables:

- Gender and increasing diversity (D1.1)

- Urbanization and social and spatial segregation in cities (D1.2)

- Globalization and digitalization (D1.3)

- Neoliberalism (D1.4)

- European historical and political experience (D1.5)

The following table briefly summarizes each study area, highlighting the key themes that emerged.

| | | | | | |
|---|---|---|---|---|---|
| **WORK PACKAGE 1 (WP1)** <br> **UNDERSTANDING THE SOCIETAL VALUE OF CULTURE** | | | | | |
| **DELIVERABLES** | **D1.1** | **D1.2** | **D1.3** | **D1.4** | **D1.5** |
| **TITLE** | Analysis of the influence of gender and of the increasing diversity in the configuration of cultural values | Analysis of the influence of urbanization and of social and spatial segregation in cities in the configuration of cultural values | Analysis of the influence of globalization and of digitalization in the configuration of cultural values | Analysis of the influence of neoliberalism in the configuration of cultural values | Analysis of European historical and political experience in the recognition and promotion of cultural values |
| **SUMMARY** | The report has a dual purpose. Firstly, it seeks to identify the factors that have driven the increasing diversity and growing gender equality in European societies in recent times. Secondly, it aims to analyse the impact of these factors on the formation of cultural values in three specific areas: institutionalized culture, cultural administrations and policies, and citizen culture. The report examines the factors contributing to the growth of diversity and gender equity, taking into account short-term and long-term historical and social factors, as well as relevant social movements. Lastly, the report highlights how the positive value of diversity is reflected in the different configurations of cultural administration and cultural policy orientations in a significant sample of European countries, representative of the various diversity profiles existing: United Kingdom, France, Germany, Spain, and Bulgaria. | The report considers the major paradigm shifts in recent urban development, with a focus on the social processes of gentrification, touristification, and segregation, and their consequences on the preservation of urban heritage. The analytical perspective adopted centres on values, practices, and policies in the cultural realm. Some significant urban planning and tourism indicators are presented, followed by a concluding discussion on urban heritage in European cities. | The report provides an overview of cultural values related to cultural administration, production, and participation. The main categories of identified values fall into the following areas: i) access - encompassing not only mere access as a final value but also access seen as a tool for, among other things, inclusion, cultural democracy, and democratization; ii) engagement and identification, revealing that participation and diversity are fundamental values that could lead, for example, to empowerment or identification; and iii) production/performance. In general, researchers find increasingly critical perspectives on the potential values of digitization in more contemporary research, especially in the categories of Access and Production/Performance. | The report examines the relationship between the centrality of neoliberal or market logics and the prioritization of instrumental cultural values in the cultural fields of thirty European countries. Through an analytical coding of the Council of Europe's Compendium of Cultural Policies and Cultural Trends (2020), the report identifies the relative deployment of civic and political-economic cultural values using Alexander and Peterson Gilbert's REED (Resistent, Emergent, Established, and Dominant) typology of European neoliberal cultural policy regimes. There is a broad correlation between the centrality of market logics in cultural policy and the relative importance of civic and political-economic cultural values, although this varies depending on the specific cultural value. The positioning of instrumental cultural values in relation to Eurostat data on cultural expenditure and participation shows that the prevalence of civic and political-economic cultural values increases with higher cultural participation but decreases with an increase in cultural expenditure as a percentage of total public spending. | The report examines the configurations of European cultural policies that assign values to culture. It begins with a reflection on the meaning of value and then identifies the numerous values discernible in the history of cultural policies. It proposes a classification principle into 5 broad families of values: democracy, identity, well-being, aesthetics, and economics. Finally, the report describes the dynamics of emergence and transformation of the values attributed to culture in historical configurations, using three examples: heritage valorisation, conflicts over democratic values, and the values underpinning the concept of sustainable development. |
| **KEY WORDS** | Gender and Diversity | Urbanization and Spatial Segregation | Globalization and Digitalization | Neoliberalism (Commercialization) | History and Politics |

Table 1. Summary of WP1 content

In order to define which set of values was most suitable to align with the investigated local context, and to identify an intervention scheme to adopt in the Volterra case, it was necessary to review all the scientific literature produced during Work Package 2 (WP2) and made known through the six published deliverables. The purpose of WP2 was to examine specific areas related to the overarching theme of culture, exploring the tensions that emerged among the various actors involved. Through field study, numerous case studies were developed in different European contexts and research was then organized into four thematic areas:

Cultural Participation in the Arts and Live Culture (D2.2)

New Media and Technology (D2.3)

Cultural Production and Heritage Management (D2.4)

Cultural Administration (D2.5)

Following analysis of the respective deliverables a matrix was created that shows each thematic area cross-referenced with the different case studies examined and within it the values identified by researchers through their studies. An associated summary map outlines the common values that have emerged from the various case studies.

The following table provides a synthesis of this initial phase of work, listing the values assigned to each thematic area based on research results. What the table presents is the result of a selection (the values corresponding to the thematic area dedicated to media and technologies were discarded as irrelevant to the specific case of Volterra).

| DELIVERABLES | THEMATIC AREAS | VALUES |
|---|---|---|
| D2.2 Report on the emergence of values in cultural participation and engagement Research Partners: CES-UC | Cultural participation in the arts and live culture | Learning |
| | | Escape/break from routine and everyday life |
| | | Pride and gratitude |
| | | Recognition and identity |
| | | Freedom |
| | | Autonomy and self-organization |
| | | Individual and collective empowerment/emancipation |
| | | Collective responsibility |
| | | Giving/donation |
| | | Encounter, relationships, and community |
| | | Fun and pleasure |
| | | Production and transmission of knowledge; continuity of traditions |
| | | Solidarity and mutual aid |
| | | Personal and collective healing |
| | | Openness to new ideas and creativity |
| D2.4 Report on the emergence of values in cultural production and heritage Research Partners: UB; UNIBO; ELTE | Cultural production and heritage management | Aesthetics |
| | | Democracy |
| | | Cultural diversity |
| | | Authenticity |
| | | Sustainability |
| | | Economics |
| | | Technical efficiency |
| | | Well-being |
| D2.5 Mapping of the values of culture in cultural policy objectives Research Partners: UB & UP | Cultural administration | Economics |
| | | Identity |
| | | Aesthetics |
| | | Participation |
| | | Cultural diversity |
| | | Equality |
| | | Education |

Table 2. Selection of societal values of culture from WP2

## Identification of a correspondence matrix

Building on the synthesis, the preliminary fieldwork continued, in order to establish a pattern between the local area and the themes emerging in the project's scientific research. Prior knowledge of the municipal community, combined with in-depth desk research, enabled the scope of the work to be narrowed, highlighting the local cultural features on which to concentrate the operational efforts.

In Volterra and the surrounding area it is still possible to see the relationship between the ancient settlements and the natural landscape. Despite its three thousand years of history, it is apparent that the city retains the vibrant culture generated by its past and yet is still able to reinterpret it in line with current conditions and opportunities. From the presentation made within the candidature [Volterra XXII Human Regeneration – Candidacy Dossier, 2020], it is evident that Volterra aims to establish itself as a city of inclusion and hospitality and, above all, human regeneration through its scattered and diverse artistic and cultural heritage, embracing the challenge of cultural research and experimentation.

Within this scope, it has been possible to identify a set of criteria that, in our opinion, characterize the relationship between the area of Volterra and culture related to innovation and development (in line with what has been outlined in the pages of the dossier delivered to the Ministry). These dimensions are social, economic and civic.

From a social perspective, the distinctive feature for Volterra is the close connection between its community and institutions. Two important locations (of personal segregation) in the city are the prison and the former psychiatric hospital. Founded in 1886, and directed by Luigi Scabia from 1900 to 1934, the former psychiatric hospital was the second largest in Italy throughout the twentieth century, and importantly, the first to be conceived as a place for sharing rather than for segregation due to mental illness. Despite being disused for decades, the place represents an element of Volterran cultural identity, through which residents and patients could engage, overcoming division, isolation and marginalization.

Housed in the imposing Medicean Fortress, the Volterra prison is known as the world's first to generate a theatre and through this to reconfigure and regenerate lives and spaces (primarily) for detainees, as well as for the external community, becoming a successful example of how culture can become a positive instrument of change and transformation for society. The prison theatre originates from the comprehensive vision of *La Compagnia della Fortezza*, an experience that was formed more than thirty years ago as an experimental theatre workshop project within the Volterra Penitentiary. After representing one of the most virtuous experiences of prison theatre for years, combining rehabilitative treatment with art, it has come to consolidate its path through a permanent and lasting collaboration with the prison institution. It now aims to create the world's first Stable Theatre in Prison through the (ongoing) construction of a new building within the prison walls.

