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THE IMPACT OF COVID-19 ON THE CULTURE-LED
REGENERATION OF INTENDENTE

Dissertation submitted to Universidade Católica
Portuguesa to obtain a Master's Degree in
Communication, Marketing and Advertising

by

Federica Calvo

Universidade Católica Portuguesa, Faculdade de Ciências
Humanas, Communication Studies

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*A mia madre,
alla tua inarrestabile forza, ingenuità e amore che ogni giorno ti fanno essere la donna
incredibile che sei.*

*A mio padre,
che se davvero alla fine siamo due facce della stessa medaglia, scegliamo almeno una
bella moneta.*

*Grazie,
Federica*

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I too overflow, my desires have invented new desires, my body flows unheard of songs. Time and again. I, too, have felt so full of luminous torrents that I could burst.

Ultimately, thank you Lisbon for making me feel alive every day and, of course, Intendente to be my navel of the world everytime that I look out of my window.

“...mandiamoli in pensione i direttori artistici, gli addetti alla cultura...”

(Franco Battiato, 1980)

Abstract

The aim of this study is to analyse how the culture-led regeneration of the neighbourhood of Intendente has been affected by Covid-19. I will take into account the citizens of the concerned area and all the cultural entities that provide cultural activities since they have been affected by the pandemic and people cannot be involved in the cultural life of the neighbourhood as before. The final objective is to measure the impact of the pandemic on Intendente and show the importance of culture at an individual and community level, and thus, the urgent need to prioritise the cultural industry during the current difficult time that society is going through.

Introduction

Since the start of the pandemic, the problem of the impact of Covid-19 on several industries has started to be studied. The cultural industry was hit hard and some previous research proved the deep crisis that all the actors in this sector are facing. The Kea report, the Council of Europe, revealed through its first analysis, the tremendous impact on the CCS sector (Cultural and Creative Sector) and the need to find solutions and develop recovery plans at a European level. According to the joint statement of Italian, German and Spanish Ministers of Culture, *culture* seems to be recognised, in the political agenda, as “best antidote” (..) in the “European Community” to the crisis caused by Covid-19 pandemic. From the Portuguese perspective, the cultural sector is also severely damaged as was revealed by the survey conducted by "Observatório de Políticas de Comunicação e Cultura Centro de Estudos de Comunicação e Sociedade Universidade do Minho" applied to the professionals and organisations belonging to the cultural sector.

I will start my investigation precisely from the insight that culture has an inestimable value at an individual and community level and that both levels are interconnected. Regarding the individual level, it has been shown that access to cultural activities can have a positive impact on the individual’s psychological well-being since they can represent a space for self-expression and a possibility to get more stimulation through participation in them. Consequently, the individual level has an impact on a collective level because “participation” has become the major driving force of culture-led urban regeneration. Taking this into account, I want to investigate the effect of the pandemic on the chain and the resulting consequences. My hypothesis is that the pandemic has deprived people of the possibility of having access to cultural activities which led to a worsening of the dimensions that made up the culture-led urban regeneration.

As Evans (2005) stated, arts and creative activities play a crucial role in the well-being and cohesion of the community and in shaping values. Plus, through cultural events and flagship projects, culture-led regeneration has bolstered the rationale for cultural investment in art-based projects which increase social inclusion, the well-being of urban dwellers and participation in community life. Culture is the principle with which people can get the most amount of stimulation during the difficult pandemic time that people are

forced to live in, thus contributing to a general well-being. Culture is part of society and part of every singular human being, it has a huge positive impact on both levels, the reason why the cultural sector does not deserve to be sacrificed. Considering the attested crucial role of culture, the scope of my research will be relevant in order to cover the lack of knowledge about the Culture-led Regeneration situation after Covid-19 on a specific area of the city of Lisbon that already has a long story of cultural urban regeneration and that became even more complicated in the last year.

CHAPTER 1

1. *Culture-led Regeneration*

In the current era of globalisation, most of today's population in Europe lives in urban areas where the "technological revolution" at the end of the 20th century led to a change in economic, environmental and social conditions and to a radical modification of the international productive paradigm. Cities have completely transformed during the post-industrialisation era and the binomial relation between culture and urban regeneration began to be recognised at the moment of awareness of the natural character of culture intended as a "resource". In the literature, the phenomenon was defined as "*cultural turn*" (Yúdice, 2006). In this context of "*urban renaissance*", a new "urban orthodoxy" - *Culture-led Urban Regeneration (CLUR)*- that sees culture as the "key engine" in urban planning, arose and still nowadays plays a fundamental role in the present agenda-setting of urban and cultural studies. A new urban policy came up, established in the imperative of growth, market-oriented and, therefore, marked by consumer logics, inter-urban competitiveness, material and urban resources and by construction of attractive images. A new symbolic and material production impacted the transformation of urban spaces, bringing about a new "symbolic economy" of the city (Zukin, 1995). In the global era the role of culture has assumed unprecedented significance and its redefinition as a resource has enabled it to be used as the means for resolving political, socio-economic problems, including those of the city (Yúdice, 2003) that have completely evolved in the last centuries.

1.1 *The term "Urban Regeneration"*

The term "urban regeneration" is one of the most monopolised in the half past century and it has been defined in several ways. Gregory et al., (2009, as cited in Tallon, 2010) defined 'urban regeneration' as a significant component of wider 'urban policy', which is described broadly by Cochrane (2007) as an area of management activity. Roberts and Sykes (2000) articulated the interpretation of the term as a continuous process of a long-term of activities, a dynamic phenomenon due to its variable nature that involves the

public, private, community and volunteer sectors working together to improve the quality of life for all.

Various authors have distinguished in the phenomenon three relevant features: (a) integrated and conciliatory character of the various dimensions of urban life (physical, economic and social), (b) the fact of dealing with the planning of some existing urban areas (but sometimes also new spaces), and, lastly, (c) its long-term logic and global vision of the urban space. Robert and Sykes (2000) expressed in this term their idea on the phenomenon:

“A comprehensive and integrated vision and action that leads to the resolution of urban problems and which seeks to bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been, or is, subject to change”.

Similar is the consideration of Evans and Shaw (2006) which emphasised the integrative character in these terms:

“The renewal, revival, revitalisation or transformation of a place or community. It is a response to decline or degeneration. Regeneration is both a process and an outcome. It can have physical, economic and social dimensions, and the three commonly coexist”.

It can also be described as breathing new life and vitality into an ailing community, industry and area, bringing sustainable, long-term improvements to local quality of life, including economic, social and environmental needs (LGA, 2000). For a more precise definition of urban regeneration and its interconnected concerns, Catterall (1998) stated that it should involve the environment (including the urban/rural interface) and sustainability; information technology, communications (including transport) and citizen involvement; the relationship between local and external needs in urban development, employments, the needs and energies of the poor and marginalised; an approach to architecture, planning and cultural policy and to ethical concerns that is related to the three dimensions mentioned above.

1.1.2 Inside regeneration

The expression “regeneration” can involve a range of different meanings depending on the context in which it is used. The term came from the Latin *re-generare*, namely “born again” where *generare* means “to produce”. Roberts (2000) gave a clear definition of the

concept of regeneration that can be synthesised as a concept defining as a blend of various actions such as policies, investments, projects with alleviating social issues and solutions for a better future. This position diverges from a more primary idea of another author, Vickery (2007), who explains how the single term “regeneration” generally indicates the more basic industrial land physical reconstitution and development by alluding to the development of the orbit of social habitation that involves communities and the social-cultural infrastructure.

Regeneration is seen as a movement bringing sustainable solutions to the table, with regard to the economic, physical, environmental and social landscape of an area. Edwards (2009) underlined three distinctions:

- *Regeneration in an area*: which often involves no more than the inward movement of employment, not necessarily filled by local people.
- *Regeneration of an area*: which will bring other developments with jobs.
- *Regeneration for an area*: which will involve an integrated strategy contributing to the sustainable development of social economic and cultural resources.

As stated by this definition, only the process of regeneration for an area can fully bring the community development with all the actors and the resources available, and it refers not just to the physical environment but also to people's needs and the way people shape the area where they live.

1.1.3 Culture, the start of the vital chain

Another important point that animated the discourse of culture-led urban regeneration and that has become a major policy concept is the significance of “quality of life” in terms of “well-being”. The patterns of governance defined for an increased well-being of a community can be pointed out in five terms: reconstruction, revitalisation, renewal, redevelopment and regeneration (Darchen & Ladouceur, 2013). The “well-being” of inhabitants is correlated to the resident perceptions and, recently, in the past 20 years the correlation between the term in relation to culture and access to cultural activities became clear.

Although well-being is a complex multifactorial phenomenon, well-being status has been measured with the Psychological General Well-Being Index (PGWBI) that is a tool developed to measure self-representations of interpersonal affective or emotional states reflecting a sense of subjective well-being or distress and thus capturing what it is possible to call “a subjective perception of well-being” (Grossi et al., 2012). Through some preliminary analysis, it has been suggested that culture has a relevant role in determining individual psychological well-being (Sacco et al., 2009) and some research has supported the idea that cultural access is a primary factor that explains psychological well-being.

Cultural activities, practices and events and artistic performances are notable for their ability to convey a meaning (Guimiot, 2019). The authors Andrè and Abreu (2009) affirmed that cultural practices help to create and develop new references among the community, reshaping and regenerating social and cultural identities within the group. Cultural activities recreate a shared sense of community and a positive feeling of belonging to local entities. The construction of the meaning as a natural need of the human being can be provided by culture developed in all its forms. It is curious the example of the dancefloor reported by (Rill, 2010) who affirmed that is a common space where people can express themselves, their emotions, reshape identities, perceptions and interaction with the surroundings and it can open new doors of human consciousness. Moreover, cultural experiences are opportunities to break away from daily routines, enter in a safe space for the attendees to completely enjoy themselves and to socialise with a larger community.

It has become clear that the features led by cultural experiences have a positive impact on the individual's health and well-being. There has been an increase in studies that provide solid evidence that participation in cultural activities is beneficial for health, well-being and quality of life. The level of engagement can be seen as going from a passive to an active state where participants feel like they are playing a role (Pine & Gilmore, 1999). The social concept of participation is crucial in the context of urban regeneration since it is its major driving force that shapes some aspects of planning principles and agenda in community and involves being on a collective level as well as on an individual level. The cultural “pulse” of a city in terms of participation in culture is measured by what is called “Cultural Vibrancy”. Hacking et al., (2008) explored the role played by the arts in

community health setting, through interviews and case studies and he came to the conclusion that the development of the use of participatory arts promotes community health settings. Hence, participation in activities tended to be perceived as an improvement of life conditions. Hacking et al., (2008) found that participation in cultural activities led to significant improvements in empowerment, as well as in mental health indicators and social inclusion.

To sum up, the cultural ecosystem produces “services” that are nonmaterial benefits that, in the context of health and well-being become relevant as sources of inspiration, stimulus, forms of self-expression and self-development, human relations, sociability and sense of place. Thus, it is possible to see that individual well-being affects collective well-being, participation in the social community life of the neighbourhood and, therefore, the participation in the culture-led urban regeneration. This is the reason why cultural access has an extreme value at an individual and community level and it is important to preserve.

1.2 What is culture?

As previously stated, the definition of urban regeneration includes the revitalisation of an urban space as well as the quality of life improving the individual lifestyle and, consequently, the local communities settled in the space taken into consideration, and culture has been discovered as the “core” element for this process.

Despite the concept that culture seems to be absorbed in the everyday life of every human being, it has been very difficult to define due to its multidimensional essence, covering different domains of society and individuals' lives. The literature provides numerous different points of views, by different authors, in the attempt to delimit the meaning of “culture” that has evolved a lot during the last centuries. Williams (1983) described culture as one of the two or three most complicated words in the English language. The concept has developed differently in different European languages and in different disciplines. It comes from the Latin language, *colere*, which had several meanings including cultivate, protect, inhabit and honour with worship. The previous main meaning was cultivation in the sense of husbandry. Much later, after it passed into English early in the 15th century, it also came to include cultivation of the mind. It is just in the 19th century that the noun

“culture” began to develop as an abstract concept away from the specific cultivation and it is here that the complication started to arise.

In French culture, the meaning was linked with civilisation and in German *Kultur* was a synonym of civilisation. Culture started to be aligned with the notion of civility and refinement equating it with such characteristics as beauty and intelligence as was in the Neoplatonic view of culture. At the end of ‘90s, Bodley (1994) reconstructed eight broad groups from the 156 different anthropological definitions of culture identified by Kroeber and Kluckhohn (1952). They are:

- Topical: culture consists of everything on a list of topics, or categories, such as social organisation, religion, or economy.
- Historical: culture is social heritage, or tradition, that is passed on to future generations.
- Behavioural: culture is shared, learned human behaviour, a way of life.
- Normative: culture is ideals, values, or rules for living.
- Functional: culture is the way humans solve problems of adapting to the environment or living together.
- Mental: culture is a complex of ideas, or learned habits, that inhibit impulses and distinguish people from animals.
- Structural: culture consists of patterned and interrelated ideas, symbols, or behaviours.
- Symbolic: culture is based on arbitrarily assigned meanings that are shared by a society.