Another aspect that demonstrates the connection between Volterra and culture is the high-quality craftsmanship, which in addition to contributing to local development in the medium- to long-term, has fostered the evolution of artistic and cultural processes that are deeply rooted in the area and integrated with the local community. Speaking of craftsmanship in Volterra means speaking of alabaster and, in particular, of alabaster craftsmen. The processing of the white mineral – an identity of Volterra widely acclaimed worldwide – has historically represented one of the city's main economic activities and therefore a source of employment for many of its residents. The alabaster industry employed more than two thousand workers, including artisans and traders. Its processing was linked to a local *savoir-faire* passed down from generation to generation, where the boundary between art and craftsmanship appears difficult to pinpoint. Today, alabaster continues to be worked for a niche market of high value and artisanal expertise, as well as for its traditions, which are continually reinterpreted by local artists and intellectuals, giving rise to interesting exhibitions and installations around the world.

The final dimension concerns the civic sphere, specifically that of policy making. Having initiated the process as early as 2019, the municipal administration invested a great deal of effort in Volterra's candidacy for the title of Italian Capital of Culture – an annual competition promoted by the Ministry of Culture – during 2020 and 2021. This opportunity allowed the municipality to embark on an important path of strategic planning and co-design involving citizens and stakeholders, culminating in the preparation of a high-quality project dossier for candidacy. While not successful in obtaining the national title, in 2022 Volterra was instead awarded the title of First

Tuscan City of Culture by the region. This title was established for the first time by the Tuscany region to reward the virtuous candidacy process and to realize cultural initiatives and activities based on the central theme of the candidacy "*Rigenerazione Umana*" (Human Regeneration). All this clearly represented a significant challenge for the municipal administrators, and technical and administrative apparatus, who found themselves managing and working on a large collective project to cast Volterra into a season of new cultural strategic planning.

The dimensions mentioned above were therefore interpreted as the three conceptual pillars with which to define the context of the study and to establish a guiding framework for the planning and implementation of field activities:

**Social** – Total institutions

**Economic** – Traditional economic activities

**Policy** – The process of candidacy for Italian Capital of Culture and the recognition as the First Tuscan City of Culture

Returning to the synthesis of the results from WP1 and WP2, correspondence was thus established between the UNCHARTED project (the respective values identified) and the conceptual pillars characterizing the local context of Volterra.

This interweaving established correspondence between Volterra and the project, identifying an initial cluster of values to be tested and verified. This ultimately led to the development of a correspondence matrix, through which it was possible to plan and guide the work plan for activities.

| CONCEPTUAL PILLARS | UNCHARTED PROJECT DEMONSTRATION AREAS | SOCIETAL VALUES OF CULTURE |
|---|---|---|
| SOCIAL Total institutions | Cultural participation in the arts and live culture | Learning |
| | | Escape/break from routine and everyday life |
| | | Pride and gratitude |
| | | Recognition and identity |
| | | Freedom |
| | | Autonomy and self-organization |
| | | Individual and collective empowerment/emancipation |
| | | Collective responsibility |
| | | Donation |
| | | Encounter, relationships, and community |
| | | Fun and pleasure |
| | | Production and transmission of knowledge; continuity of traditions |
| | | Solidarity and mutual aid |
| | | Personal and collective healing |
| | | Openness to new ideas and creativity |
| | Cultural production and heritage management | Aesthetics |
| | | Democracy |
| | | Cultural diversity |
| | | Authenticity |
| | | Sustainability |
| | | Economy |
| | | Technical efficiency |
| | | Well-being |
| | | Cultural visibility |
| ECONOMIC Traditional economic activities | Cultural production and heritage management | Economy |
| | | Identity |
| | | Aesthetics |
| | | Participation |
| | | Cultural diversity |
| | | Equality |
| | | Education |
| | | Learning |
| | | Escape/break from routine and everyday life |
| POLICY Candidacy process for Italian Capital of Culture and recognition as First Tuscan City of Culture | Cultural administration | Pride and gratitude |
| | | Recognition and identity |
| | | Freedom |
| | | Autonomy and self-organization |
| | | Individual and collective empowerment/emancipation |
| | | Collective responsibility |
| | | Donation |

Table 3. Correspondence matrix

## Fieldwork

The UNCHARTED project's case study of Volterra became active following a project event in London in January 2023. During this event, all project partners gathered to collectively discuss and debate the tensions in societal values of culture, reflecting

on whether conflicts of value should be managed or mitigated [For more details, please refer to the article published on the project's blog: https://www.digitalmeetsculture. net/article/uncharted-central-event-in-london/]. After completing the desk research phase and adopting the correspondence matrix, the second phase of the work, employing a co-creation methodology based on listening, focused on the direct involvement of stakeholder categories.

In addition to representing the chosen research method, the participation of the local community also served as a cross-cutting issue to verify the alignment of cultural strategic planning with the needs and input coming from various sectors of Volterra's civil society. The participatory approach was adopted by the municipal administration during the intensive phase of building the *Rigenerazione Umana* project for the city's candidacy and when structuring of the Volterra22 programme. The candidacy dossier was constructed by the citizens of Volterra through a series of activities open to the public and based on shared strategic guidelines. These included a call to action to develop project ideas, the involvement of twenty one young people who discussed and built the main agenda of the candidacy and a town meeting for the definition of shared projects.

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

A case study format was chosen and contributions were collected through two different actions:

1. A series of semi-structured interviews with a selected group of local and non-local stakeholders

2. A questionnaire distributed through digital channels aimed at all citizens of the municipal territory and those who visit the city for other purposes

Research activities began with an initial round of in-depth interviews with key actors in the area [For more details, please refer to the article published on the project's blog: https://www.digitalmeetsculture.net/article/volterra-the-survey-on-the-territory-involving-stakeholders-and-citizens-has-started/]. These were developed in dialogue with the municipal administration and aligned with the guiding framework in order to cover a diverse and extensive spectrum of interests and positions, both at local level and importantly aligned with the mapping of selected values.

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

Each interview used a sufficiently open set of questions, allowing for deviations from the sequence of topics and the emergence of other interesting themes. The questions aimed to gather ideas, reflections and contributions related to three sets of issues. Firstly, a general consideration of the strategic planning process initiated in 2019 and implemented throughout 2022. Secondly, a more specific inquiry, aligned with the guiding framework, assessed how the experience – being a carrier of cultural values –

had generated impacts on the local district of Volterra from social, economic and civic perspectives. Thirdly, a final question invited the interviewee to engage in a verification and planning exercise focusing on future challenges for improvement.

In total, 25 people were interviewed, representing various stakeholders including public institutions, the municipal administration, third-sector organizations, trade associations, cultural and social promotion associations, artists, craftsmen and managers, etc. For further details, please refer to the list of interviewed stakeholders in the following chapter.

The field investigation continued with the distribution of a digital questionnaire, used to collect additional insights and comments from a broader user base. The questionnaire consisted of a series of mandatory closed-ended questions and additional optional open-ended questions to allow users the freedom of expression. It primarily targeted Volterra's citizens, but also individuals who, for work, study, tourism, or cultural activities, visited the city and had the opportunity to engage with the Volterra22 process (and could be completed anonymously). The questionnaire was published in July and was available up to 31 August 2023, on the accessible Google platform. Information about the questionnaire was disseminated by the Department of Culture, via social media channels, mailing lists and the official institutional website.

The municipal administration, both guided by the co-creation approach with stakeholders and aligned with the project's objectives, enabled investigative processes to be constructed that addressed the initial working guidelines. This process involved adapting the mapping of values to the context of Volterra and delving deeper into the qualitative analysis framework by collecting additional areas of reflection, insights and critical aspects related to the cultural planning promoted by Volterra in recent years.

# Interviews and public questionnaire

*Giulia Fiorentini, Antonella Fresa, Pietro Masi*
*Promoter S.r.l.*

This chapter presents the outcomes of work conducted in Volterra throughout 2023, as part of the planned activities within Work Package 5 of the UNCHARTED project, "Experimental Demonstrations", which was selected to investigate cultural values from the perspective of strategic cultural planning [For further details, please refer to the project deliverables related to Work Package 5: Experimental Demonstrations. Specifically, you can consult the work plan of the activities scheduled for the Volterra case study within D5.2 - Action Plan. Source: https://uncharted-culture.eu/research-fields/wp5-experimental-demonstrations]. The case, focusing on the qualitative study of the impact of the Volterra22 process, represents a tangible experience within the project of promoting, constructing and activating public cultural policies. It serves to test the overall results of European research through a consultation process involving local stakeholders.

As mentioned previously, the aim of the work was to understand the ideas, opinions and contributions of representatives from the community of Volterra and explore how these policies have influenced the local area socially, economically and/or civically. The goal was to identify the main themes in terms of short-term results and impacts.

The previous chapter outlined that the involvement of stakeholders was activated through two different methods. This chapter, therefore, outlines the results of the investigation in two parts:

1. The contributions of stakeholders collected through in-depth interviews

2. The presentation of opinions of citizens gathered through an online questionnaire

## The Interviews

The interviews involved a group of twenty-five stakeholders. Participants were selected to represent a heterogeneous and broad cross-section of those contributing to the planning and organization of cultural activities in the city. These stakeholders played a significant role in the Volterra22 Human Regeneration process. Although structured around three core questions, the interviews provided an opportunity for reflection on the overall impact of the cultural planning process while, at the same time, delving into specific themes based on the knowledge and expertise of participants. The result was wide-ranging and provided a comprehensive overview, outlining opportunities, challenges and success stories, but also critical views and regrets about unattained potential. Moreover, it provided an opportunity to synthesize and look ahead, based on useful insights directions and expectations for the district of Volterra.

An outline of the issues and opinions from the interviews is presented in three thematic sections.

The first section provides a summary of general considerations for the cultural planning process and the strategic choice made by the municipal administration to invest in culture and implement cultural policies in the Volterra area over the past four years.

The second section focuses on identifying those topics of collective interest that as a result of the initiatives and events of Volterra22 have constituted a significant outcome for the municipality in terms of short-term cultural, economic and social impacts.

Finally, the third section contains reflections on the future of cultural strategic planning based on what have been considered strengths to be maintained over time and issues to be addressed to make planned strategies more effective.

**The strategy: an evolutionary and transformative process**

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

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

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

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

Another characteristic aspect of the case study is that cultural planning has represented the context for innovation in methods and tools, fostering dialogue between public administration and local citizens for the development of a collective cultural project. Some emphasize how the process, in addition to providing a strong boost to the community, has made it possible to apply a new approach to designing public policies, which found its strength in local community participation and active involvement – particularly among young people. They were called upon to contribute with activities and ideas to the construction of the Human Regeneration project. The realization of numerous participatory initiatives promoted in the city during the construction phase of the candidacy project for Italian Capital of Culture has been evaluated by many interviewees as the most intense and creative phase of the entire process. It

created an opportunity – according to many, never before experienced in Volterra – to build connections between associations and to bring together groups of citizens with different interests, fields of action and generations, etc., but united by the desire to "participate in a collective project."

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

Finally, based on the issues that emerged, it can be asserted that the entire process has been characterized by the presence of an organic vision. This vision, for the first time, allowed for the integration of numerous local entities engaged in cultural activities (institutions, organizations, associations and private individuals, etc.) under the banner of the Human Regeneration project. The creation of a digital platform [specifically, this refers to the website created for Volterra22 where all events and initiatives were published and promoted. For more information, visit: https://volterra22.it/] which consolidated the entire annual schedule of cultural events reflects this intention to establish a cohesive system and to promote Volterra's cultural offerings as a whole. According to some, this was made possible through a unified direction, tasked with guiding the entire process and fostering the construction of networks and inter-sectorial synergies. Staying on this subject, some concerns were raised regarding the chosen theme to express this vision: Human Regeneration. Some interviewees expressed reservations: according to them the theme was not fully understood by the citizens because, in the immediate sense, it did not evoke recognizable traits of traditional cultural heritage, thus undermining its role. Others argued that the term "regeneration" itself was not suitable for use because, in their view, it implies a context devoid of culture, in contrast to the recognized cultural foundation in Volterra, which is vibrant, pulsating and permeates numerous domains.

*"Volterra has such cultural diversification and richness that it makes it seem like a city of fifty thousand inhabitants."*

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

*"Volterra has the ability to tell its story through history: from the Etruscans to the contemporary; it gradually takes you through time (...) There is continuity, a kind of common thread; you could say it contains a small treasure chest of the country's history."*

*"Art that spans a long time in history: that's the peculiarity of Volterra!"*

## Impacts and outcomes

### New social dynamics, network consolidation, and increased awareness

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

On one hand, there is indeed a regained awareness of the role that individuals and the community collectively play in generating, promoting and disseminating culture.

The process has provided an opportunity for all local associations to "do their part" by offering visibility and spaces for action, even to small-sized association bodies that are often run on a voluntary basis. According to many, this approach allowed every single association to work on a more solid programme of events and initiatives, supported by new tools and resources, fitting into the overall framework of Volterra22.

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

*"It felt like we were witnesses to a cultural message."*

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

*"Many seeds have been sown, and undoubtedly, processes have been set in motion that will yield other fruits over time."*

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

**Youth: an opportunity for planning and closer engagement with institutions**

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

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

*"Anti-Social Social Park is a growing platform for cultural expression."*

*"Culture must be nurtured because it is part of our civilization."*

### Communication and tourism: increased visibility and quality

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

It is clear that the national candidacy project has created a "resonance effect", from which Volterra has also benefited through the programming of Volterra22. This preparation allowed the municipal district of Volterra to be well-prepared for the post-Covid-19 restart following the pandemic. Some interviewees note that Volterra was one of the first cities in Tuscany to reopen its museums after the 2020 lockdown, reflecting the energy and momentum generated by the candidacy process.

*"In Volterra, tourism comes from culture! Its value is understood: Volterra is a place where every era has left a mark."*

Tourism is another sector where the main successes of the process are recorded. The intense visibility that the Volterra area enjoyed for over two years resulted in a significant increase in tourist flows to the city, including a greater number of Italian and Tuscan visitors. Some interviewees argue that the number of visitors to museums exceeded that recorded in the year 2019, before the pandemic. According to the interviewees, tourism has not only increased in quantity but has also improved in quality because visitors have chosen to stay for longer – an indication of a deeper desire to explore the area – and, above all, a greater awareness among them of the cultural and artistic offerings of the local region.

*"Many times we have seen a young audience, interested and listening to the local area offerings more deeply."*

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

### Investments: Resource Redistribution and Major Infrastructure

From an economic standpoint, the Volterra22 operation first allowed the municipal administration to redistribute resources by initiating a call for projects that was open to all local associations. These projects represented a tangible opportunity for the valorisation and support of the vibrant network of associations.

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

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

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

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

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

*"The performance in the Saltworks was the realization of a dream."*

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

*"Alabaster is only worked in Volterra! It is a millennial tradition that reached its peak in the nineteenth century."*

**Politics: sharing a project for area policies**

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

The study reveals how this level of support and trust empowered the development of strategies for a wide area, starting with culture and its values. Recognizing the value of synergies between neighbouring communities – both existing and potential – these areas were incorporated into the cultural strategic planning, seizing the opportunity to make it functional to the development of an inland area like Volterra by 2030 – strategically located between two vast areas in the province of Pisa, Valdera, and Valdicecina.

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

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

*"With this journey, a spark has been reignited."*

*"Volterra22 Human Regeneration has been a journey. A journey like none other the city has ever witnessed, where culture was acknowledged as the driving force that set in motion a cascade of dynamics and mechanisms, ones we hope will never come to a halt."*

## Prospects for the Future

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

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

### Presence of an organic and long-term vision

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

### Regional networking ability

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

### Local networking ability

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

### Innovation in Methods and Tools

The candidacy process enabled Volterra's local area to engage in local community planning and participation. It is important to continue favouring this project dimension in cultural policy planning, increasing local stakeholder involvement and not limiting the scope of proposals. Additionally, greater inclusivity of local entities in the co-ordination phases is desired to represent Volterra's rich cultural heritage. To this end, a suggestion is the establishment of a permanent committee composed of institutions and cultural stakeholders.

### Openness to New Themes

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

### Investment in Infrastructure

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

# List of interviewed stakeholders

(in alphabetical order)

| NAME | SURNAME | ROLE/ AFFILIATION |
|---|---|---|
| Valeria | Bertini | Emergency Volterra Group |
| Claudia | Bolognesi | Valdicecina Tourist Consortium |
| Sergio | Borghesi | Artist |
| Fabrizio | Burchianti | Director of the Guarnacci Etruscan Museum |
| Eva | Cherici | Carte Blanche, Secretariat |
| Dario | Danti | Culture Councilor, Municipality of Volterra |
| Cinzia | de Felice | Cultural Project Manager of Volterra22<br>Director of Carte Blanche |
| Matteo | Franconi | Mayor of Pontedera |
| Alessandro | Furiesi | Director of the Pinacoteca and Civic Museum of Volterra |
| Claudio | Grandoli | Inclusion Graffio and Parola ONLUS Cultural Association |
| Jonni | Guarguaglini | President of Confesercenti Valdicecina |
| Simone | Migliorini | Founder of the International Roman Theatre Festival |
| Paolo | Paterni | Volterra Valdicecina Tourist Consortium |
| Ledo | Prato | President of Volterra22 Scientific Committee<br>Secretary General Mecenate 90 ETS |
| Eleonora | Raspi | Curation & Development at Kalpa Art Living |
| Marco | Ricciardi | Art in the Shop Association<br>Craftsman and Artist |
| Giacomo | Santi | Mayor of Volterra |
| Luciano | Soldi | President of the Panathlon Club of Volterra |
| Elena | Sorge | Head of the Functional Area Protection of Archaeological Assets, Pisa Livorno Superintendence for Cultural Heritage<br>Director of the archaeological excavation "The Amphitheatre That Wasn't There" |
| Nadia | Tani | Headmistress of the G. Carducci Higher Education Institute in Volterra |
| Marta | Trafeli | Committee for the Public Enjoyment of the Artistic Heritage of Mino Trafeli |
| Roberto | Veracini | Ultima Frontiera Cultural Association |
| Paolo | Verri | Director of Volterra's Candidacy for Italian Capital of Culture |
| Jean-Luc | Walraff | Amici di Mazzolla Cultural Association |
| Francesco | Zollo | Youth Development Project Manager of Volterra22 Vai Oltre Association |

## The Questionnaire

The Volterra case study questionnaire formed part of the UNCHARTED project's investigation phase that sought to understand the impacts of strategic cultural planning in a local district area. It captured the perspective of citizens of Volterra regarding Volterra22 Human Regeneration initiative that had the goal of Volterra becoming the Italian Capital of Culture, but instead culminated in the city's nomination as Tuscany City of Culture.