He deduced that culture is symbolic and shared since it is a social phenomenon that is learned and not biologically inherited, not either idiosyncratic cultural behaviour. Furthermore, he adds that culture is transmitted across generations, adaptive and integrated. So, culture moved away from the notion of husbandry, although never abandoning it. Thus, it started to be intended as the long-term cultivation of land and the mind, as well as continued social development and multifaceted urban phenomenon. Moving towards the more recent era, the Department of Culture, Media and Sport (DCMS, 2004) of the UK defined culture as a comprehensive concept that embraces a wide variety

of activities, places, values and beliefs that contributes to a sense of identity and well-being for everyone in the societies. In this view, culture is about the way and quality of life, cultural services and activities that people choose to do. Moreover, Bocock (1992) and Miles & Paddison (2005) added that it embodies the creation of meaning and value of life. Basically, an approach to life that refers to a rich and shared self-identity that contributes to a region's "self-esteem" and develops a community consensus. Similar considerations are pointed out by the following authors who have argued that culture is a constitutive part of local identity and life quality (Rizzo & Throsby, 2006) as well as a competitive sector in its own (KEA, 2006; UNCTAD, 2010, 2013), having broader impacts on tourism (OECD, 2009), creativity and innovation (Bakhshi et al., 2008; Potts et al., 2009), urban growth (Clark et al., 2002; Nelson et al., 2016) and cities' regeneration and well-being (Blessi et al., 2016; Evans & Shaw, 2004).

1.2.1 Culture, the key tool

Previous research refers to culture also as a form of aesthetic manifestation of a specific social urban space and as a social- economic energising of intervention projects of central urban spaces, particularly in historical centres. It started being clear that the element of culture as a key tool to organise and legitimize the (re)construction of urban spaces towards a global economy that required a repositioning and promoting of post-industrial cities, rethought to attract new global flows. Evans (2009) asserted cities as the key drivers of an economic change and culture is the crucial policy response to attractiveness, innovation and social cohesion needs, at all spatial levels of policy interventions. Plus, Markusen (2007) searched the reason why cultural heritage mostly happens in urban spaces since the Renaissance era until nowadays finding out how the best artwork and the most important circles of intellect and talent have been closely agglomerated and associated with cities, their power and their economic strength. Indeed, Scott (2001) and Cooke & Lazzeretti (2007) attested that cities are places of dense human interrelations and culture is a phenomenon that tends to have intensely local features which contribute to define the city as a unique environment. That is why culture represents an authentic form of capital (Thorsby, 2001) for cities, concept that is articulated by Comedia (2003):

Culture is a source of prosperity and cosmopolitanism in the process of international urban competitiveness through hosting international events and centres of excellence, inspiring creativity and innovation, driving high growth business sectors such as creative industries, commercial leisure and tourism, and increasing profile and name recognition. Culture is a means of spreading the benefits of prosperity to all citizens, through its capacity to engender social and human capital, improve life skills and transform the organisational capacity to handle and respond to change . . . Culture is a means of defining a rich, shared identity and thus engenders pride of place and inter-communal understanding, contributing to people's sense of anchoring and confidence.

After the evolution of urban regeneration in Europe in the early 1940s, there has been a significant political effort to integrate urban regeneration and cultural elements at a national, regional and local policy framework. Cultural forces influenced a global urban change by alignments of economic and social forces. Consequently, cultural facilities and activities started to be increasingly exploited as a “driver” in physical, economic and social regeneration such as the arts, sport, food, attraction and faith to shift patterns of behaviour and mobilise potential in order to achieve economic, social and environmental goals (Comedia, 2004). Thus, culture became a central resource into urban regeneration programmes through Europe. Through it, communities develop a shared sense of place and according to a more extreme view of Hughes (1998), regeneration programmes that don't have a culture component cannot work. In the last few years, a lot of attention has been given to the use of arts and culture as a means of bringing about “holistic” urban regeneration outcomes (Bianchini & Parkinson, 1993; Ebert et al., 1994; Evans & Dawson, 1994).

Nevertheless, some critiques of culture focused on urban regeneration practice started to arise from Bennet (1995) and Hansen (1995), who argued that cultural projects are not necessarily more effective than other types of economic development in achieving regeneration. Along with this opinion, Harvey (1989) also pointed out that physical improvements may be largely “symbolic” in value because the requirements of image-building to meet the needs of investors may override wider objectives.

Even if it is possible to mention some negative critiques found in the literature on the role of the effectiveness of culture on urban regeneration it is evidence of the unavoidable

importance and influence of culture over European urban regeneration practices and policies.

1.2.2 Creative Cities

The undeniable connection between city and culture as a resource gave rise to a new notion that started to be moved sharply onto the research agenda of urban theorists of late (Landry & Bianchini, 1995) and there has been a wide debate in scholarly and policy circles about its various meanings and practical applications. Scholars began to talk about “creative cities”.

The concept was first mentioned in a seminar organised by the Australia Council, the City of Melbourne in September 1988. The speech by David Yencken, Secretary for Planning and Environment for Victoria, was focused on how arts and cultural concerns could be better integrated into the city planning process. He spelt out that efficiency of cities is important but is not enough, there is much more needed as his words report: “The city should be emotionally satisfying and stimulate creativity among its citizens”. Later, the terms cultural industry and cultural resource were introduced in Europe in 1990 by the Italian Franco Bianchi who became famous for the notion *resursi culturali* based on the work *The arts & City Planning* (1980) of Wolf von Eckhardt who stated: “Effective cultural planning involves all the arts, the art of urban design, the art of winning community support, the art of transportation planning and mastering the dynamics of community development”. Bianchini added that effective cultural planning involves the art of forming partnerships between the public, private and voluntary sectors and ensuring the fair distribution of economic, social and cultural resources. In collaboration with the author Landry, he finalised the concept of cultural resources as “the raw material of cities” impossible to replace and creativity as the method of exploiting the resources and helping them develop.

Consequently, Landry used the term “creative” cities to express the consequence of the fast development of urban area focuses on enhancing the internal and external attractiveness by improving the quality of urban life, employing people’s wisdom and creativity and imagination to replace the past element of urban development such as

region, location and natural resources. Moreover, the author stated that creating a “creative milieu” is a spatial concept that has no bounds and it can be created by accumulating culture, knowledge, technologies and organisation.

1.2.3 The new creative class

The phenomenon started with the mainsprings of the urban new economy in the last century that has created the field for the growth of a new “creative class” composed predominantly by the rise of young professionals who tend to be attracted to the amenities and cultural lifestyles that urban centres can offer (Harvey, 1989). The ones with high cultural capital, such as artists, students, creative workers, cosmopolitan and progressive young people are at the front of the reconfiguration of the symbolic values of declining urban places as the authors Ley (1996) and Zukin (1982) pointed out. As a magnet, they are attracted by the “diversity” and the “multicultural” ambience of these areas which are constant factors in the process of renewal. Thus, students, tourists and new users had the possibility to change the image of the place and stimulate both property markets and the opening of new retail services contributing to shaping alternative cultural clusters. In fact, “artistic modes of production” are stimulated by the implementation of revitalisation policies by local authorities and property owners (Zukin, 1995).

Florida (2002) described the new social segment as people that do not look for jobs but for “trendy neighbourhoods”, cultural services and distinctive consumption landscapes. In addition, he suggested that the expression is a label intended to convey the sense that the members are a source of innovative energy and cultural dynamics in modern urban society and it constitutes a wide swath of professional, managerial, technical and cultural workers. The above-mentioned process of diverse new energies unleashed is possible for the very fluidity of the economies of cities where firms and workers make them come constantly into contact with one another (Scott, 2006). Such multifaceted processes of contacts and interchanges are critical factors in the generation of new ideas, sensitives and insights in industrial agglomerations. Thus, the flow of exchanges of information may turn to innovations and upgrades only in those modern cities organised around a production system marked by shifting intercompany networks and flexible labour markets. Therefore,

Scott (2006) referred to structures within industrial agglomerations as a sort of stimulus to these learning and innovation effects which constitute the “creative field” and boost individual expressions of creativity. Examples of cities that have believed in the requirement of immense social reforms to implement urban regeneration strategies (URS) projects in order to promote creativity and cultural vitality are Athens, Rome, London, Vienna, Taipei, Manchester, Glasgow, Liverpool, Bilbao, Detroit and Buenos Aires, among others. Practically, they are the old industrial cities that in the ‘80s went through a process of “deindustrialisation”, manifested under the form of “terziarizzazione”, as a physiological consequence of the developing economies and technological progress. Degradation and abandonment of central cities spread out as factories were moved to suburbs. The consequent phase of recovery resulted in the architectural movement as “*urban renaissance*”. Zukin (1995) explained that historical centres began to be rediscovered again through the intervention of urban projects and public and private investments which had an impact on the material and symbolic production of urban spaces. Thence, a new “symbolic economy” raised by new protagonists and scenarios.

To sum up, Peixoto (2009) identified four relevant dynamics that concurred to the urban regeneration phenomenon: (a) the evolution of urban economies transiting from industry to the tertiary sector expelling the industrial network to the margins of cities and originating the “urban voids” in the city centres, (b) trend towards polycentricity and loss of vitality in the old urban centres, in the context of the creation of new centre and new margins through the unceasing expansion of the urban network, (c) growing scenario of competitiveness between cities which intensified the matter of representational and imaginative factors and the relevant of urban and architecture projects that created a new symbolic space in the affirmation and identification of the city, in particularly in historical centres frequently associated with the concepts of tradition, heritage and cultural identity (4) the consolidation of an urban leisure based on the idea of public space and “visual consumption”.

1.3 The models of culture-led regeneration

“My own blunt evaluation of regeneration programmes that don’t have a culture component is that they won’t work. Communities have to be energised, they have to be given some hope, they have to have the creative spirit released”.

(Hughes, 1998, p. 2 *apud* Evans, 2005, p.1)

As previously mentioned, the present literature review testifies to the important role attributed to culture for the development and the well-being of a city since it has been recognised as a triggering, evoking, and attractive instrument within the framework of urban regeneration policies and programmes.

A new model started to appear in the urban planning context at the end of 1980 (Hall & Robertson, 2001) under the name *“Culture-led Regeneration”*. Going through the literature, it is possible to detect a general confusion and misuse of the term since some authors exempt the term “urban” referring to the nomenclature of the model definition. Thus, the research provides both the terms *“Culture-led Urban Regeneration”* and *“Culture-led Regeneration”*. The concept was produced and spread through the work of all the urban theorists mentioned before, such as Bianchini et al., (1988); Landry et al., (1996); Evans, (2005); Evans & Shaw, (2006); Hall and Robertson, (2001); Port Authority of New York and New Jersey and the Cultural Assistance Center (1983). The term refers to a polysemic idea where cultural activity is considered “the catalyst and engine of regeneration” (Evans, 2005). It is a multidimensional approach of a place transformation where the culture and/or creativity play a leading and transformative role.

As the extent of culture’s inclusion within urban regeneration schemes differs, it is possible to identify several types of models concerning the contribution of culture to urban regeneration. The different levels of integration of culture in the urban strategies policies determine the model. In the report for DCMS, Evans and Shaw (2004) outlined three quite distinct alignments between culture and regeneration: culture-led regeneration, cultural regeneration, culture and regeneration. The differentiation between the three models of urban regeneration is widely accepted and cited concerning the research field. Below the division:

- **Culture-led Urban Regeneration**

This model refers to the cultural activity as the catalyst and engine of regeneration and it is likely to have a high-public profile and frequently to be cited as the sign or symbol of regeneration, particularly as the cultural flagship or complex. The activity might be the design and construction (or reuse) of a building for public or mixed use, the reclaiming of an open space (for example, garden festivals, EXPO sites) or the introduction of a programme of activities that is used to rebrand a place, notably arts festivals and public art events. They must be public and gain local acceptance and support. Evans (2005) found out that all the cultural interventions share a claim for a uniqueness which “non-cultural” regeneration lacks, the objective is creating (or rediscovering) distinctiveness and raising awareness and excitement in regeneration programmes as a whole. Giddens as quoted in Crawford (2001) stated that money and originality of design are not enough, many ingredients are needed to make the projects work and one of the keys is the active support of local communities.

- **Cultural Regeneration**

In this model the cultural activity is more integrated into an area strategy alongside other activities in the environment, social and economic sphere. A practical example is the city of Barcelona that used the organisation of the Olympic Games to execute its overall urban design and culture plan in order to establish a creative quarter. Another example includes the city of Birmingham where culture was incorporated into mainstream policy, planning and resourcing through the council’s joint Art, Employment and Economic Development Committee. Cities have started to try to emulate the success, replicating redevelopment plans, incorporating major arts and events facilities, public art and landscaping schemes such as Madeira and Montreal looking to emulate Barcelona’s waterfront redevelopment. However, the regeneration programmes are not always enough successful, it can run continuously for several years and some cities have failed to sustain or fulfil their promise in social and/or economic regeneration terms, especially the renaissance plans of industrial and port cities such as Bradford, Barnsley, Salford, Marseilles, Rotterdam and Valencia. Moreover, this model has received considerable criticism with critics stating that unless cultural investments are sustained, the long-term benefits of the model will become inadequate. In addition, the perspective of local communities is less apparent and visible,

since they tend to remain “outside” perceiving the city centre and the new cultural spaces as “inaccessible” for them.

- **Culture and Regeneration**

It typically exists when the cultural and regeneration authorities are separate entities. In this “model by default”, cultural activity is not fully integrated at the strategic development or master planning stage. It requires a strong city, country or international leader who values the integration of cultural activities and conservation of cultural groups and strives to eliminate social views and comments that dampen the positive effect of culture on regeneration.

1.3.1 Measuring the impact of culture

“If you can’t measure something, you can’t understand it. If you can’t understand it, you can’t control it. If you can’t control it, you can’t improve it”.

(H. James Harrington)

Evans and Shaw (2004) stated that the term “impact study” is now widely used in relation to the ‘contribution’ or ‘role’ or ‘importance’ of cultural activity to another objective. Mainly, the literature in this field uses the language of impact to allude to the contribution or the role of culture in society. Landry et. al., (1993) in the document “The Social Impact of Arts” defined “impact” as a dynamic concept which presupposes a relationship of cause and effect. It can be measured through the evaluation of the outcomes of particular actions that can be an initiative, or a set of initiatives forming a policy or a set of policies which form a strategy.

Matarasso (1996) highlighted how the impact of a project is the summary of the outputs and outcomes, an overall analysis of its results: unlike the outcomes, the impact of a project may change over time as subsequent events unfold. However, it is possible to detect a lack of clarity about the precise definition of the impact of arts activity and its contribution to urban policy agendas (Coalter, 2001). A big debate between researchers has been about the development and the use of standard definitions but also on the need to build a common language agreement for understanding the impact of culture. At the same time, the difficulty to define and measure what is considered “culture” exists in the same way as “cultural activity”. A big confusion about what the term comprises was caused by

the government's encouragement to local authorities to produce "cultural strategies" with the expectation that they should include the arts, libraries, museum, heritage, tourism, parks and sport. The nature of cultural activity encloses the tendency to attract visitors and to activate some sort of mechanisms creating the confidence that communities are looked after and involved in urban-cultural activity.

1.3.2 The cultural dimensions

According to Miles and Paddison (2005), the attentive analysis of the impact of culture-led urban regeneration offers hope to the potential benefits to obtain strategically balancing economic, physical, social and cultural dimensions effectively in the name of urban regeneration. Garcia (2004) in an interview to European Urban Knowledge Network (EUKN), note the main features of the model:

I do not see **culture-led regeneration** and physical regeneration as mutually exclusive. In fact, my understanding of culture-led regeneration comprises the **different dimensions** of a regeneration process, including **physical** as well as **social** and **economic** transformations. **The distinctive characteristics of a culture-led regeneration process emerge out of the fact that it is driven by cultural activity, often with a high public profile.** Common examples are major cultural events or iconic cultural infrastructures. But other examples could include a comprehensive urban cultural strategy or cultural planning approach. The main values attached to a regeneration process that is driven by cultural activity is the **emphasis placed on identity issues**, as well as creative developments, often linked to artistic creation. As a result, **benefits** commonly associated with culture-led regeneration initiatives are the **strengthening of local identity and self-confidence and the ability to attract and retain creative talent.** Culture-led regeneration has become a **keyword** and key aspiration for most cities and regions.

Evans and Shaw (2004) assert that studies that look beyond the project itself traditionally use the following fields of impact:

Environmental/Physical dimension: It is concerned with the reuse and redesign of buildings, public spaces, land values and occupancy, re-use of brownfield land, design quality, environmental/quality of life (air/water pollution, noise, liveability, open space, diversity, sustainable development) detected by the quality-of-life indicators - ODOM's *local quality of life indicators* and *Design Quality Indicators* (DQI- CABE-CIC).

Landry et.al., (1996) argued for the special ability of the arts offered to local urban renewal efforts because of their ability to engage people's creativity, stimulate dialogue between individuals and social groups, encourage questioning, and offer a means of self-expression.

In particular, arts and culture have the ability to build the “sense of identity” and “the sense of place” as answers to local community needs. Thus, they are not just an alternative to regeneration initiatives like environmental improvements but a vital component which can have a transformative effect. In the 1970s and 80s, regeneration of buildings and public space by cultural and art practices changed the public domain. In 1994, the Policy Studies Institutes published a list of the claims most frequently made for public art as contributing to local distinctiveness, attracting companies and investment, having a role in cultural tourism, increasing the use of open spaces, lowering levels of vandalism and adding to land values. The importance of cultural and creative neighbourhoods became recognised to such an extent that the awareness around their mechanisms increased together with the new possibilities led by them shared in the first “International Summit Conference on Creative Industries Regeneration” held in Sheffield in 2002.

Social dimension: The growing importance of the social dimension in urban development is the result of the consolidation of the demand for a sustainable and integrated development that puts on the political agenda issues beyond the ones just economic. At the beginning the concept of “soft regeneration” arose focused on the development of social capital and sustainable development of a community capacity as well as changes in the perceptions of areas. Social regeneration dimension is the principle implied in the concept of regeneration itself related to the idea of equality among individuals, equal opportunities, poverty, social exclusion, unemployment, crime, violence, sustainable environment, identity equity, social and spatial segregation, level of cohesion, inclusion, health and well-being, identity through the value of participation, perception and networks. So, over the past few years the “urban sustainable development” became one of the central priorities in European urban policy to the point that several documents have been elaborated which show the importance of the social dimension in urban development. Among them, *The Urban Sustainable Development in European Union: a framework for action* (1998), *The Bristol Acord* (2005), *Leipzig Character on Sustainable European Cities* (2007) and “*The Lisbon Strategy*” from 2000-2010 which contains a session on the social dimension incorporating four keys area: education, jobs, social protection and equity, poverty and social exclusion.

The work of Matarasso (1997) has led to a dramatic change in recognition of the cultural sector's contribution to social development. He established a workable list of 50 social impacts of culture which can regard cultural indicators as instruments to guide public policy planning and development. The sociality referred to cultural indicators is observed through several points such as confidence, involvement, participation, rights and responsibilities, social interaction, community cooperation and networking, rehabilitation of people with poor health. He expressed the importance of finding some indicators to evaluate the cultural activities otherwise it is like they do not exist: "In a world of numbers and quantification, if there are no indicators to assess the value of activities, feelings or relationships, these things, however real, have no legitimacy" (Matarasso, 1996).

Economic dimension: It is related to property values, financial contributions, spending rates, recruitment opportunities, workforce issues and force (skills, profile), partnerships and investments. More in detail, multipliers (jobs, income/expenditure – direct, indirect, induced), cost benefit analysis, contingent valuation (i.e. willingness to pay for 'free' activities such as parks, museums, libraries), inward investment and leverage, distributive effects. It is valued through the employment/unemployment rates, income/spending and wealth in an area, and distribution by social group and location, employer location, public-private leverage.

1.3.3 Cultural Indicators

As previously stated, the evidence of culture's contribution to urban regeneration is the impact of culture that can be measured through what it is called "cultural indicators". Duxbury (2006) defined indicators as "bits of information that summarise the characteristics of a system or highlight what is happening in a system". They can simplify complex phenomena and enable a community to estimate the general status of a system to provoke actions. Moreover, literature defined an indicator as a tool for evaluation, a benchmark to measure results and to assess realisation of desired levels of performance in a sustained and objective way.

They can be ‘quantitative’ or ‘qualitative’. The first ones are statistical measures based on numerical or statistical facts whereas qualitative indicators are language-based descriptions of cultural phenomenon.

The previous literature on “cultural indicators” can be traced at least as far back as the early 1970s and they have been an active branch of cultural policy research. They are defined as a statistic that can be used to make sense of, communicate the outcomes, monitor or evaluate some aspect of culture, such as the art, cultural policies, programs and activities (IFACCA, 2005).

It has developed a huge amount of many different types of cultural indicators during the years. They can be considered according to their typology and hierarchy, the ways they are used and how they are developed. IFACCA (2005) and Madden (2005) provided examples of some sort of classifications representing an example of the many ways of thinking about them:

1. Cultural indicators (as ‘quality of life’ or ‘quality of place’ indicators) and performance indicators for the cultural sector (such as financial indicators of cultural industries).
2. Cultural indicators and cultural policy indicators.
3. Intrinsic indicators (artistic and cultural values) and instrumental indicators (values such as economic and social impacts).
4. Arts indicators and cultural indicators (as UNESCO cultural indicators).

Madden (2005) introduced the three-tiered hierarchy (see Annex A), a particularly useful typology that classify cultural indicators hierarchically according to the level of detail at which they are applied:

- *macro indicators*, for sector-wide monitoring and evaluation such as cultural indicators of development and indicators of cultural rights.
- *meso indicators*, for regional or cross-agency policy monitoring and evaluation such as indicators that measure outcomes of an arts institution policy.
- *micro indicators*, for agency programme monitoring and evaluation such as indicators that measure outcome of an arts event.

The cultural indicators have multiple uses, the common ones are:

1. **Monitoring and evaluation:** observing the cultural phenomena, their changes and trends, measuring the effectiveness of policies and programs aimed at impacting cultural phenomena (ex. setting goals, outcomes-based accountability, evaluation of program effectiveness).
2. **Learning:** influencing through a collaborative learning process, tool for learning, adapting and changing as well as decision-making guiding to further investigation.
3. **Influencing behaviours and attitudes as a “strategic” effect:** affecting the behaviour of institutions, building public confidence in cultural institutions, stimulating public dialogue.
4. **Advocacy:** justifying cultural policies and/or interventions by the government benefiting the arts rather than costs.

As already previously stated there was a shift in European urban regeneration policy in the early 1990s which led to the recognition of the role of arts and culture in wider social and economic development. Landry et al., (1996) argued that the arts have a special character to offer local urban renewal efforts because of their ability to engage people’s creativity, stimulate dialogue between individuals and social groups, encourage questioning, imagining possible futures and possibilities of self-expression. Thus, because of all these properties, they are vital tools. It was just with the workable list of 50 social impacts of culture developed by Matarasso in 1997 (see Annex B) that it took a step forward in the recognition of the sector’s contribution to social development. It shows that cultural activities make a valuable contribution to urban policy objectives through assessment of cultural indicators, plus a change in social policy priorities is all that is needed to capitalise on the positive benefits arising from cultural activities. The cultural indicators undertake not only sheer social and cultural dimensions but also economic and physical regeneration issues. The socially related cultural indicators include a variety of topics such as sense of confidence, involvement and participation, rights and responsibilities, development of children and vulnerable groups, rehabilitation of people with poor health, sociability and social interaction, community cooperation and networking, image and perception and enjoyment. Meanwhile, the physical regeneration indicators are concerned with environment and project management issues and the economical regeneration indicators

deal with work skills and experience, employment, career development, partnerships and sectoral practices.

A second list and classification of cultural indicators was released by Evans (2005) (see Annex C) who provided for a longer view of culture and regeneration projects and strategies and the evaluation of their functionality in both cultural and regeneration terms. In this study, cultural indicators are defined according to three dimensions of urban regeneration. The physical dimensions include the reuse and redesign of buildings, public spaces, social and cultural facilities, density and environmental issues, accessibility, transportation and heritage identity. Whereas focus on property values, financial contributions, spending rates, recruitment opportunities and workforce issues, partnership and investment are related to the economic dimension. Lastly, social regenerative indicators to assess the impact of culture on the physical dimension of urban regeneration deal with changes in local perceptions, increase in security, volunteering, identity and image concerns, public and voluntary involvement and individual confidence.

The two theoretical studies of Matarasso (1997) and Evans (2005) are combined with the practical cultural indicators of Liverpool Impact 08 model (2007) (see Annex D). The outcome is the comparison model that integrates the four types of regeneration and six areas of impact defined by the Impacts 08 model and this lets the model bring a different approach to assessment of indicators.

Recently, a new tool to monitor and assess the performance of “Cultural and Creative Cities” in Europe using both quality and quantitative data called Cultural and Creative Cities Monitor was developed (see Annex E). The C3 Monitor’s is captured in 29 indicators relevant to nine dimensions reflecting three major facets of cities' cultural, social and economic vitality. The qualitative component of the C3 Monitor includes key facts and manifestations of cities’ cultural and creative assets to illustrate and complement the quantitative evidence. These touch on features ranging from the main cultural sites, artistic institutions or live events to the development of policy strategies and infrastructure (e.g. funds, tax incentives, creative incubators, fab labs) that demonstrate a city’s commitment to supporting culture and creativity.

It is important to point out that local condition, history, context and the objective pursued will determine the cultural indicators chosen. In fact, as it is advocated in the ODPM (2003), a pick and mix approach is required since there is no universally applicable set of indicators that will be appropriate for a particular intervention, in heritage and cultural impact specifically.

1.3.4 Culture-led Marketing Strategies

Since culture was attested to be a development tool, many European cities started to use it as a strategy to attract capital, improve the image of the city and to promote unity and cooperation. Post-modern and post-industrial strategies began to be developed to satisfy the raised desire of competition between cities and that is now incorporated by governments into all manner of fields.

In fact, a new culture-led approach to urban regeneration reflects what some call the “new conventional wisdom” in urban policy (Buck and Gordon, 2005). The new “modus operandi” helped to promote economic competitiveness by increasing the city's position in the quality-of-life indexes leading to psychological effect within the city, building self-confidence and boosting optimism between investors. Moreover, Zukin (1995) and Florida (2002) attested that cities are thought to hold a competitive advantage as centres of creativity and sites for the production, distribution and consumption of culture in the globalised new economy. However, there have been some critics affirming that the cultural turn in urban policy is yet another overly simplistic and superficial response to the problematic industrial restructuring of city economies in the context of increased metropolitan competition. Furthermore, those critics see culture-led regeneration strategies as “politically and economically high-risk ventures” and they believe the objectives of cultural regeneration and community self-expression to be incompatible with those of economic regeneration and property development (Bassett, 1993).

The same logic of marketing started to be applied in the cultural system where cultural strategies made the cities become symbols and meanings by manipulating people's perception exactly as if the city was the “product” to sell. Thus, cultural regeneration began to be part of a broader economic development strategy that aimed to reconstruct the image

of the city. New cultural policies were developed as marketing tools to change the image of the cities especially for those declined industrial centres giving them a new positive brand image. Therefore, the construction of a cultural flagship was the strategy applied to boost the image of social harmony and economic success through the incorporation of innovation and creativity. Plus, the growth of public-private partnership was given by more entrepreneurial and profit-seeking forms of cultural promotion. Even the network between local organisations, trans-national institutions and partnership with local business and companies was a strategy that increased more and more. In fact, the European Community's Structural Funds in 1988 defined the partnership as one of the four "general principles" as a strategy for redirecting funds from public infrastructure projects to local endogenous development.