The questionnaire was distributed online and made accessible on the official Municipality of Volterra website from 12 July to 31 August 2023 [For further details please visit https://www.comune.volterra.pi.it/flex/cm/pages/ServeBLOB.php/L/IT/IDPagina/6321]. To ensure the broadest possible participation, the survey was further promoted through repeated direct invitations via email and through the social media accounts of the Department of Culture and other public institutional offices.

A total of 124 survey responses were collected.

The questionnaire was structured in two parts.

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

The second part delved into the analysis of opinions and evaluations regarding the Volterra22 process and consisted of two sections with a total of ten questions:

1. One section investigated opinions regarding the effects generated by the cultural programme and the level of engagement, presenting closed questions with choices to indicate the level of approval
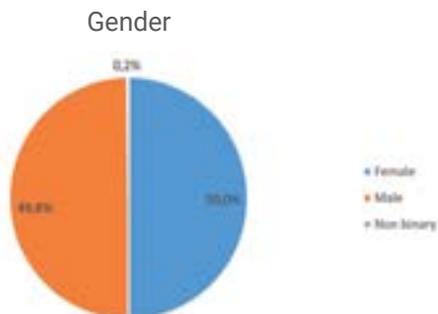
2. The other section assessed the level of emergence of the societal values of culture, as derived from UNCHARTED research, and how these values were directly or indirectly conveyed through the cultural planning process, offering a list of values in each area to be selected from a multiple-choice list of responses

In addition to closed-ended questions, respondents were given the option to add comments and explanations to their answers.
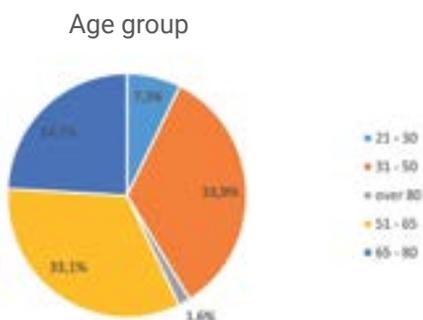
The values proposed in the final three questions were derived from the societal values of culture identified in UNCHARTED research and incorporated into the correspondence matrix built in the first phase of the work (see the previous chapter). For each area of the case study (social, economic and civic), subsections of societal values of culture associated with them were selected and adapted for the context of Volterra. To facilitate immediate understanding by users, some terms were translated while attempting to maintain conceptual consistency with their meanings.
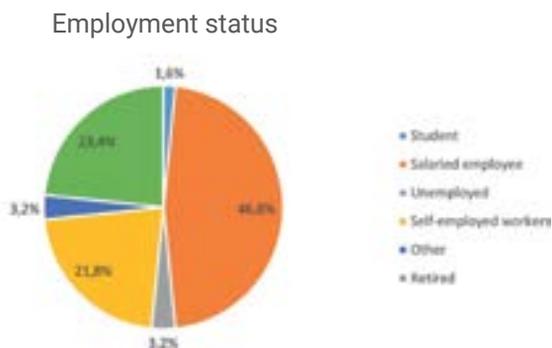
## Results of general questions

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

### Gender



The majority of users fell within the age groups of 31–50 (33.9%) and 54–60 (33.1%), followed by 24.1% in the 65–80 age group. Lower percentages (7.3%) were recorded for the younger age group 21–30, and (1.6%) for those over eighty. No person under the age of 20 completed the questionnaire.

### Age group



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

### Employment status

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

Citizens of Volterra



You visit Volterra for:

# Results of the survey referring to Volterra22 Human Regeneration
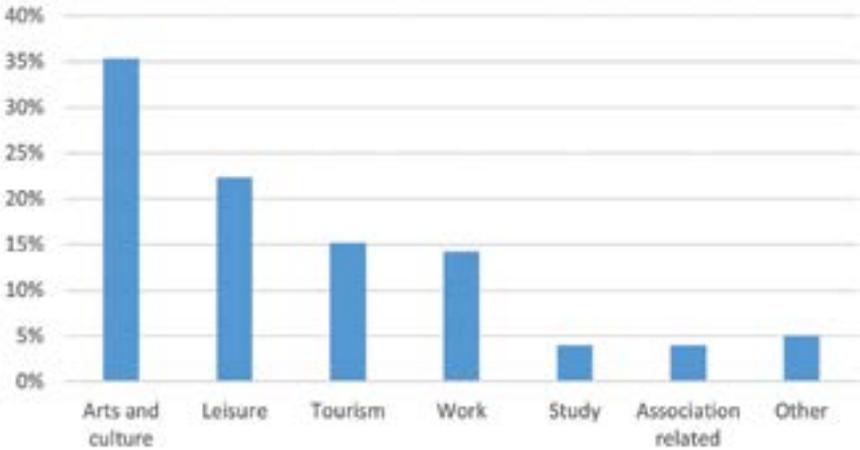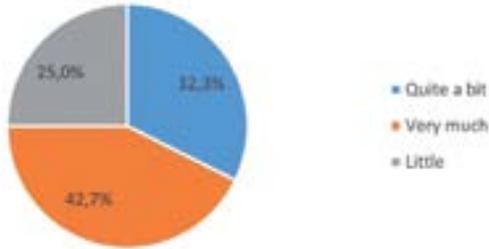
*Do you believe that the Volterra22 program has brought benefits and positive effects to the local area?*

The first question is broad and not specific, designed to capture respondents' feelings with reference to the Volterra22 programme in general terms.

The majority of users (75%) believed that there have been positive effects on the local area as a result of the cultural planning process. The largest share of responses, 42.7%, expressed the highest level of evaluation, referring to the option Very much; followed by a positive evaluation with 32.3% of preferences for Quite a bit; finally, 25% of users believe that the effects and repercussions had not been sufficient, responding with the option Little.

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



## Comments from the optional section of the question

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

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

The second question aimed to assess the level of user involvement in the candidacy phase, characterized by participatory initiatives and events.

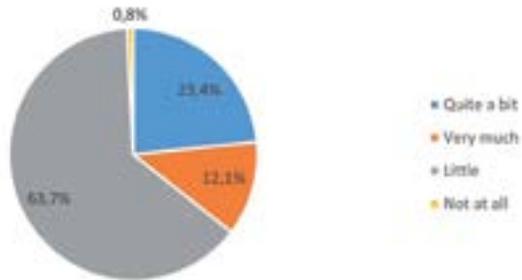Did you actively participate in the Capital of Culture candidacy phase?



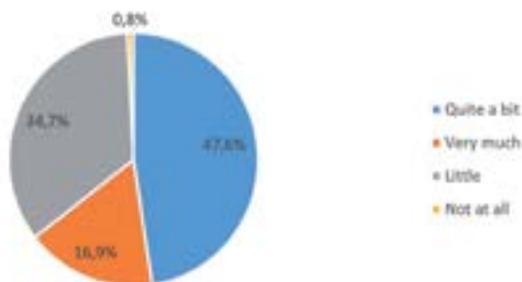**Comments from the optional section of the question**

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

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

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

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



**Comments from the optional section of the questions**

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

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

According to survey participants, certain values related to the societal dimension were more widely disseminated and conveyed through the experience of Volterra22. They are, with a relatively small difference, Relationships and community, chosen by 26% of preferences, and Creativity and openness to new ideas, an option chosen by 24.5%. The outcome aligns with the themes raised in interviews regarding societal dynamics and synergies that emerged during the process, as well as its innovative impact.

Following closely are values related to the Production and transfer of local knowledge, at 13%, and Individual and collective awareness, at 14%, and Pride and identity, at 13%.

Values related to Learning and education are less prominent, chosen by only 9.5%.

From a SOCIAL point of view, which of these values were most promoted, directly or indirectly, during the activities, initiatives, and events?

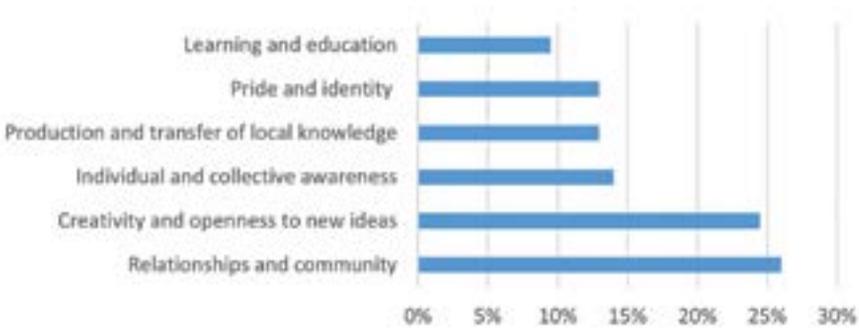*From an ECONOMIC point of view, which of these values were most promoted, directly or indirectly, during the activities, initiatives, and events? (multiple answers are allowed)*

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

Another value with significant economic implications, as recognized by users, was the Authenticity of the local heritage (30%).

Following these, we find the value of Production and transfer of local knowledge, acknowledged by 15% of users. However, with a considerable gap, indicating relatively lower recognition during the process, are Sustainability of resources at 10% and Technical efficiency and technological innovation at 5%.

From an ECONOMIC point of view, which of these values were most promoted, directly or indirectly, during the activities, initiatives, and events?

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

Finally, from a civic and public policy context, there is a clear affirmation of the value of Participation and sharing, chosen by 36% of respondents.

Following this are Care for the aesthetic with 28%, Collaboration with neighbour-ing municipalities selected by 20% and Education at 16%.

From a CIVIC point of view, which of these values were most promoted, directly or indirectly, during the activities, initiatives, and events?
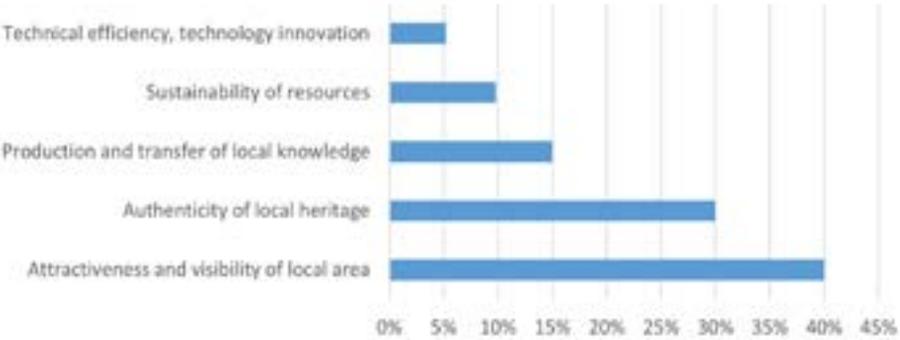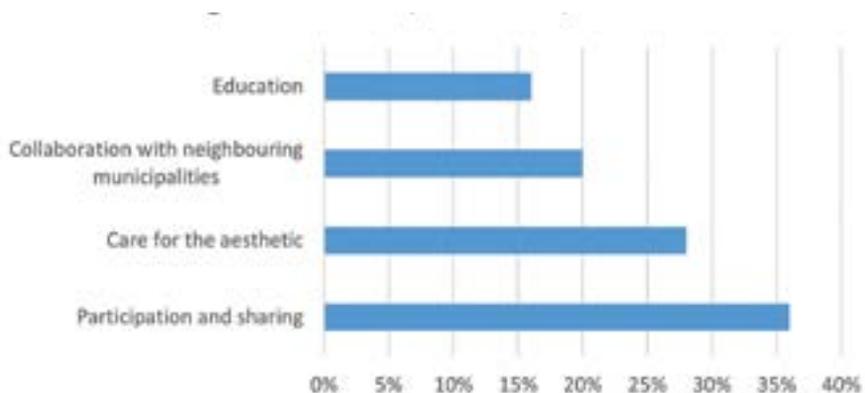
**Comments from the optional question sections on societal, economic, and civic values**

The optional section related to societal values had 11 responses, while in the economic section there were 10 responses and in the civic section, 9 responses.

No comments suggested adding new values to consider.

Some responses in these optional sections (approximately 10 out of 124 total respondents) expressed a certain degree of dissatisfaction with the operation as a whole, emphasizing that the benefits and generation of structural impacts on the local area were actually limited. They also noted that the involvement of the local community in activity planning was only marginal. However, it appears that in these cases, the respondents shifted the focus from evaluating values to assessing impact, highlighting that, especially at a citizen level, the recognition of values often overlap with the ability of policies to generate change.

Other responses disagreed with the selection of values proposed in the question, explaining that they did not recognize some of them and therefore had difficulty answering the questions.

The characteristics of the respondents who expressed these criticisms are as follows:

- Gender: Female (40%), Male (60%)

- Age group: 51–65 (60%); 65–80 (30%); 31–50 (10%)

- Employment: Self-employed (40%); Salaried employees (30%); Retired (30%)

- Citizenship: Citizens of Volterra (90%); Residents elsewhere (10%).

Based on the specifics of the respondents, the criticisms raised seem to indicate, in line with trends in other surveys on the performance of public administration, that there was a divergence of views regarding societal values of culture between expectations and experiences for a minority of resident citizens, particularly those in the medium to upper age group. The proportion of negative opinions received in this survey was a minority, considering its low incidence compared with the total responses received.

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

# Testimonials from the stakeholders

This chapter presents the perspectives of two stakeholders, Cinzia de Felice and Francesco Zollo, who participated in the development of the dossier for Volterra, Italian Capital of Culture, and subsequently in the construction of the Volterra22 programme of events related to its nomination as the First Tuscan City of Culture.

Having been interviewed to learn from their experiences as part of the UNCHARTED study, both Cinzia and Francesco attended two project events where the research plan for Volterra was presented. The UNCHARTED events involved comparison and debate, as consortium partners presented and discussed results and plans for future work, together with members of the Advisory Board and stakeholders invited to represent the territories and organizations involved in research, demonstration and experimental activities.

The first event took place in London on 12 January 2023, at Goldsmiths University of London, entitled "Tensions in the societal values of culture: can value conflicts be managed or mitigated?" The symposium focused on the ways in which conflicts of values that culture causes can be negotiated by cultural practitioners, administrators and policy makers. The day involved project partners, their teams and a range of stakeholders. The event provided an opportunity to encourage criticism and reflection on the part of cultural operators, policy makers, administrators and researchers who discussed the analysis of value conflicts in the production, administration and consumption of culture. A poster exhibition highlighted empirical results from case studies carried out by the academic partners. The symposium also saw the launch of the work package dedicated to demonstrations and experiments that included the study on Volterra.

The second event took place in Barcelona on 15 June 2023, at the Pati Manning Study Center, entitled "The plural values of culture: political perspectives and implementation". The workshop again brought together members of the Advisory Board, invited stakeholders from various sectors related to cultural policy and cultural institutions, as well as selected consortium partners for research. The aim was to debate with participating actors the central questions investigated during the UNCHARTED research, in order to deepen understanding and, at the same time, generate new hypotheses and research questions for the comparative analysis that is the objective of the final research phase of the project. The event in Barcelona enabled the presentation of updates on the demonstration and experimentation activities and the collection of suggestions and recommendations from Advisory Board experts for the project's subsequent work phases, including that of the study on Volterra.

# Volterra22 - The dream of a community / designing through participatory projects

*Cinzia de Felice*
*Carte Blanche Association*

Volterra22 was the result of a long-cherished dream: a journey that dates back a long way. It has been the most evident manifestation of a rebirth; the reacquisition of the entire city's awareness of its own worth, strength and role, and the importance of thinking of itself as collectively strong. The enthusiasm is still being projected towards a world that is not only confined within the city's walls.

The long and complex candidacy process for the Italian Capital of Culture 2021/22 resulted in positioning Volterra among the top ten finalist cities, but not in victory. The response demonstrated that every circumstance can be transformed into a new and splendid opportunity.

Candidacies, victories of some projects and prestigious titles should not be considered merely as a source of new economic opportunities for the territory. They are essential and vital solely for the pathways they can activate within communities. They should, and must, be catalysts for new visions, unleash dormant energy deeply connected to the territory, act as social aggregators and involve, first and foremost, residents in various ways, to bring out the potential of the community. It is only through these pathways that a cultural project can find its true reason for existence.

The idea for Volterra22 was imagined by focusing on human capital, bringing all cultural entities together to value and support them, to initiate networking and to help them to cooperate and co-design and promote themselves. Alongside them, some prominent European names in culture, not only presented their works, but also delved into, proposed, worked, created and performed alongside local communities. Through meticulous listening, meetings, clashes and debates, citizens, young and old, schools, associations, artisans and artists were involved. The aim was to collect everyone's dreams and to make them real and, at the same time, contagiously induce the spread of a vision virus. Gathering collective imagination, awakening expectations, even those most dormant, and turning them into real projects.