Cities became "brands" through the manipulation of their images, a strategy that boosted tourism marketing. In fact, through the development of cultural tourism, cities or regions could have the possibility to increase their attractiveness as a destination to go to visit, live and invest enhancing their competitiveness. An alternative source of revenue for cities that grow in the recent year are the "events". Soon, they started to be seen as a solution to the problem of product differentiation and seasonality in an increasingly competitive tourism market. Further, they began to be used as a strategy to improve the image of the city as a tourism destination since they contribute to national and international exposure and local residents as well benefit from the variety, high quality and uniqueness of the event. In addition, Garcia (2004) demonstrated that the changes to local image and identity are the most important long-term legacy. The events need to be supported by long-term strategic marketing initiatives in order to create the "halo effect" for sustaining the image beyond it. Thus, cultural events provide city transformation, destination repositioning, image enhancement and economic revitalisation and not long after it started to be used the term "experience economy" (Pine & Gilmore, 1999). Ten years later, KEA defined the new era of "shared economy" which involves a process of co-creation between events and their audience and public. It acts as a catalyst to develop shared experiences, shared values and shared vision about the city.

In a more internal perspective, the “sense of belonging to the city” and the reinforcement of civic identities become also a strategy to recover the city and promote citizen participation (Rose, 2000). New models of cultural intervention were developed to enable the users to participate in the diversified cultural offerings with programs such as free open-air concerts, exhibitions in major public spaces, film showing, book fairs, creation of cultural facilities and more. Cities started to apply culture-led strategies on a more local level. Neighbourhoods become the perfect space to operate the regeneration starting from a specific area through the organisation of a larger number of cultural events and education programs, the financial support for local artists and the expanded access to high culture by making cultural institutions less intimidating. The cultural diversity detachable among the resident population is a precious benefit because it adds attractiveness and ensures a high level of social connectivity within the community network by re-introducing a healthy relational dimension to the society.

It is important to point out that the democratisation context is the favourable factor to enhance the potential of urban cultural policy that is highly dependent on the intricacies of local configurations of power and the negotiation of policy agendas (Kanai et.al., 2009). Garcia (2004) noted that culture-led policies can also fail compared to expectations for citizens, this is the reason why regeneration should therefore come from a “bottom-up” perspective in order to preserve local control over the local identity.

CHAPTER 2

2.1 Intendente

The object of study of this thesis is Intendente, an area of Lisbon recently subjected to radical changes that became a hybrid urban context. In fact, in the last five years Intendente changed along with the significant transformation of the city of Lisbon being finally able to get rid of the massive negative *stigma*. Previously, Intendente was synonymous with prostitution, criminality, drug consumption and other “bad” practices but, at the same time, it was a place with a vibrant nightlife and daytime leisure activities. In order to liberate the area from the bad reputation and leave just those elements that have some potential for positive growth, a process of “urban rehabilitation” was initiated by some public institutions and the powerful Junta da Freguesia de Arroios. Thus, it is possible to use the term “regeneration” of Intendente in the sense of an urban strategy and planned intervention that was applied to enhance and improve the quality of life in the neighbourhood through cultural activities and the creation of a multicultural scene.

Despite the fact that in the last years it has become common to associate Intendente with the concept of “neighbourhood”, namely “O bairro de Intendente”, it is not simple to circumscribe the borders, rather, the difficulties of delimiting are evident, compared with how easy it is to do with other neighbourhoods or bairros such as Alfama, Mouraria, Bairro Alto, Madragoa or Bica. Nevertheless, three fundamental access points are identifiable and they work as arbitrary delineators: the first one is the Largo do Intendente Pina Manique which is the primary base for the regeneration process that started in 2011 and also the social epicentre of the zone crossed by its two fundamental arteries, the second is Rua dos Anjos before the intersection with Avenida Almirante Reis and the last one is Rua do Benfornoso. In the attempt to mark in broad terms the area that now is a combination of historical character united with the new tourist flows, it was possible to distinguish Intendente in the map of the city as early as 1856, as Filipe Folque did (see Annex F).

The territorial reference is very important because it constitutes one of the principal elements of connection established between the community and the geographic area of the neighbourhood. This happens because it gives a sense of belonging that in the case of Intendente can be widely related to the area of Mouraria which integrates the old

“Freguesia de Arroios”, of which Intendente is a part of. Freguesia comes from the latin *filium ecclesiae* and it is the minor administrative division of Portugal similar to the civil parish of the other countries and, recently, Arroios, which includes the neighbourhood of Intendente, was voted one of the coolest bairros of the world (Time Out, 2019).

In the literature, the dichotomy between society and community, in accordance with the classic formulation of Tönnies in 1887, is related to the notion of the neighbourhood since it combines both the “community” and “society” (Costa, 1999). However, the concept of the neighbourhood appears with a complex definition and, not delimited geographically, since it could be a city area of variable size or a space with its own characteristics that is demarcated from the rest where can be inhabited by a group of people with similar features or, also, a space that got the denomination for a long period over history (Lynch, 1982). The concept of the “bairro” for Intendente is associated more with its principal ethnographic element, the residents, that they all share in common the future of living in a place mixed with cultural identities and lifestyles. It is in the diversity that they are equal, all belonging to a community since they share a subjective feeling of affection for the place.

2.2 A bit of history

Intendente started to gain the status of a prescribed zone in the second half of the 20th century where some important developments marked the contemporary reality of the neighbourhood. The oldest reference known today to the area of Largo do Intendente Pina Manique comes from the document identified as *Livro da Fazenda do Convento da Trindade* as reported by the philosopher Júlio de Castilho in 1937.

Apparently, in the last century, the area was characterised by a country setting and the proximity to Mouraria has always constituted a point of reference for the activities making it a busy transition zone for the movements of people and vehicles coming from the north to the hearth of the city. In 1903, the opening of Avenida D. Amélia, renamed Avenida Almirante Reis in 1990, conferred the zone a complete integration in the city. Intendente started to represent a space characterised by a continuous stream of local movements by several businesses, passers-by, residents (see Annex G/Annex H/ Annex I/ Annex J)

immersed in an scene relatively poor with a series of utilitarian social facilities such as fountains, public laundries, affordable kitchens with a discrete aesthetic (Ribeiro, 2000). The images of the following sonnet are very illustrative describing the unsteady animation and the vivid life that characterises Largo do Intendente at every hour of the day. The day reported is July 22, 1886 the area is connoted with the metaphor of “the day of judgment”:

*Gente, animais, fucinhos e caretas,
pés e patas, caleches e carrões, cavalos,
burros, vacas e peões,
saloios, cidadãos, pretos e pretas;
tudo mixto com berros e trombetas,
discorde como o uivar dos furacões;
um sem cessar de rodas e pregões;
um Valpúrgis de carros e carretas!
Sobre isso ainda avulta, acre e vivaz,
o maço de um latoeiro impertinente,
noite e dia a bater: zaz! traz! zaz! traz!
O que é isto? — perguntas certamente.
É o dia de juízo — pensarás.
Enganas-te: é o Largo do Intendente.*

The contrast of Intendente with the rest of the city started to arise along with the development of the bourgeois class which occupied the surrounding areas. Moreover, the main significant event that led to the starting of the ghettoisation of Intendente was the demolition of the adjacent decaying bairro of Mouraria in 1930. In fact, all the bad practices were displaced to Largo do Intendente and Avenida Almirante Reis (Dias, 2001), stigmatising the entire zone for many decades. The author Fernandes (2002) conceptualised Intendente with the expression “psychotropic territory” to communicate the idea of a catalyst place. In addition, the bad reputation was reinforced by the portrayal in the media of Intendente (Figuereido, 2019) as a place for prostitutions, drugs, illegal immigration, building degradation, homeless and the underworld in general.

Intendente was renamed by Gésero (2014) as a kind of *migrantscapes* due to its essence as a melting pot for many immigrant communities and, over the years, the multicultural diversity turned into an asset for the urban regeneration boosting the starting of the *urban renaissance* of Intendente.

2.3 The urban renaissance of Intendente

Largo do Intendente is a place not thought for the public conviviality, but that in different historical periods assumed this function and later, already in the second half of the twentieth century, was widely used as a place of stationing (Hortas, 2016). The starting of the deterioration of Largo was in the decade of the '60s where buildings started to be in a more degraded state and the businesses of the properties to change, worsening completely in the '90s since nothing was done to alter the situation.

The turning point from the deteriorating situation of Intendente came at the end of the first decade of the XXI century with the approval of the urban requalification program, *Programa de Ação (2009)*, and the social requalification program, *Mouraria - As Cidades dentro da Cidade*, being part of *Programa Operacional Regional de Lisboa* together with *Quadro de Referência Estratégico Nacional (QREN)*. The plan was made for the bairro of Mouraria including actions for Intendente to rehabilitate public spaces, enhance the positive aspects of the territory, in particular its material and intangible assets, and improve the social exclusion level through the combination of operation based on the economic, social and cultural diversity (Unidade de Projeto da Mouraria, 2009).

The PA was structured and defined as:

“Publics programmes and projects or autonomous initiatives focusing on the urbanised fabric of agglomerations, whether old or relatively recent, with a view to restructuring or functional revitalisation (service activities and networks); its recovery or architectural rehabilitation (buildings and spaces not built, in particular for public use); finally, its social and cultural reappropriation (social groups that inhabit or work in such structures, property and exchange relations, social security, education, leisure, etc.)” (Portas, 1985:8).

Truly, the requalification of Intendente is part of the urban renaissance of Lisbon starting from the strategic plan “*Plano Estratégico de Lisboa*” from 1992 to 2010. Over the years, the difficulties in regenerating the outskirts and identifying the potentialities of the city, arose quickly, especially in those sectors that are now economically relevant, such as tourism and creativity, which are extremely beneficial for the cultural field (Seixas, 2013). In 2009, the president of the Câmara of Lisbon released an important document, a *Carta Estratégica para a Cultura em Lisboa 2011-2014*, which laid out the majority of the cultural strategies in Lisbon. The motto was “*pensar a cultura na cidade*” e a “*cultura da*

cidade” to express the comprehension of which actors exist in the territory and how they can work together on different levels. The objectives of the Strategic Plan were enclosed in an integrated and transdisciplinary vision, namely: the complete understanding of the city, the promotion of artistic real estate, the accessibility to culture, the material and immaterial heritage and the new formation of associations and participation.

First of all, the rebirth of the neighbourhood took place through the renewal of the image of public spaces since their renovation is fundamental for the creation of centres and new energies inside the city, and for improving the urban quality of life. An example is the resurfacing of the floor that was combining the typical sidewalk and Lioz marble as well as the installation of benches with no back, an important detail because in this way it is the user who chooses how to sit and what to observe. Of the same purpose is the opera *Kit Garden* created in 2012 by the Portuguese plastic-artist, Joana Vasconcelo, who conferred the work of art a multifunctional essence, a garden, a sculpture and a bench. Not only that, it also has multiple interpretations from the passers-by reunited in a space of sociability and attracted by the shape of the infinity symbol that represents the possibility to always think beyond the borders. The improvement of the public space was also one of the axes of the PA (2011), recreating routes and regulating traffic, in order to promote greater ease in mobility and try to open the neighbourhood to the outside, fighting territorial segregation. In the case of Intendente, the traffic regulation limited access to Largo to authorised persons, eliminating the car parking.

The second strong action that contributed to symbolically changing the image of Intendente was the relocation of the office of the politician Antonio Costa from Largo do Municipio to Largo do Intendente in April 2011 (Hortas, 2016). Since then, trust in Intendente increased the number of cultural properties, offering the possibility of an economic recovery. As well, the headquarters of the Junta de Freguesia de Arroios moved to Largo after the president's decision of CML. The inhabitants of Intendente and new visitors got involved in the same aggregation dimension after the opening of the new shops and realities. This led Intendente to have a process of change relatively fast, possible with the commitment of local and municipal government institutions, of cultural and

commercial institutions, as well as the work of several institutions in providing the necessary support in the various aspects of social support and integration.

Another crucial point for new dynamics of Intendente were the festivals organised and promoted in the new spaces opened, since they are strategic tools of attraction. Several examples refer to events of multicultural character and discovery of that zone of cosmopolitan nature such as the festival *Volta ao Mundo* organised by Junta de Freguesia de Arroios and consisting of eleven weeks dedicated to the exhibition of handicrafts, gastronomy, music and dance from all the different cultures present in the area. Another important monthly event is the *Feira do Intendente*, held on Saturday mornings with the slogan “A Feira Mais Bairrista de Lisboa!” referring to the special concept of the bairro. Another initiative was *Intendente em Festa* organised by the Câmara Municipal of Lisbon, an informal gathering of the oldest merchants who joined the daily programme composed of cultural and artistic offerings. It was similar to the *Festival Todos-Caminhada de Culturas*, all the editions of which were organised in Largo do Intendente with the claim “Viajar pelo mundo sem sair de Lisboa” and the proposal was bring the public to know the ethnic and cultural diversity of the area through a night programme that showed different cultural manifestations of the residents. Further, the festival started to be well considered in the proposals for upgrading of the neighbourhood, sharing the maxims of recovering the traditional icons of the neighbourhood, such as fado and multiculturalism, and fighting the problems, as well as promoting the interaction and contact of cultures, among immigrants residing in the neighbourhood and the general population. These types of events turned out to be more than just an event of the moment, the importance and the change that they generate brings people closer to that neighbourhood and supports its rehabilitation. Art and culture are assumed to be potential drivers of conversations.

The businesses and associations that sought a location in Intendente were and are key elements for the success of the rehabilitation process, notably by the effects on the improvement of socio-economic condition and attractiveness of new visitors. Among them, the square of Largo Intendente started to be filled with some café, bars, and restaurants, among them, *O das Joanas*, *Largo Café Estúdio* and *O Josephine Bistrô-Bar*. Largo Intendente became a reference in the cultural programming of Lisbon because of the

cultural events and initiatives in charge of other initiatives with commercial and cultural functions that were implemented in Intendente, some with the support of the program BIP/ZIP (*Bairros de Intervenção Prioritária/Zonas de Intervenção Prioritária*). One of the two programmes for the rehabilitation of Mouraria with the mission of contributing to local development through the concretisation of cultural activities and social shops, drivers of creativity, artistic dynamisation and the integration of communities in a logic of continuity and development that can provide its own sustainability.