Many high-quality events were born through connecting values, uniqueness, knowledge, practices, experiments, passions, innovation and tradition. Everyone became protagonists and co-creators of the project. All the cultural content, from more than 50 municipalities that had originally joined the candidacy for Italian Capital of Culture, were included, in Volterra's general programme, and were disseminated through a specially created app. As a result, a new cultural and promotional operating model for all of Tuscany was born. It confirmed that working to stimulate citizens' participation in cultural life, fostering their involvement in all forms of activity and placing them at the centre of planning is an ethical choice that is necessary and indeed indispensable when creating increasingly active and aware communities.

Cinzia de Felice is the cultural project manager of Volterra22/23. Project manager, organizational director and curator of interdisciplinary artistic projects, urban regeneration and large participatory theatre projects that come to life through community involvement and the transformation of spaces through artistic interventions. From

1996 to 2016, she served as the organizational director of the Volterra Teatro Festival. From 1993 to the present, she has been the organizational director, project manager and curator for the Carte Blanche Association and the Compagnia della Fortezza. She served as the project manager for Volterra's candidacy for the Italian Capital of Culture. She is currently the cultural project manager for Volterra First Tuscan City of Culture 22/23.

# For the new generations
# Volterra22 Tuscan City of Culture

*Francesco Zollo*
*Cultural Association Vai Oltre*

Growing up in Volterra means running through its ancient streets, hiding behind centuries-old stones and admiring enchanted landscapes. The inspiration from this heritage stimulates the mind, encouraging us to see things through a filter of delicate harmony. However, the historical walls sometimes block innovation and contemporary cultures. This contrast is a key element of Volterra22, the First Tuscan City of Culture, aiming to connect historical and contemporary, tradition and innovation.

To meet this need, a coordination role focused on youth engagement was established within the candidacy team. Volterra has had many youth associations in the past, contributing to its heritage. My expertise comes from the activities carried out with the Vai Oltre Association that has actively involved city students since 2015 in socially engaging projects, creating contemporary spaces for youth.

Our organization has always followed a modus operandi that can be defined as "advocacy by doing", proactively addressing youth policies, responding practically to generational needs, urging public institutions to pay attention. Volterra22 replicated this method, fostering authentic and inclusive generational dialogue, allowing young generations to lead change by identifying their needs and formulating actions.

This process ensured real inclusion, assigning young people responsibilities and providing a platform for change initiation. Before the pandemic, a call selected 21 young individuals for a formative residency in Volterra, potentially resulting in project proposals. They blended diverse, fresh ideas with Volterra's history. These young individuals, from across Italy, developed projects addressing Volterra's needs and future social challenges.

Numerous concepts from this process, complemented by local community proposals, were included in the candidacy dossier, emphasizing the importance of listening to the younger generation and creating communal spaces to empower them and their culture.

In 2022, the GiovaniSì project supported Volterra's first youth festival: Anti-Social Social Park was managed by over 40 volunteers under the age of 30. It empowered young people to design solutions for their needs and hosted thousands of young people from all around Italy as guests.

The festival spanned four days of performances, concerts, conferences and participation from young activists from across Italy. Volterra became a hub of ideas for those amplifying younger voices by hosting influential figures and talents.

No other candidate city in 2021 offered such a participatory approach. Volterra itself had no experience in running a project such as the Capital of Culture before the award. Indeed, we have continually cultivated expertise to replicate and improve this process.

The most significant legacy that Volterra carries forward is empowering young people and creating safe spaces for the expression of new ideas. Rebuilding trust in

institutions and democratic processes means believing in change processes that generate significant impacts. This project initiates this mechanism in younger generations, allowing them to envision a space for expression and participation that enables them to work on their dreams and needs today.

Francesco Zollo participated in the process of co-design of Volterra22. Born in 1997, he earned a Master's Degree in Politics and Policy Analysis from Bocconi University and currently works in Brussels at the European Youth Forum, the largest youth representation organization in Europe. Originally from Volterra, in 2015, he founded the Cultural Association Vai Oltre, immediately dedicating himself to creating projects for younger generations, investing in culture and establishing spaces for free creative expression. He coordinated projects for younger generations within the Volterra22 initiative, giving birth to the city's first youth festival Anti-Social Social Park, which continues to this day.

# PART 2
# RESEARCH, EXPERIMENTS AND DEMONSTRATIONS
# OF THE UNCHARTED PROJECT

Part 2 provides a brief overview of the reference framework for the Volterra22 case study. The study is part of a wider research programme, carried out by renowned European research centres and universities as part of UNCHARTED, a project funded by the Horizon2020 programme of the European Union. The project started in January 2020 and will end in February 2024. During this four-year period, partner investigations have produced numerous results, all of which are accessible on the project website and its blog (hosted by the digitalmeetsculture.net magazine).

In the following chapters the areas of UNCHARTED research and the objectives of Work Package 5 Experimental Demonstrations – including the study on Volterra22 – are briefly presented.

Two further studies represent control cases – complementary to the main case of Volterra22. The former concerns the analysis of four cities' applications for Portuguese Capital of Culture for 2027. The latter is a UCLG association (United Cities and Local Governments) report on the evaluation of the cultural programmes of many European cities. These two control cases offer new perspectives on the evaluation of Volterra22 and may represent further areas of research in the following months and years.

# Overview of the research conducted by the UNCHARTED project

*Arturo Rodriguez Morató and Matías I. Zarlenga*
*CECUPS-UB, University of Barcelona*

In recent years the plurality of values of culture have become increasingly recognized. Beyond its traditional intrinsic values, linked to aesthetics, authenticity and excellence, its capacity to contribute also to well-being, to promote identity and belonging, as well as tolerance and inclusiveness, to stimulate creativity and to foster innovation, is ever more acknowledged by all kinds of social actors. However, at the same time, for some decades now an economistic and market-oriented perspective has come to dominate the administrative and managerial discourse on cultural valuation. This has resulted in a predominance of the approach to valuing culture in terms of its economic impact exclusively, obscuring other values of culture with very negative consequences.

The research project UNCHARTED is part of a reaction against this predominance of economic value, both in the social representation of cultural value and in cultural management and tries to provide a broader vision of the societal value of culture in the European context. Funded by the European Commission within its H2020 programme, the UNCHARTED project started in January 2020 and will run until the beginning of 2024. Its group of nine partners include teams from CNRS (France), Bologna University and Promoter (Italy), Goldsmith's College (UK), Coimbra University and Porto University (Portugal), ELTE (Hungary), and the Telemark Research Institute (Norway). The University of Barcelona (Spain) is its Coordinator.

UNCHARTED focuses on the practices of assessment and evaluation of culture of different kinds of actors in their typical environments of action and adopts a comparative case study methodology. We distinguish three main areas and three types of fundamental actors in the value dynamics of culture: the field of cultural participation, in which citizenship is the protagonist; the field of cultural production and heritage, where the professionals of creation and preservation take the initiative; and the field of cultural administration, where the experts and politicians decide. The project takes these three areas and this basic typology of actors as a starting point to structure the study of the different aspects involved in this evaluative dynamic: the emergence of values, the configuration of a value order and the political impulse of values.

The project has four main objectives:

1. The first objective is to examine the influence of a series of circumstances and key factors in shaping the values of culture in Europe: gender and rising diversity; urbanisation and social and spatial segregation in cities; globalisation and digitisation; neo-liberalism; and the development of cultural policy in Europe

2. The second objective is to identify the plurality of values that emerge in everyday activities within different areas of cultural practice (economic value linked to cultural innovation; public values such as creativity, inclusiveness, tolerance and cohesion; or personal values such as well-being or the promotion of identity and belonging)

3. The third objective is to understand the tensions relating to how different actors in the cultural field (citizens, professionals or public administrators) construct, measure, compare and rank the values they attribute to culture

4. The final objective is to assess the strategies and effectiveness of cultural policy and cultural institutions in taking full advantage of the potential benefits of culture for society

Firstly, taking a macro perspective, we have made a general exploration of the research literature and existing data on fundamental factors and circumstances that have influenced the configuration of the values of culture, those previously mentioned. These are great social and technological transformations that have contributed to set up the stage where cultural practices take place nowadays. It is the scenario in which the societal values of culture are updated and structured in everyday cultural practices, enhancing some of them to the detriment of others, or articulating with each other in a balanced way and even potentiating each other at times.

Secondly, adopting a micro perspective for the research of the topic and following a multiple case study strategy, we have worked on a wide set of case studies. A first group of studies have covered a variety of cultural programmes, cultural institutions and cultural administrations where different cultural actors deal with values and valuations of culture in carrying out their usual activities. Through them we have sought to achieve our second objective elaborating a systematic comparative overview of the configurations of values and valuation processes that appear in the context of the cultural practices, discourses and representations of the different cultural actors. Then, another extensive set of case studies has allowed us to analyse the grammars and regimes of value that rule different areas of cultural practice, as well as the evaluation mechanisms that operate in them and the way that existing cultural information systems register different values of culture. As a result of those analyses, we have developed a general view of the conflicting dynamic of valuation across the cultural sphere, which was our third objective.

The last part of UNCHARTED addresses the practical aims of the project. On the one hand, we validate our previous analytical findings through several experiments and demonstrations carried out by citizens, professionals, administrators and policy makers, in three institutional fields: in strategic cultural planning, in culture-led urban regeneration, and in information systems. On the other hand, we develop also a comprehensive policy analysis of cultural administrations and public cultural institutions, based on another set of case studies. This analysis aims to produce a general reflection on the cultural policy models that can best favour the promotion and full exploitation, in its intrinsic plurality, of the societal value of culture. Finally, re-examining the evidence and the accumulated elaborations of the whole project, on the dynamics of the social emergence of the values linked to culture, on the very complexity of the societal value of culture, and on the effectiveness of cultural policy institutional configurations and strategies of action, we end up by creating a roadmap for cultural policy action.

# Threes axes of experiments and demonstrations

*Eszter György, Gábor Oláh and Gábor Sonkoly*
*Eötvös Loránd (ELTE) University, Budapest*

One of the main objectives of the UNCHARTED project – elaborated in Work Package 5 "Experimental Demonstrations" (WP5) – was to monitor and examine experiments and demonstrations carried out by citizens, professionals, administrators and policy makers in relation to the development of cultural values. The main question of methodology was therefore to trace the modalities of how cultural policies and valuation strategies could be developed in co-creation processes. To validate the results of the various research tasks the team of Eötvös Loránd University coordinated the study of three axes, namely Axis 1: "Cultural strategic planning", Axis 2: "Culture-led urban regeneration", and Axis 3: "Cultural information systems".

Axis 1 investigated the strategies and public policies of city administrations in the cultural field in Italy (as described previously, in Volterra), in Portugal and at the European level.

Axis 2 concentrated on cultural regeneration in the very different urban contexts of Barcelona, Budapest and Porto, by taking into consideration the socio-historical parameters that determine the organisational approach and by monitoring closely the local administrations.

Axis 3 provided a review of data collection regarding different cultural information organisations by analysing the survey on Portuguese cultural practices, the French national information system and regional museums in the Emilia-Romagna region of Italy.

WP5 proposed a less theoretical and more pragmatic approach with the focus on co-creation. The activities aimed at assessing the research outcomes in real-life environments. In this way, WP5 included a great number of meetings with public administrators, experiments in museums and in public assemblies with representatives of citizens' interest groups. Moreover, as public engagement and promotion were also essential elements of WP5 activities, the project stressed the importance of reaching out to a wider public: towards the UNCHARTED community and those interested in project activities and results.

As well as being aware of the limits of comparative perspective (e.g., different contexts and the consequent specificities), in following the objectives of WP5 it was a practical goal to make methodological links between the main and control cases. The main case studies mobilised a range of methodological approaches in order to develop model valuation processes in collaboration with stakeholders. This means that, although in different contexts and with different methods and toolkits, the main case leaders (Promoter, University of Barcelona and University of Porto) reached the practice-based objectives of WP5 through an experimental and demonstrative process of co-creation. The control cases – on a smaller scale, adopting desk literature research and with less practical involvement with stakeholders – complemented this by providing participatory observation-based analyses of cultural practices with thematically similar but different contexts and situations and reflections on the methodology which advanced the work related to the main cases.

The results of WP5 will be concluded through several levels of analysis and assessment.

The first level analysis is on the main cases, more precisely the cultural strategic planning of Volterra, the Fàbriques de Creació culture-led urban regeneration programme of Barcelona and the co-construction of new information systems with a survey on Portuguese cultural practices. The main case leaders, performing applied and participatory research, are involved in various roles in the co-creative processes, including improving, observing or analysing cases. These cases implement the experimental demonstrations of the UNCHARTED project, which then build on the theoretical and practical findings. Exploiting the links with previous and parallel WPs was an important starting point for the second phase of WP5, on which the design of the main case was built. The applied research approach has required continuous collaborative working and monitoring methodologies.

The second level analysis is on the three axes.

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

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

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

The third level is the overall analysis at WP5 level, which aims to assess the impacts of the methodologies used and to explore further research directions of the three axes, each covering a broad field of research. Transparency of the implementation phase is ensured through project events, public engagement and promotion for the whole phase.

# Competition for Capital of Culture in Portugal

*Natália Azevedo, Lígia Ferro and João Teixeira Lopes*
*University of Porto*

In the 20-year period between 1994 and 2012, Portugal had three cities awarded the status of European Capital of Culture: Lisbon in 1994, Porto in 2001 and Guimarães in 2012. Each of them was integrated into a country-specific temporal, political and cultural context, aligned with the state's political guidelines directed towards strategic investment in culture and culture values, which were understood to be priorities in applications and action plans. These cultural and political experiences had some results in national and local territories, cultural and creative sector, and political discourses and practices: they led to greater attention on the relationship between development, culture, community and territory.

Building on these experiences, Portugal will have a fourth European Capital of Culture in 2027. From the twelve cities that submitted applications in November 2021, the pre-selected cities were: Aveiro (with the proposal "The Fifth Element"), the winner Braga ("Time for Contemplaction"), Évora ("Vagar") and Ponta Delgada ("Natureza Humana").

The cases chosen were proposals for action with a long-term culture-oriented development strategy. They are examples of cultural administrations that integrate different social and cultural actors, and matrices of values in relation to culture. They integrate the trends observed about cultural values, observe virtuosities and constraints of the general plans of cultural action of these European Capitals of Culture and highlight sustainable projects and interventions in recent years. The analysis of these four candidacies for the European Capital of Culture follows a methodological approach: the national scale of analysis (strategies and public policies planned in the cultural field) and the document analysis technique of official plans and projects for action (the candidacies).

For the first time, an analysis of the official documentary sources of the four cases has been undertaken (Aveiro e Braga, cities in the north of Portugal; Évora, city in the south of Portugal; and Ponta Delgada, city in the Azores archipelago). The following transverse dimensions have been identified:

**Social** – Cultural participation in live arts and culture | Cultural production and heritage management:

- Bottom-up cultural proposals: starting from the grassroots, with processes co-constructed by local populations, through to relationships with Europe. Proposals include cultural and artistic creation projects and material, and digital platforms for relating to artefacts and memories.

- Cultural proposals reflect, with greater or lesser centrality, two concerns: managing and protecting cultural heritage and strengthening diverse, inclusive, creative and cutting-edge cultural offers.

- Relationship of each city's proposals with local cultures, material and immaterial heritage, and the recovery of memory, identity, and community sense.

**Economic** - Cultural production and heritage management:

- Projection of circular and transversal development logics of territories, with different actors involved (local, national and international), with bottom-up logics and practices.

- Broad and transversal conception of culture: community, inter-knowledge, diversity and memory.

- Economic and symbolic value of culture: recovery of traditional economies related to local cultures and transposed into cultural projects.

**Policy** – Cultural administration:

- Participation of municipal administration in the candidacy process and design of cultural and artistic objectives and programmes: the growing political interest in the long-term impacts of economic and political investment in the culture and arts sector is highlighted.

- Medium-sized cities with historicity and memories and levels of cultural and artistic development that reflect national and municipal investments in the last 25 years in Portugal in the culture and arts sector.

- Simultaneous concern with the development processes of territories: investment in culture and education, strengthening cultural democracy and national and international (European) projection of territories and populations.

- Candidacies reflect the specificity of contemporary and cyclical economic, environmental and social contexts: they raise the challenge of articulating the disruptive dimension of European and global contemporaneity with the lasting space–time of cultural experiences including the:

- post-Covid-19/pandemic era and the effects on public mobility and participation, as well as national and international tourism practices

- war in Ukraine and the redefinition of political and social tensions in Europe

- migratory movements, financial crisis and quality of life in Europe

- climate change and economic, social, and cultural sustainability practices.

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

# UCLG evaluation of city programmes in Europe

*Nancy Duxbury, Sílvia Silva, Sebastián Zúñiga, Paula Abreu and Cláudia Pato de Carvalho*
*Centre for Social Studies (CES) of the University of Coimbra*

How do different domains of cultural strategic planning reveal cultural values? What are the social, economic and political impacts of cultural values in cultural strategic planning? What has been verified by the United Cities and Local Governments (UCLG) assessment programmes? What are the local impacts, and what kind of learnings can be shared? These are the main research questions that the Centre for Social Sciences (CES) team is exploring through the case study on the UCLG Committee on Culture's programmes for guiding self-evaluation of city cultural policies and programmes in Europe.

United Cities and Local Governments (UCLG) is an international organisation of cities, local and regional governments, and their associations. Formed in 1996, through the combination of the global networks of IULA (International Union of Local Authorities) and UTO (United Towns Organization) and METROPOLIS, it started to function in 2004 with regional sections across the world. UCLG is the largest local government organization, aiming to promote the interests of cities and local governments worldwide, and to provide a platform of collaboration, dialogue, cooperation and knowledge sharing. With a decentralized structure, it has four different committees that focus on key areas: culture, social inclusion, participative democracy and human rights; urban strategic planning; local economic; and social development.