Two pioneer projects for the level of cultural programming founded by BIP/ZIP (2011) and that contributed to the dynamism of the zone were: *Casa Independente* and *LARGO de Residências* (Hortas, 2016). The *LARGO de Residências*, is a place of temporary accommodation and a cafeteria, which works in a very particular way, welcomes tourists but also makes artistic residencies, establishing partnerships with various entities to welcome people of culture or projects in the area. The project belongs to *Associação Sou* as part of and this one was one of the first spaces to open in Intendente, created by people who already know well all the particularities of the neighbourhood, since they were an integral part of the SOU project. It is still divided into three floors with the different functions: accommodation, bar, and a bike workshop *Bike Pop*.

In 2012 the second project financed by BIP-ZIP was *Casa Independente*, established in an old building and now financially independent and promoted by the cultural association *Ironia Tropical*. The project highlights the importance of the cultural sector and its articulation with support for the community, believing in the ability to engage and empower those who live in the neighbourhood. At the same time, this space also has its own programme in the cultural area and a cafeteria. Briefly, its activity is not limited to independent programming of the social characteristics and needs of the place. It also seeks to develop proposals that work directly with residents, complemented with activities that bring public from outside the neighbourhood and foreigners.

Largo do Intendente became the symbol of the regeneration of the neighbourhood and over the years, it turned out to be the house of other realities (see Annex K) such as *A Vida Portuguesa*, a vintage shop selling exclusively Portuguese products emerged in 2013, occupying two floors of *Fábrica de Cerâmica Viúva Lamego*. In addition, *Retrox Vintage*,

another vintage shop of products from the '50s to '70s opened along with *Cadeira Rendada*, a multi-use space for tea sessions, secondhand clothes, craftsmanship products and recycled furniture. Also, spaces that now are closed, *O cinema Rex*, *o cinema Lys*, *o Salão Lisboa* and *o Teatro Apolo*.

Regarding the associations emerging in the area of Intendente, *Mob-Espaço Associativo*, *Crew Hassan*, *Precário Inflexíveis*, *Casa Independente*, *Ironia Tropical*, *Zona Franca*, *Taberna das Almas*, *RDA69*, *BUS/Paragem Cultural* and *Cozinha Popular da Mouraria* were the first dynamic spaces of association for concerts, workshops, performances, painting classes, photography exhibitions, artistic installations, film screenings, Portuguese classes for foreigners, debates, DJ set, bar/ cafe and book launches. Also, the essence of the “sport” factor was used to bring people together and create “participation”. Some sport associations emerged, contributing to the urban regeneration as well, including *Sport Club Intendente* and *Grupo Excursionista e Recreativo Amigos do Minho*.

The space of the bairro was filled with shops mainly frequented by the immigrant community given the strong presence of multicultural ethnicities in the area. For example, on Rua de Benfornoso, different shops identified according to the Muslim culture as *halal*, sprang up along with many Chinese shops, as well as hairdressers, butchers, travel agencies and fruit and vegetable markets.

The regeneration of the public space also happened through the action of some public contests; one such contest was *Fablab in the City*, promoted by the Câmara Municipal of Lisbon in 2015 with the objective to create urban furniture equipment. The winning project was *Urban Umbrella* by Belgian Pierre Perissinotto who created aerodynamic structures very similar to umbrellas to be opened or closed according to the necessity. Finally, the area of Intendente was included in a sightseeing tour of Mouraria passing along Rua de Benfornoso and ending at Largo do Intendente which helped to integrate the zone into the city, revitalise its public and de-stigmatise the zone.

Hence, the cultural nature of a large number of establishments puts a new imprint on Largo and makes it a new cultural/artistic district of the city, with an offer mainly alternative and that has been affirmed in the cultural programme of Lisbon. Projects that have their own cultural program and that intend to respect and enhance the cultural characteristic of the

neighbourhood (Hortas, 2016). Therefore, the idea followed for the urban regeneration of Intendente was a space with multiple functions where people can feel free to explore the area by enjoying personal activities but also creating community and building up human relations.

2.4 Lisbon, the city-wide branding process

As previously described, the culture and the valorisation of the arts were the structuring axes of the intervention since cultural sector was assumed as one of the instrumental axes in the PA for Mouraria, betting on a conversation of common memory and traditions and, at the same time, investing in the production of contents and events. The author Hortas (2016) stated that the axis applied also met the construction of the “Lisbon brand”, a strategy of “city branding”, seeking to develop an attractive image of Lisbon, where events and cultural production are the key sectors.

The authors Estevens et.al., (2020) related this “city branding process”, that transformed the territory, to new urban policies which were a modality of reacting to new challenges that arise especially after the 2008 economic and financial crisis. The questions were: rising unemployment and rising inequalities, new housing market pressure driven by the liberalisation of private rental and urban tourism boom. Thus, the essential element for urban policies were artistic and cultural creativity coming from bottom-up movements and organisations with the aim of empowering the local community and constructing alternative spaces which provoked economic growth and boosted competition.

However, Estevens et.al., (2020) denounced also that the new dynamic of implementing urban policies anchored in culture aiming at attracting tourism and the creative class follows the neoliberal principles. In fact, often bottom-up movements and grassroots organisation within the cultural and artistic sectors, with the aim to activate a certain political conscience regarding urban change and implement artistic practices that compose an evident critique to the neoliberal city, are the same ones that contribute to the neoliberal system. It is evident that contemporary cities live in increased tensions and contradictions between (i) neoliberal use of culture-led revitalisation strategies to prevent urban decay, (ii) the grassroots-led dynamics that use culture and artistic practices as a form of social

innovations and community-making and (iii) the process of gentrification. Thus, according to Estevens et.al., (2020), the city of Lisbon is a great example of the contemporary dichotomy of the free-market context, where bottom-up artistic initiatives revitalise areas and the resulting increase in property values are appropriated by private investors, accelerating processes of gentrification.

As already seen, authors as Ley (1996) and Zukin (1992) highlighted how at the forefront of the reconfiguration of the symbolic values of decaying urban places there are artists, students and generally young users with high cultural capital. Neighbourhoods which before were populated by ethnically mixed, impoverished and marginalised working-classes have undergone the arrival of students, creative workers, usually well-educated, cosmopolitan and progressive young people that are attracted by the “diversity” and the “multiculturality” of these areas. Rose (1984) suggested the term of “marginal gentrifiers” to refer to this band of population which presence is a necessary step to ensure “the cleansing” of urban area, transformed to “marginal” to “diverse”, from “problematic” to “vibrant”, from “chaotic” to “exciting” and “cool” in the consumers’ mind. The process of mental semantic shifting is the preliminary stage for the arrival of private funds and investors which develop public-led revitalisation projects and commercial and residential enterprises contributing to enhance gentrification which is part of urban capitalism as a consequence of the current growing trend of the neoliberal system (Estevens et. al., 2020).

The paradox identified in the process of gentrification is located in the second stage of gentrification where artists and “marginal gentrifiers” are the same ones that usually are displaced due to soaring rents and pressure from property owners (Ley, 1996 & Zukin, 1982). Thus, in the logic of free market thinking, the tendency is the promotion of creative cities as hegemonic narrative, assuming a pivotal role in current public policies, and often exhibiting the most extensive forms of socio-economic inequality and gentrification (Peck, 2005).

The neighbourhood Intendente has undergone the above process of gentrification due to culture-led policies that are ought to be seen as part of a broader strategy of Lisbon’s city-branding (Estevens et. al., 2020). Moreover, the authors stated that the “Lisbon brand”,

like the “Barcelona model”, has objectives that go beyond the plans for each of their neighbourhoods. The main focuses are on the identity, tradition, diversity, cosmopolitan life, modernity and celebration of the city. The idea at the base of the marketing strategy is creating the image of an ideal and safe city through what Peck (2012) refers to as strong symbolic resonance initiatives, market-oriented and based on creativity, sustainability or liveability and being part of a global perspective of creating a competitive and efficient city that attracts investment.

2.4.1 The concept of branding

Before overviewing the culture-led strategies and the related mechanisms of branding that the neighbourhood of Intendente has undergone, it is important to understand what branding is.

The concept of branding has been leveraged extensively in the business discipline. The word brand comes from the Old Norse word, *brandy*, meaning to burn (Blackett & Harrison, 2001) linked to the idea of marking and to the practical aspect of identifying ownership that, centuries ago, was mainly its application on animals and slaves. Likewise, the ancient Greeks and Romans used the fire for the aggressive act of marking animals and slaves (Levy, 2012).

Clark (1927) published *Principles of Marketing* in which he said:

“Advertising and branding are important means of selling the standardized products of individual producers. Advertising, or other selling effort, tends to establish in the minds of prospective customers an idea of character and quality” (p.403).

Although most of the literature refers to products, in fact branding is not relegated strictly to tangible products (MacStravic, 1999) since its concept is a transforming idea capable of converting the tangible into a value for the consumer. Over time, brands were associated with quality, reliability, origin of production, and other customer-valued properties. In this view, branding is a cognitive process that attempts to match the values and beliefs of the sender and the recipient of the brand message (Levy, 2012). *Value* is a primary component of branding and it can be intended as an economic or other type of benefit or also as a social construct (Levy, 2012). The other main component is *differentiation* that is significant in the construction of a product with a brand personality which can be reached

only when the features and design are not similar. The authors Wee and Ming (2003) suggested that brand personality is created by adding distinguishable and identifiable human characteristics that add emotional appeal and symbolic value and meaning to the brand. This is the reason why organisations and professions attempt to create brand personalities that match their values to those of the customer with whom they are attempting to communicate. Moreover, Aaker (2004) highlighted that a need or desire for the product or service must exist, defining this customer-brand-interaction as *brand relevance*, given that without need or desire, the brand lacks relevance.

As cited in Fanning (1999), Gardner and Levi (1955) attributed to the brand the feature of evolving over a period of time to result in a public image with a character and personality that contributes more to the firm than the actual product itself. Thus, brands are seen as having personalities compatible anthropomorphically. Plus, they added: “People buy things not only for what they can do, but also for what they mean” and in the study of Newman’s (1957), *Motivation Research and Marketing Management*, it is claimed that brands were psychologically significant as extension of the self. In some cases, brands simply exist in the background, the relationship becomes such a regular part of life that the brands become invisible or unnoticeable. The articles by Levy’s *Symbols for Sale* (1959) and *Interpreting Consumer Mythology* (1981), served as a base to the rise of Consumer Culture Theory (CCT) as an area of study where it is described the marketing’s application to all organisation and individuals, and thus emphasised the widespread contemporary use of branding.

2.4.2 The culture-led regeneration marketing strategies of Intendente

As previously presented, the area of Mouraria was part of the Lisbon-wide branding process where its regeneration exploited culture-led regeneration strategies implemented by the City Council between 2009 and 2014 to transform the environment starting from its image. Intendente, especially Intendente Pina Manique Square, is one of the main areas of Mouraria to have undergone this process since a central aim of the City Council was to revitalise and “bring life” to that area (Estevens et.al., 2020) In fact, Lisbon decisively opted to plan a transition toward a post-industrial economy based on tourism and leisure

activities after organising the 1998 International Expo through the strategy focused on bringing new cultural and artistic activities to the area of Intendente as well as the creation of sanitised public spaces (Veiga Gomes, 2017). Along with the action of the Mayor of Lisbon moving his office to Intendente Square, one of the first strategies of the *BIP-ZIP program (Bairros e Zonas de Intervenção Prioritária)* was to subsidise the arrival of artists and cultural groups into the area, the initiatives stimulated the creation of associations and small interventions for social innovation. Thus, community and non-governmental organisations carried out the official rhetoric toward the strengthening of socio-territorial cohesion, part of a broader strategy of culture-led revitalisation.

Further, the stigmatised and bad image of the place was reversed with the process of marketisation of “diversity” and “cosmopolitan” marked by revitalisation discourses, urban renewal projects and city festivals sponsored by the City Council since the mid-2000 (Estevens et.al., 2020), examples are *Festival Todos* and *Mercado de Fusão*. In fact, the underground immigration characterising the social fabric of the neighbourhood was not perceived as an obstacle, on the contrary, it increased the human capital and, consequently, the multicultural scene. Therefore, multiculturalism represents an inestimable value for Intendente given its enormous potential to generate new culture, creativity and human connections and it has been used as a powerful “capture strategy” to rebrand the neighbourhood. The “plural Intendente” became a neuralgic space where different levels of urban life meet and, also, therefore, it turns into a point of mediation between different overlapping social worlds. Bauman (2003) also refers to the localism stressing the importance of it in the current globalised society, where different individuals from different origins share the same space and habits. This multicultural reality is reinforced by Featherstone (1990) in the idea that “more and more people are now involved with more than one culture”. Thus, the trait of multiculturalism is one of the main attributes of the neighbourhood cleverly exploited by CML to create the brand “Intendente” since it represents the two components necessary for the “branding”, a value and an element of differentiation.

The City Council of Lisbon has strategically created the right conditions to stimulate the arrival of both new middle-class users and private investments in the real estate market

making Intendente Square as the trendiest and must-see alternative place in Lisbon. The state implemented additional policies to make the local real estate market more attractive to foreign investors, for instance, by offering both fiscal incentives to real estate investments funds and speeding-up licensing procedures. Plus, a new urban lease was approved in 2012 and it liberalised the private rental market and stimulated the proliferation of short-term rentals because it legalized one day rentals. The result of the neighbourhood was the presence of several associations, bars and public spaces where alternative, counter-cultural and young hipsters from Portugal and overseas look for a distinctive urban ambience characterised by a more diverse, cultural-oriented and locally influenced nightlife. Alternative populations of tourist and foreign residents with more purchasing power are present in these areas, thus participating in price increase, the internalisation of the ambience and in the marketisation of the space (Estevens et.al., 2020).