The UCLG Committee on Culture is a global platform of cities, organizations and networks "to learn, to cooperate and to launch policies and programmes on the role of culture in sustainable development". Its goal is "to promote culture as the fourth pillar of sustainable development through the international dissemination and the local implementation of Agenda 21 for culture" [https://www.agenda21culture.net/]. Overall, the Committee on Culture has 133 members (cities, local governments and associations), of which 61 are from Europe (55 cities and local Governments + 6 national and international local governments associations). The Committee develops several programmes to support the elaboration and implementation of local and regional cultural policies and to document and share leading practices in cultural strategic planning. Some of the main initiatives advancing this mission are the programmes "Pilot Cities", "Leading Cities", "Culture 21 Lab", and "Seven Keys", as well as the nine Commitments of the "Culture 21 Actions" report. These programmes and related informing documents provide a broad framework that recognizes the importance of participation in shaping reality at the level of local governments, allowing them to evaluate, design, and implement cultural policies according to their territorial specificities. The broad framework developed by the UCLG Committee on Culture with its members enables locally based planning to be viewed and self-assessed within a wide range of thematic areas.

For this UNCHARTED case, the CES team has focused on the UCLG Committee on Culture's "Pilot Cities" and "Leading Cities" programmes for evaluating and supporting the strategic cultural policies, planning and programmes of local administrations, with a European scope. The main goal is to identify what values of culture are evident/highlighted – at both the programme-level and the city-level – and to assess how they influence the strategic planning of culture in European cities. Attention to

resources, methodologies and guidelines used for assessment that can be applied or used to inspire the other cases in WP5 "Experimental Demonstrations" will also be drawn.

## Data collection and analysis

The main source of data collection is document analysis, focusing on the programme information and informing documents produced by the UCLG, and in the evaluation reports and strategic plans of selected participating European cities. In order to collect additional information regarding the contexts and perspectives on cultural valuation for strategic planning of local administrations, individual interviews with two leaders of the UCLG evaluation programme and selected cultural policy/planning administrators are used as secondary data sources.

The analysis focuses on three main dimensions:

**Values** - Documents are analysed based on nine value principles previously constructed by UNCHARTED – economic, identity, aesthetic, participation, cultural diversity, equality, education, well-being, and sustainability – to identify what cultural values are highlighted by the UCLG's framework and how they influence strategic planning
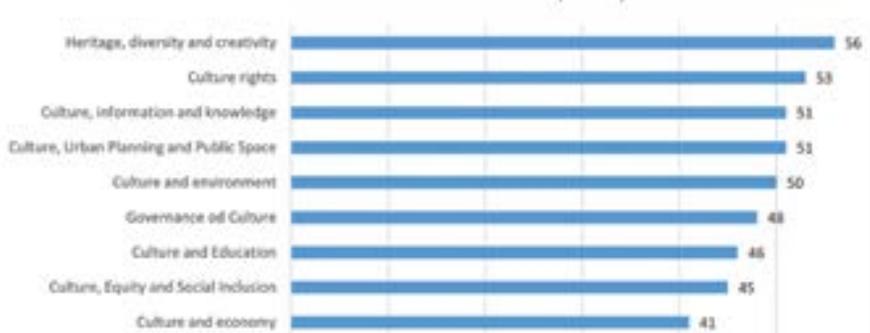
**Participatory processes** - Attention to methodologies and guidelines used in the participatory assessment processes in each city can inform other cases in WP5, focusing in categories such as "sector involvement" (i.e., public, private, civil society), and "type of involvement" (i.e., decision-making – design, implementation, evaluation – or dialogue/reflection)

**Resources** - This dimension aims to identify resources involved in the evaluation processes of the cities participating in the UCLG programme(s) – i.e., pragmatically, what resources are provided by the individual cities vs. UCLG in the operationalization of the programme(s)

## Preliminary findings

Based on the average score allocated by European cities participating in the Pilot and Leading Cities programmes of the UCLG Committee on Culture, the following Figure illustrates the order of the 9 commitment areas, from the most scored to the lowest. The self-assessment scores estimate the city's level of achievement in each area from the perspective of the participants, including public authorities and cultural sector stakeholders. Our research focuses on the highest and lowest scoring commitment areas (i.e., cities' cultural policy strengths and weaknesses), correlating value areas identified in the work of UNCHARTED against the values inherent in the UCLG's guiding texts about these domains and the aligned evaluatory assessments reported in each participating city.

Order of the 9 commitment areas, sorted from the most scored to the lowest in the assessments conducted by European cities

| | |
|---|---|
| Heritage, diversity and creativity | 56 |
| Culture rights | 53 |
| Culture, information and knowledge | 51 |
| Culture, Urban Planning and Public Space | 51 |
| Culture and environment | 50 |
| Governance od Culture | 48 |
| Culture and Education | 46 |
| Culture, Equity and Social Inclusion | 45 |
| Culture and economy | 43 |

Once the self-assessment is completed, the participating cities move into a policy-making phase (through the joint design, implementation and monitoring of a common work programme), which includes the design of measures to enhance their strengths and to address their weaknesses. In UCLG's experience, the self-assessment framework has been useful in paving the way for cultural governance based on cooperation between public, private and civil society actors. UCLG has learned that open, participatory and action-oriented processes are fundamental to developing a shift towards long-term and locally based cultural strategic planning.

# Partners of the UNCHARTED project



The University of Barcelona was founded in 1450 and is ranked the first Spanish university in scientific quality and productivity. Degrees are offered in 73 different areas of teaching with numerous postgraduate and doctorate programmes as well as continuing education courses.

https://web.ub.edu/en/web/ub/



Eötvös Loránd University (ELTE) is the oldest and largest university in Hungary and it is the most popular higher education institution among applicants each year. ELTE offers more than 60 degree programmes in foreign languages in the fields of Education and Psychology, Humanities, Informatics, Law, Social Sciences and Science.

https://www.elte.hu/



Founded in 1978, the Centre for Social Studies (CES) is a scientific institution of the University of Coimbra devoted to research and advanced training in the area of the social sciences and humanities. CES's research group on Cities, Cultures and Architecture (CCArq), the focal point for CES involvement in the UNCHARTED project, brings together researchers from Architecture, Art, Sociology, Museology, Urbanism, History, Communication, Literature, and Cultural Policy, among other disciplines.

https://www.ces.uc.pt/en

The GIOCA Research Group (Innovation and Organizations of Culture and the Arts), Department of Management, University of Bologna is active in the field of management and innovation of arts and cultural organizations and the creative economy. The aim is to add a critical management view to debates in the cultural and creative field, which are usually dominated by macro-economic, sociological, juridical and strictly professional approaches. Moreover, the study of arts, cultural and creative organizations and their "anomalies" can contribute towards managerial knowledge.

https://www.unibo.it/en



Researchers at the Telemark Research Institute are working with a broad sector of topics. Common for most projects, are the close ties between the academic perspectives and the need for applicable knowledge of decision-makers at different levels. Culture and cultural policy research have a long tradition at the Telemark Research Institute. Research in the area of culture, with an emphasis on cultural policy analysis, has been a core theme since the founding of the institute.

https://www.telemarksforsking.no/



CEPEL is a research unit of CNRS (the National Centre for Scientific Research) and Université de Montpellier (UM). Its works focus on the comparative analysis of the transformation of democratic governments, first on the geographical area of Southern Europe, then extended to the "larger South" and North America. Its team includes CNRS researchers, UM research professors, administrative staff and PhD Students. It has trained 28 doctors in political science of various nationalities during the last five years.

https://www.cnrs.fr/en

The Faculty of Arts and Humanities of the University of Porto (is 75 years old) has with over 3.500 students, and offers 13 undergraduate courses, 26 Master's courses and 8 doctoral courses in the following fields: Archaeology, Information and Communication Sciences, Language Sciences, Romance Languages and Classical Studies, English Studies, German Studies, Philosophy, Geography, History, History of Art, Museology, and Sociology.

https://www.up.pt/portal/en/



Goldsmiths, University of London, can trace its roots to 1792, and joined the University of London in 1904. Goldsmiths is proud of its reputation for innovative and challenging thinking across its wide range of disciplines. One of its major strengths is its interdisciplinary ethos – the way in which departments, centres, and units interrelate to offer new perspectives and insights.

https://www.gold.ac.uk/



Promoter S.r.l. is a research and consultancy company based in the region of Pisa. It brings together competencies and experiences in the areas of information and communication technologies, multimedia innovation, business promotion, management and dissemination of international projects. Its team is involved in a multi-decal participation in European projects, working on digitization of cultural heritage, cultural tourism and citizens' participation in culture.

https://www.promoter.it/

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