Moreover, the City Council has created the perception of uniqueness of Intendente which perfectly fits with the consumer theories because choosing Intendente means putting oneself in an alternative condition and adopting all the attributes of the neighbourhood to your identity. It is not the case that Intendente is a refuge for artists, creatives and young people that seek an “alternative” dimension because, in turn, they can feel unique by increasing more and more the creative-unique-bubble of the neighbourhood. In fact, according to the theory, consumers look for unique products (Lynn & Harris, 1997) as a reflection of the individual need to satisfy the desire to be unique and it happens through the consumerist behaviours and possession. Furthermore, as elaborated in Grubb and Grathwohl work (1967), consumers’ need for uniqueness serves for self-image and social image enhancement process since a unique product may be sought out to restore a person’s self-view via the transference of symbolic meaning from a purchased product to self. Consumers look for social differentiation from others by making selections that are likely to be considered creative, unpopular and avoiding the similarity in order to attain the status of innovator or fashion leader (Heckert, 1989).

The concept of “plurality” belonging to Intendente can be understood in terms of the social dimension as well as the pragmatic dimension. Indeed, the cultural regeneration of

Intendente makes the space “multi-use” and “multi-cultural”, being part of a process of “public capture strategy” explained by Cochoy (2007) as the attempt by some local agents to try to attract and retain certain customers. Moreover, Cochoy (2007) also draws attention, on the side of attracting, to the decisive role that the field of emotionality plays, since it is an important trait usually overlooked by the studies of sociology and economics that can help to understand some kind of relationships happening in Intendente. It is possible to find a link between emotional intelligence and marketing in the way the first is used to engage the public in the neighbourhood, starting from the claims of Consoli (2009). According to Consoli, nowadays the focus is no longer on the product to be sold, but on the relationship that the consumers establish with the brand and the emotion that the product communicates. Brands become supplying centres for emotional energy that create better relationships with potential consumers with the ability that they have to tell stories that excite. This type of marketing is called *emotional marketing* and it has the objective to identify the kind of experience that better creates empathy between the brand and the clients and it is the best tool to revitalise a brand on the decline, recreating its image and identity (Mailund & Halskov, 2008). The above discourse can be applied to the relationship between Intendente and its visitors, which are customised through the experiences and the emotions that they live in Intendente. As a brand, Intendente tells everyday a different story that is the story of many people, cultures and realities that are settled down. New people are captured by the connection that they stabilise with the neighbourhood and by its capacity to evoke emotions and experience making it one the most emphatic neighbourhoods in Lisbon.

Neighbourhoods became “space of flows” and “space of place”, where locals are the main agents of capturing new publics (see Annex L) and, also, the beginners of the globalisation process conceptualised by the theory of Appadurai (2000) “Globalization from below”. Another author, Vaz Pinto (2015), highlighted the importance of understanding the local and the identity of the territory in order to develop cultural public policies. Vaz Pinto stated: “It is necessary to observe and act on reality starting from a cultural vision”. In this way culture and neighbourhood can influence each other positively: culture can enhance new strategies of developing the territory and, in turn, the awareness of the neighbourhood

can facilitate the convergence between the agents and the public (Ferrão, 2015). In the new scenario powers are altered, some local institutions and cultural organisations can gain more authority and new local partnerships between publics and privates can arise. Moreover, new forms of participation at a local level can be promoted by active participation in cultural decisions, a new concept called “Cultural Inclusion” (Patchter & Landry, 2001). However, the authors Estevens et.al., (2020), pointed out that at the end the revitalisation of Intendente was a strategy that the City Council applied never to support the struggle for better quality of life or better housing conditions, but rather “cleaning” the neighbourhood of problematic inhabitants and attracting new populations of alternative middle-class people with the final aim to attract private investment. Moreover, what seems to be bottom-up culture-led regeneration is actually a “top-down” city public policy aiming to the revitalisation of a declining neighbourhood, through the influx of wealthier people with high capital. The result is the city of Lisbon positioned as a global-scale destination for both tourism and temporary residency and local inhabitants have undergone the growing pressure issue of housing (Cocola-Gant & Gago, 2020), that, especially in Intendente, has caused the eviction of many inhabitants from their homes. Moreover, the promotion of diversity-branded projects paradoxically led to the culturally homogeneous commercialisation since they involved people with the same socio, economic and cultural capital.

CHAPTER 3

3.1 The new virus Covid-19

Since the 11th of March 2020, the whole world is officially facing an unprecedented crisis that is deeply impacting the majority of human beings from several perspectives since the entire daily life has been impacted. Clearly, also the global economic, social and cultural industries have been deeply affected and now all countries are witnessing the government's race to save as much as possible in each field. The mentioned date is the moment when the World Health Organization (WHO) declared the state of a global pandemic given the serious level of spread of the SARS-CoV-2 infection. Thus, when the outbreak of a new pathogen was spreading easily from person to person across the globe the WHO declared the pandemic. The new pathogen is the Coronavirus disease 2019, Covid-19, has been classified as a respiratory disease and reported to be as a new member of the betacoronavirus genus and closely related to severe acute respiratory syndrome-coronavirus (SARS-CoV). It spread globally, reaching 219 million cases confirmed and 4,5 million deaths (Reported by the WHO Coronavirus Disease (COVID-19) Dashboard updated on 27/09/2021). Rapidly Covid-19 exploded all over the world provoking the most severe crisis after the second World War and the exceptional event has laid bare the fragility of the world of the XXI century that, on the contrary, it was perceived as solid and infallible. In fact, regarding the precariousness of the global system, the New York Times journalist, Charlie Warzel, reminded us in the article "The coronavirus will test our new way of life", 5th March 2020, p.12:

"...an enormous and extremely fragile network...that has been building for centuries but that in the past two decades has grown through seamless connection to modern technology. Our way of life has shifted from individuals to markets, from localized to globalized. So far, this interconnectivity has largely been a strength, creating a network so big that each of its smaller nodes can be imperfect or fail while the others persist. But much like a virus exploits a small vulnerability, creating a chain of reactions that allow it to weaken its host, a true global pandemic could work its way through the interconnected ecosystems that support our present way of life."

The WHO called on countries to adopt strategies to prevent and reduce the virus transmission with the application of some mandatory security measures. Governments have imposed massive restrictions on a scale never seen before such as the imposition of

travel bans, the lockdown of entire cities, dissemination of good hygiene practices, imposition of wearing face masks, Covid-19 tests, social distancing and long periods of quarantine. All the measures have been adopted in order to prioritise the rescue of human lives with the prize of an endless damage on the health, wealth and well-being on an individual and collective level. All the dimensions of society have been shocked with brutal consequences to face for the next few years.

3.2 The impact on the economic dimension

The global economic sphere crashed, the worldwide financial market is in a deep crisis given the lockdown of cities where all the activities and business had to stop thus leading to an inevitable world economic recession. Most of the countries have slowed down their manufacturing of the products and all the industries are encountering a phase of distress. Plus, the disruption of the supply chain of products, the losses in national and international business, the decrease of the manufacturing of essential goods, the poor cash flow in the market and the significant slowing down in the revenue growth are the first consequences identified. Businesses are facing a “service mega-disruption” as indicated by economic data and industrial reports, thus many companies struggle to maintain the “service continuity” while others are just “hibernating” or even shutting down completely the operations. The term “hibernation” is given with the meaning of a temporary crisis and it is a new concept to describe the scale back or shutdown of the service functions and operations during outstanding Covid-19 time. The opposite strategy to navigate the uncertain business environment is “service continuity” to indicate organisation ability to maintain essential functions and operations as health, safety, supply chain and facilities management during and after a disaster (Ramptom, 2015). The choice of the strategy is given by the below three factors reported that shape the industry type:

The *level of demand* indicates how much Covid-19 and social distancing practices have reduced the demand for service industries as it has happened dramatically to the industries such as the airlines, hotels, restaurants and retailing which have been the hardest-hit and they had to furloughed or laid off their employees (Goldberg, 2020). Conversely, the demand for others like health care or online shopping has grown exponentially.

The *level of contact intensity* refers to how much service delivery relies on face-to-face and close physical interactions (Leibovici et. al., 2020). Those types of contact-intense industries like food services, hair stylists, education and personal care services are likely to be hurt more by social distancing and face big challenges since they need to adapt to social distancing, minimise infection risk and safeguard their employees

The third factor is *the level of propensity of technology* that indicates whether services can be delivered via different forms of technology. For example, the educational system is switched to online, similarly many restaurants continue their services via delivery applications to respect the social distancing practices. The new extreme situation led by the pandemic is pushing businesses to find new strategies and to look beyond their existing modus operandi.

However, governments have provided some guidelines to support business continuity plans during this difficult time as the one called “Business Continuity Survey”.

3.3 The impact on the social dimension

The more visible dimension that has been impacted by the pandemic is the social one that all human beings experiment daily in their life. It was asked to all humanity to change its behaviour because the only thing that can help to control the virus is the “individual behaviour”. In fact, empirical studies have indicated the efficiency of social distancing to prevent the spread of Covid-19 since it keeps flattening the infected curve and it is reported to be an “effort that aim (...) to decrease or interrupt transmission of Covid-19 in a population (sub) group by minimising physical contact between (...) individual, or between population groups with high rates of transmission and population groups with no or a low level of transmission (European Centre for Disease Prevention and Control [ECDC], 2020, p. 2). Therefore every country applied policies of social distancing such as quarantine, change in the workplace with the imposition of working remotely, avoiding crowds and restriction movement, tracing contacts, shutdown of educational system, performing national lockdown and forcing citizens to stay home. The process of decision-making of social distancing policies is different by each country since cultural differences influence the perception of the risk of the current pandemic and the respect of social norms. It is

interesting to see how the level of democracy of the country influences the possibility of the rules' imposition. It will be more difficult to rapidly change the behaviour of citizens in countries where liberalism and personal freedom is a value deeply rooted in the society compared to the dictatorship ones. Also the high density of social networks facilitate interpersonal connections within a community making social distancing more difficult to practice (Woolcock, 1998). In fact, social networks likely require social interactions and gatherings that are difficult to stop and that may collide with civic norms and facilitate the sense of self-sacrifice for the community's common good.

3.4 The impact on the psychological dimension

On the other hand, social distancing is affecting the individual and collective well-being. It is demonstrated by decades of observational studies that loneliness and social isolation have long-term negative health. The first most common disturbs that have been registered are feelings of worry, anxiety, stress, depression, insomnia, increase in substance abuse, general distress and even suicide due to the new improvised challenging situation. Corman et al., (2020) pointed out how also the huge amount of information about the new coronavirus and the excessive exposure to social media can lead to acute stress hitting particularly people with pre-existing mental health problems. Moreover, the home environment cannot be pleasant for everyone, often people have to adapt to restricted shared spaces that can lead to some tensions between the members in the household, it is alarming the increase of domestic violence and the abuse during the first phase of the pandemic. Adult and child mental health is severely tested such as the well-being of workers whose happiness and satisfaction have been dramatically suppressed. The specific well-being factors for employees are three factors on macro, meso and micro individual level. The first factor is *skills* (Myer-Briggs, 2019) to achieve top performance and new of them have been required to face new situations appeared with the pandemic and the necessity to acquire new capabilities can negatively affect job satisfaction and consequently the well-being. The second individual factor that influences the employee's well-being is *support* (Guidetti et al., 2018; Pfefferbaum, 2020) that might involve access to necessary resources but also social support as family and friends, emotional support and

financial support. The perception level of support received during Covid-19 emergency time will influence the well-being of the employee. The last factor is *self* (Hogan, 2007) that determines how individuals deal with stress and it includes sociodemographic factors such as gender, age, income level, family situation, individual's personality and traits.

Researchers have demonstrated how personality traits affect the managing of anxiety and consequently the social distancing situation created by the pandemic. It has emerged that individuals can develop some dark side defined as counterproductive behavioural tendencies that come out during difficult times with high stress. So, it cannot be denied the negative impact on productivity and the well-being of the entire society, therefore politicians and decision makers should keep in mind the side effects that social distancing brings with it and that seem to be underestimated. The hit of the pandemic on the social dimension directly affects the cultural dimension and the psychological one since they are correlated with each other. In fact, the deprivation of the possibility of participating in the cultural offerings leaves people without any stimulus getting worse for their well-being despite the role of culture as a source of stability and psychological comfort with socio-economic aftermaths as it is attested from studies of social capital and organisational culture (Helliwell et.al.,1995).

Moreover, recent evidence from neuroscience demonstrates the use of art practices as exercise for the brain, a tool to increase brain plasticity and against dementia (Cohen, 2009) and generally improving cognitive declines (Innes et al., 2016). In fact, on the individual level, Sudheesh et al., (2000) stated that neuroscience self-management testifies the use of culture as a tool for maintaining personal balance and achieving further development and cultural practices as a type of a meditation practice. As an example, playing violin and music per se are related to better neurological conditions (Zatorre 2005; Juslin 2009) which are associated with the general immune system of the person (Davydov et al., 2010) that might be strongly relevant in health emergency and pandemics such as Covid-19 (Tubadji, 2021). Also, Holmes et al., (2020) claimed culture as a prevention mechanism that has to be in place persistently and before the negative shock struck the individual and the socio-economic system of people. Thus, cultural participation serves to increase in essence through mental health the overall immunity system of the person and

cultural consumption serves for building the ability of the mental health of a person to be resilient under uncertainty time (Tubadji, 2021). Also others authors such as Delton et al., (2011) affirmed that culture serves as a clear source of mental health tools for handling uncertainty which is a major source of the biases in our behaviour. Having culture makes us feel more certain what we have to do for our own good in an uncertain world.

Probit and Heckman have developed a sample selection model that suggests that people can obtain a mental-health shield for crisis periods through consumption of cultural goods and services. The study of Tubadji (2021) attested the role of culture as a tool for the prevention of mental health crisis with national dimension by addressing culture according to the Culture Based Development (CBD) paradigm. It is a paradigm that associates living culture to creativity and mind plasticity, while cultural heritage is a more rigid component linked to certainty-building feelings of identity, but associated with less creativity and less innovation (Tubadji & Montalto, 2020). The three CBD postulations are:

- 1) Cultural participation is the source of mental health resilience through living culture consumed.
- 2) Cultural heritage is a source of stability of one's perception for identity, but needs to be in amounts lower than living culture in order to allow for brain plasticity.
- 3) Cognitive bias towards under-valuation of culture in its indirect cultural and economic value for society includes the oversight of culture as a tool for prevention of mental health disturbance during negative shocks to the economy.

The process behind the Culture Based Development (CBD) can be expressed with the formula:

$$U = f(C, Y, D)$$

U is the utility of the consumer which corresponds to life satisfaction and mental health condition. C is the cultural valuation of life vector which stands for the need for culture inspired by the love for certainty which is strongly associated with cultural heritage and identity and living culture through the brain plasticity that cultural participation increases along with the potentials for resilience under stress conditions. Y is the economic valuation of a life vector that unites the income of the person, educational level and occupation. D is the demographic characteristics such as gender, age, material status etc...

In addition, there is empirical evidence about the impact of culture on the economic system, thus it is scientifically unjustified to underestimate the significance of the cultural sector for the economy (Guiso et al., 2006). The cultural economic evidence is on the micro-economic level such as cultural capital endowment responsible for the dynamics of socio-economic mobility of people and their success in transforming their abilities into skills and human capital (Bourdieu et al., 1986). On an aggregate level, it has been demonstrated that the major contribution both through living culture (concerts, festivals, exhibitions) and through the cultural heritage memory and tourism aspects has been given by cultural endowment of cities (Snowball, 2007). So, culture is associated both with the individual and the community-related mental health in micro-economic behaviour as the Agent Based modelling of Schelling (1969) attests: the small change in the micro-behaviour accounts for major change of the development of the entire socio-economic system.

Despite a great deal of evidence, culture has always been treated as a luxury in times of austerity and economic crisis and cultural venues being among the first to experience major cuts during austerity measures (Bramall, 2012) and the recent pandemic Covid-19 also saw the cultural sector left behind in most countries. In fact, different cultural policies must be applied and policymakers could use nudging techniques for supporting and promoting health prevention practices to consume more culture and to engage with cultural hobbies.

CHAPTER 4

4.1 Cultural and Creative Sector and Covid-19: the European crisis

The Cultural and Creative sectors (CCS) contain 7.6 million people in Europe, representing almost 4% of total employment (Eurostat, 2020). After the outbreak of the pandemic in spring 2020, the department “CULT Committee” of the European Commission conducted a study on the impact of the crisis on the Cultural and Creative sectors and the outcome of the investigation was published in February 2021, revealing that the CCS industry has been among the most negatively affected. The notion of crisis comes from the Greek language, from the word “krisis” which means to make a decision or to be at a turning point (Sucio, 2021) that is the situation experienced by the CCS sector since its unprecedented long-lasting impact. It generated a strong economic and social discomfort in the cities due to the main consequences of Covid-19 containment measures from the moment of introduction. They are:

1. the halting/restriction of non-essential physical production and distribution
2. the halting/restriction of international mobility
3. the halting/restriction of social life

According to Banks (2020), at the outbreak of the pandemic in most of the European countries all cultural production sites were forced to close in an attempt to contain the spread of the virus. Some business models were readapted to new circumstances with the ability, skills and resources of some CCS actors by exploiting more digital tools, but not every business was capable of that. The authors Montalto et al., (2017) indicated the cultural industries as generally more affected than creative ones since the cultural sector's higher fragmentation level, its jobs' reliance on live events and physical venues and the lack of capacity of a large part of its employees to benefit from social protection schemes. However, Salvador et al., (2020) highlighted the contribution to the restructuring and repositioning of CCS industries in the market due to the economic growth of IT and software industries since new value chains appeared in the music, cinema and publishing industries. In fact, as also claimed by Banks (2020), largely profited were technologies and logistics providers and suppliers of home-based leisure along with the triggering of arts and crafts new activities caused by quarantine conditions. However, the gains from the

acceleration of digital trends are far from compensating the losses through the absence of live and physical event sales. As claimed by De Vet et al., (2021), data from EY/GESAC (2020) reported that music and performing arts were the worst-hit, with an expected revenue decrease by 90% and 76%, respectively. The only sub sector that benefited from the crisis is that of video games, for which an increase of 9% in revenues was foreseen for 2020.

The author Banks (2020) continues by stating that despite the crisis being more severe for cultural professionals, Covid-19 impacted various sub-sectors of the whole CCS, including suppliers of infrastructures, equipment and facilities constituting the CCS production system, providers of marketing, advertising, selling and distribution of products and services. Moreover, despite working remotely may be an alternative option in some cases, for instance in the fields of arts and culture education, live entertainment by definition requires physical proximity in all stages of production. Likewise, entire exhibition seasons have been cancelled with no possibility of recovering costs due to the impossibility to keep museums and galleries open. Therefore, many cultural spaces have suddenly faced the dramatic prospect of financial meltdown and uncertainty about their short-term survival. The risk is the loss of local entities, since the '80s, have represented an important source of nurturing and harnessing the creative potential typical of the cultural and creative sector by investing in culture to support culture-led development strategies and to attract residents, talents, visitors, investments and business (Montalto et al., 2019). Certainly, the coronavirus pandemic has almost entirely disrupted one main point of the New European Agenda for Culture's mission: "to do more, through culture and education to build cohesive societies and offer a vision of an attractive European Union" as well "help build a more inclusive and fairer Union, supporting innovation, creativity and sustainable jobs and growth". The risk of the failure of the CCS's contribution to Sustainable Development Goals (SDGs) is very high (Montalto et al., 2020).

4.2 The CCS before COVID-19: a fragile sector

The study of the European Commission revealed the fragile reality of the CCS sector in pre-Covid-19 times and how the emergency situation highlighted the vulnerability of

existing business cultural models and the precariousness of the components that compose the CCS sector. The unstable organisational structures, the unfair working practices, the delicate economy and the unpredictability of success are all elements that contributed to aggravating the condition of the unique cultural ecosystem structure. Further, also the internal structure of this sector is very singular since it is frequently composed by small-sized organisations (with 10-49 persons employed) or even micro-sized enterprises (with fewer than 10 persons employed) which are made up mainly by a large number of freelancers, part-time, temporary and self-employed workers who are relied upon for the execution of cultural and creative activities (IDEA Consult et al., 2021).

However, since the beginning the division of the labour and working conditions of the cultural and creative industry has always been challenging with changes in the system of rewards in the recent decades. The authors Arthur and Rousseau (1996) invented the notion “boundaryless career” in order to indicate the form of cultural industries’ careers that is “fluid” in the sense of moving between various employers to work on different projects and drawing validation from networks outside the organisation in which people work. Towse (1992) developed a summary of the findings from studies of the characteristics of “artistic” labour forces:

- they tend to hold multiple jobs
- there is a predominance of self- employed or freelance workers
- work is irregular, contracts are short-term and there is a little job protection
- career prospects are uncertain
- the distribution of earnings is highly skewed
- workers in the cultural industries tend to be younger than in other sectors.
- the workforce appears to be growing

Miège (1987) analysed the creative labour within the cultural industries and the outcome was its underpaid feature because of a permanent oversupply of artistic labour, which takes the form of “vast reservoirs” of non-professional cultural workers and the mobility of creative professionals between different fields. The reason why more and more people, especially the young ones, appear to want to work in the cultural industries can be found in three different explanations given by Menger (1999). The first one is the “labour of love explanation” that artist or symbol creators have a strong sense of “calling” of potential fulfilment, the second one is that artists might be risk-lovers and the third one is

psychological reward cultural work brings. Other possible factors of attraction that made accepting the downsides of the cultural and creative jobs are the sense of sociality and community, the possibility of self-realisation, potentially high degree of recognition and the levels of personal autonomy achieved. Banks (2007) argue how the attractions of relatively exciting jobs can lead to the processes of “self-exploitation” whereby workers will push themselves to the limit in an attempt to establish reputations that will gain them sufficient autonomy to pursue high-quality production. Similar is the opinion of Hesmondhalgh and Baker (2013) that identified the attitude of those that cover the main functions and roles of cultural and creative workers which are owners and executive, creative managers, marketers, primary creative personnel, technical, craft workers and unskilled workers. According to the author, those people accept the poor working conditions for the benefits of being involved in creative projects and in the glamour surrounding these worlds.

Recently, in the literature the name “invisible” workers started to be used to connote those people in the CCS working in unpaid volunteer programmes and holding a second job in the cultural or creative field while maintaining a primary non-cultural occupation. Moreover, Hesmondhalgh and Baker (2013) reported the evidence of a low-quality working quality of life such as the meaningful self-realisation constrained by short-term jobs, often constrained autonomy, burnout by excessive demand and uncertainty about the future that led many workers to leave the cultural industries at an early age and lack of social protection due to micro-size entities. This situation is further sustained by the fact that creative values are often characterised by complex and non-transparent remuneration models based on Intellectual Property (IP) usage (2021). In fact, social protection in many countries is uneven, not only for artists, but for all the categories of freelancers and non-standard workers. Moreover, the impossibility, or only partial possibility, for workers in this sector to gain access to national support measures due to their legal status worsened during the crisis and, in general, Covid-19 worsened the already unstable terms and conditions of cultural labour.

The consequences were very unstable revenue streams, healthcare, exploitation and low wages that severely affect creative livelihoods and hinder the inclusivity and diversity of

the sector. Furthermore, the CCS in Europe is characterised by fragmented value chains deepened by the high diversity in cultural and creative expressions, services and goods as well as its linguistic diversity (IDEA Consult et al., 2021). The fragmentation is also reflected in the difficulty of workers in the sector to speak with a united voice. The sub-sectors rarely create a cultural and creative community and act united as is currently happening with the Covid-19 crisis situation.

4.3 Covid-19 crisis effects on the European CCS sector

The report of the Eurostat EU-Labour Force Survey (LFS) (see Annex M) offers an overview of the conditions in the cultural sector. According to the report, art and culture amount, on average, to 3.7% of total employment in the 27 member states of the European Union, with values well above the EU average for countries such as Estonia (5.6%), Luxembourg (5.3%), Malta (5.2%), Finland (4.9%), Slovenia (4.7%), Sweden (4.6%) and the Netherlands (4.6%).

Although it is not easy to get a precise estimate of the potential impacts and losses of CCS due to the multifaceted and highly fragmented nature of the sector, the JCR “Cultural and Creative Monitor” tool has been used for a more in-depth analysis, revealing the particularly vulnerable European cultural situation. In particular, the study of Montalto et al., (2020) revealed that larger cities appear to be the ones especially exposed to the crisis pandemic which will reverberate for many years despite the large-scale support plans already adopted in most capital cities. Also, medium-sized cities especially of Southern Europe that are “arts-jobs intensive” are particularly vulnerable to the pandemic crisis due to the strong links of arts and culture with many sectors such as tourism, food and transport, and their smaller and less diversified job markets compared to larger cities. At the same time, they are the ones with the major capacity to adapt to shocks and “bounce back”: in fact, local cultural institutions are already re-thinking their mission, for instance transforming their exhibition spaces into production centres for artists or developing ecological and health safety-compliant event formats and digital business models.

On the contrary, small cities which have more cultural infrastructure such as museums, theatres, cinemas and concert halls per capita than larger ones are showing a high degree of resilience.

The main consequences that the pandemic containment measures have generated for the CCS over the March-December 2020 period (see Annex N), called the Great Lockdown, can be clustered into two main categories:

1. Direct economic effect on the CCS
2. Wider social effects and changes in consumer behaviour impacting the CCS

The first category includes all the main effects that deal with economic indicators related to changes in income, revenues, employment, business opportunities and business models in the sector. Meanwhile, the second group relates to socio-cultural indicators, such as changes in cultural demand and consumption, skills, cooperation, well-being, diversity and professional status of cultural and creative workers (CCWs).

4.3.1 Economic effects on the cultural and creative sector

During the period from March to May 2020, called the “great lockdown period” by the European Commission, the most direct and visible effects have been registered as the halting of non-essential activities on the CCS and the relative considerable loss of income and opportunities. In fact, the strict lockdown measures have impacted the income flows of all of the cultural and creative sub-sectors but the effects did not have the same effect on all sub-sectors. Especially the venue/visitor-based sub-sectors, such as the performing arts and the broadly understood heritage sectors (e.g. live music, theatres, circuses, festivals, cinemas, museums and heritage sites) were most severely hit by the great lockdown measures. As their revenues heavily depend on ticket sales and the participation of visitors/audiences, the abrupt halting of their activities resulted in a major drop in market revenues (IDEA Consult et al., 2021). Art galleries, auction houses, cultural centres, bookshops, and publishing companies suffered from the cancellation or postponement of non-refundable tickets for live events with the consequence of a strong impact on local economies. For example, the European Festival Association (EFA) revealed that income losses from individual festivals were up to EUR 3 billion, due to the great variety of the

festival scene. Ticket revenue loss and non-arrival of subsidies, sponsorship and donations are the main reasons behind lost revenue. A further significant example is offered by the live music sector. The estimated loss of 2,600 European music venues and clubs is almost EUR 1.2 billion due to the cancellation of more than 284,000 music events according to LIVE DMA. At the same time, cancellations of festivals and fairs were a relevant cause of the considerable loss of income at the local level, especially in the local hospitality sector, and in the life of many communities.

Currently, the study of the European Commission published in IDEA Consult et al., (2021) revealed that only the organisations that are publicly funded and that rely on public financial support have suffered a less severe loss of income as the heritage and the performing arts sub-sectors. Thus, financial damage was highly dependent on business models and government support, because public subsidies played an important role in covering fixed expenses. Also the physical distributions of most of the sectoral value chains inevitably resulted in an important loss of income for creators and producers who were not able to sell their product or find buyers. An additional major consequence of the halting of the physical distribution pointed out by the European report was the decrease of business networking opportunities for CCS actors which is crucial to attract new work and to secure future income. Festivals, fairs, conferences, talks and events in general are all network opportunities that ensure the future viability of their business. The loss of business opportunities results in the direct effect of the loss of income, especially for non-standard workers, that seems to be more significant for those who fully depend on activities that have been closed, cancelled, or postponed. On the contrary, the impact was less strong for those who were able to combine their creative job with a part-time salaried job, or a main salaried job.

The period from May and June 2020, called “post-Great Lockdown” by IDEA Consul et al., (2021), has been identified with more relaxed measures and the reopening of non-essential activities. However, the new social distances applied and the aftermath of the Great Lockdown effects still had consequences for the various parts of the CCS sector and many countries started to estimate the overall turnover loss. In fact, the organisations that reopened and restructured their activities in line with the new containment measures had to

deal not only with the severe losses of the previous months, but also with three other factors:

- 1) The new Corona costs: to be able to reopen, the first immediate challenge that many visitor/client-based organisations had to face was related to the Covid safety measures (Eikhof, 2020). In order to obey the new measures, they had to take on new costs to make venues and shops, but also production processes Covid-proof, consequently affecting their already-depleted financial reserves.
- 2) The new demand flows: at the same time, the new social distancing measures resulted in the shrinking of physical consumption of culture and, thus, the demand for the products and services of those that wanted to open again was limited. Many people did not feel comfortable consuming culture physically due to continued social distancing measures and the coronavirus spreading all over Europe.
- 3) Continued uncertainty: the regular changes to containment measures and, thus, new conditions to organise business activities due to the continued fragile pandemic situation through Europe and constant monitoring of levels of contamination led to high uncertainty and regular re-organisation of CCS activities.

As pointed out by OECD (2020), many organisations already had to lay off or temporarily dismiss some employees. Moreover, findings could be drastically reduced due to public budget cuts in order to stay competitive in a harsher marketplace and it is likely that sunk costs will be reduced including the ones for staff. The risk is that contracts could become even more flexible and temporary, daily or hourly wages could be cut, unpaid internships could increase and professionals could be asked to fill multiple roles simultaneously to cut general staff costs. Moreover, the halting of demand and investments caused insolvencies and bankruptcy in many organisations. Another important consequence resulting from the increased precariousness of the CCS's workers is the professional drain which leads to the departure from the cultural sector by many professionals when they cannot make a living anymore and the more likely probability to look for non-cultural jobs. The long-lasting effects on the composition of the whole European CCS caused by this pandemic phenomenon are dreadful. On the other hand, the recovery of the sector has been also

marked by new cross-sectoral collaborations that have shed light on the linkages between the CCS and other sectors, such as health, education and urban design (OECD, 2020).

4.3.2 Social effects and changes in consumer behaviour impacting CCS

The containment measures and the global crisis have generated wider social effects and changes on the demand side for CCS activities and products. Although precise data are currently still largely missing to create a clear picture of this phenomenon, research has confirmed that the increasing precariousness led to an increase of many social issues. Indeed, as it is claimed in the European report IDEA Consult et al., (2021), the increase of social fractures and marginalisation and the growing elitism of culture are only some of the long-term effects of the pandemic on societies. Plus, the exacerbation of inequalities within the CCS is likely at risk. The social fabric will be severely permanently negatively impacted by the closure of grassroots cultural centres both in rural and urban areas, which are extremely important sources of independent experimentation and cultural diversity.

As already mentioned, a new scene of cultural consumer habits will emerge given the halting of social life and the subsequent restrictions on it. In fact, changing habits questioned relationships with audiences and the type of content shared with them, along with the intrinsic values of culture for the individual and collective well-being. As pointed out by the report of Creative Industries Policy and Evidence Centre of Nesta (2020) there are two reasons behind the increased digital demand for culture during the Great Lockdown Period. The first one is the increased time spent at home that made the demand for culture increase but not necessarily the willingness to pay for cultural content. Secondly, the well-documented positive effects on personal and collective well-being of consuming culture and arts, both physically and digitally (Fanea-Ivanovici & Panea, 2020). The direct relationship between culture and social psychological well-being due to the many opportunities that in general arts open up in terms of social, engagement, enjoyment, informal learning, self-esteem, participation, self-expression and meaning making is becoming even more evident during the pandemic. Moreover, research carried out by the World Bank Group (2020) during the Great Lockdown period demonstrates that people having a creative hobby were among those with improving mental health.

In spite of the attested crucial driving role for individual well-being and social cohesion provided by culture, the increased sharing of digital cultural content since the lockdown poses questions related to inclusivity. As a matter of fact, digital content is not always accessible to all and the European Commission raises the alarm of a possible increased social polarisation in the long run (IDEA Consult et al., 2021). In fact, the risk of the growing elitism is high since people who have difficult access to digital content, such as those living in rural areas or with less economic possibilities to afford digital tools, are cut off. In addition, the possible trend of monetisation of digital cultural content can increase inequalities among audiences because only wealthier people might be able to access digital cultural and creative content (IDEA Consult et al., 2021).

4.3.3 Environmental effects on the urban space

According to Honey-Roses, et.al., (2020), society is living through a period of profound transformation, through changes that are paradigm-shifting moments where what is acceptable and not is being redefined. In the realm of the urban space dimension, a key question concerns how long these impacts caused by the pandemic will be felt and the degree to which they will be transformational since it is unclear if the impacts will be profound as they are in other aspects of our life (Corbera et al., 2020). In fact, restrictions on the use of public space and physical distancing have been key policy measures to reduce transmission of the virus and protect public health and, as a consequence, a great uncertainty about the change of the relationship with the urban environmental dimension arise. In the attempt to understand the future city space design, many scholars and public observers are weighing in on important questions such as the effects of the pandemic crisis on the use and perception of urban space (Florida et al., 2020).

The modern notion of public space was born in the 19th century when city dwellers strolled the boulevards of Paris, London and Barcelona (Solà-Morales, 2008). Usually, in public life studies, the presence of people in a space is indicative of a functioning and healthy space (Gehl and Svarre, 2013; Sadik-Khan & Solomonow, 2017) and “sticky streets” are the urban space renamed by professional planners to indicate where people stay and linger (Toderian, 2014) which became empty during the pandemic. Changes in who is

using which public spaces will be addressed since the threat led by the new teleworking model is the ceasing of spaces as social mixing by class, education level or income (Honey-Roses, et al., 2020). Indeed, as pointed out by the authors Valentino-DeVries and Dance (2020), geospatial data showed that lower-income workers continued to move around in the midst of the pandemic, while higher income workers were more likely to work from home. At the same time, also social behaviours in public may change since necessary forms of exchange to build a community as socialisation and informal social interaction have been impacted. In fact, the pandemic may limit our ability to develop new relationships and to have more spontaneous and informal interaction (Honey-Roses, et al., 2020). However, new forms of socialisation arise, as pointed out by Soisson (2020) referring to the new creative ways found by neighbourhoods to stay connected and combat isolation by communicating across balconies or driveways.

Another factor that threatens to profoundly change our relationship and perception with public space is given by the generalised aversion to large crowds. As a consequence of lockdowns and stay home measures, people can change their sense of attachment and intimacy with public spaces and cities could face the possibility of rethinking their design and the value given to gathering spaces as the “agorà” (Jordi Honey-Roses, et al., 2020). People might become less attached to these places as a result of the prolonged absences of them and growing accustomed to online isolation. Moreover, another social impact related to public space caused by the pandemic situation is theorised by the authors Jordi Honey-Roses, et.al. (2020), it consists of the alteration of the natural sense of what the “right” number of people for a particular space might be. According to the theory of Whyte (1980), space appears to have a natural carrying capacity and individuals would intuitively leave if the area was close to capacity but the pandemic can significantly decrease it.

In addition, the relationship between interior and exterior spaces will also change. From the interior perspective, often corners, walls, ceilings, windows, balconies, rooftops, communal ground floors and playgrounds have assumed other uses and meanings. In fact, confinement has brought multifunctionality, creativity, adaptation and fluidity considering and new functions for new places have been discovered (Rosel, 2020). Furthermore, from the external perspective, public spaces are particularly important for socially vulnerable

residents and serve a variety of purposes for different demographics (Anguelovski et al., 2020). In fact, they are often recreational outdoor spaces and provide relief from cramped living conditions. Plus, they provide space for socialisation and recreation especially for children, women and the elderly (Hayley et al., 2015). The risk is that the Covid-19 crisis can make public spaces more heavily controlled and isolated and these closures can accelerate the proliferation of gated communities and privatised spaces for the wealthy, thus changing the perception of them.

At the same time, the pandemic could represent the opportunity for city planners to move closer to greener cities and a low carbon economy since more space in the streets have been liberated for pedestrians and cyclists (Roberts, 2020) and mobility has been reduced. In accordance with Honey-Roses (2020), a renaissance of the use of green spaces seems to be taking place in small neighbourhood parks. In the same position is the author Cvejić et al., (2015) about the role that a pandemic might force to revisit the existing green space typologies which are an important topic to take into consideration given the ample health benefits of green spaces documented in the scientific literature (Gascon et al., 2015). In fact, social interactions, emotional connection, stress relief, recreation and cultural activities have also been identified as a major pathway in which green spaces improve health (De Vries et al., 2013) and thus they can be drivers to help the well-being of people affected during the pandemic crisis which can be an interesting possibility for a city such as Lisbon that in 2020 won the award of “Green European Capital 2020”.

4.4 Cultural and Creative Sub-sectors assessment of the Covid-19 crisis effects

A chain of wider economic and social effects resulted from Covid-19 but they are not equal for all activities and workers in the highly diverse CCS. Studies have been conducted to discover the effect in several CCS sub-sectors (see Annex O). According to the report IDEA Consult et al., (2021), it is possible to assess the impact in 8 sub-sectors:

- 1) Performing arts: according to the research conducted by IETM, performing arts are among the most affected sub-sectors due to its venues and visitor-based nature. A chain of negative effects caused by the halting of activities and the cancellation or postponement of events followed and it was difficult to compensate even if venues

were able to reopen and events could be organised again. The loss of ticket sales, subsidies, sponsorship and donations were the main missing income for all the performing art disciplines (dance, circus, performances, theatre). The most important deficit report was represented by the loss of box office revenue along with the non-arrival of government subsidies. The self-employed performing artists' situation was even more complex since the less risk-averse approach of venues made them withdraw from agreements without compensating the losses and offering alternatives. The authors Tsioulakis and FitzGibbon (2020) highlighted how most of the freelance performing artists are portfolio workers and, therefore, bans on movement and social distancing measures prevented them from networking and meeting potential employers. In addition, the performing art show, festival or event is sustained by a large ecosystem of several actors carrying out support activities, such as technicians, stage builders, costume and make-up designers, light designers and other companies which provide supporting equipment. Thus, the scale of the damage goes far beyond the deficits in the festival budget because local economies were also negatively affected since they heavily rely on festivals and events.

Furthermore, the halting of performing arts also negatively impacted local communities at the social level since their sense of cohesion is strengthened during events along with the worsening of relationships across value chains (IDEA Consult et al., 2021). In particular, relationships between venues and artists, companies and producers became tense due to production offerings and agreements suddenly withdrawing and the loss of compensation and security. At the same time, the relationships along the same value chain between stakeholders become more solid since they understood each other's vulnerability and responded in the name of belonging to the same ecosystem.

- 2) Music: overall, the whole music industry has been severely impacted by the pandemic containment measures and the distinction between the recorded music and live music is necessary when analysing the effects of COVID-19. As revealed by the Independent Music Companies Association (IMPALA), the most negative

effects have been experienced by the live sector since the strict containment measures resulted in an immense loss of income for both music venues and performers. As a direct consequence, the music workers have suffered a dramatic impact, freelance and temporary workers are mostly no longer hired and many of them lost their jobs and income. Many artists and performers along with all the technical staff did not receive any government support and many professionals had to look for a new career in another field. Unemployment and brain drain are the main socio-economic consequences.

As regards the recorded music industry, streaming revenues and digital sales started to grow again shortly after the first two initial weeks of shock. Negative effects on live music have indirectly affected music labels and, in general, the recorded music industry. The halt of touring and live shows meant a decrease in performing rights for traditional record labels. Moreover, physical sales have been impacted by Covid-19. The closure of retailers and the impairment of supply chains had strong consequences also on trade.

- 3) Visual arts and crafts: all museums, art galleries, auction houses and art fairs across Europe had to close their doors. According to the survey carried out in July 2020 by Art Basel, all the stakeholders within the value chain had been impacted, but the most affected were the visual artists whose conditions were extremely unsteady even before the pandemic situation. Cancellations and postponements made them lose their main source of income and their fragility increased, since many artists struggled to find tailored support measures in their own countries or were not eligible for the existing ones. The strongest impact was felt by early career or emerging artists who invested time and resources in developing networks and collaborations. As a direct effect of halting of activities and cancellation of the programming, art galleries, associations, public institutions, foundations had to close. Also, all other events of diffusion such as expositions, networking, conferences, mobility programmes and fairs had to be cancelled or postponed. Only in countries with non-strict lockdown measures did they remain open by limiting the visitor capacity and scheduling visits by appointment only. Many galleries have

had to furlough or permanently lay off staff despite already having very tight employment structures and sizes. In addition to the downsizing effect, sales in the gallery sector dropped drastically overall, while their business model was based on discretionary spending and strongly dependent on travel and in person contracts.

The research conducted by the World Craft Council Europe (2020) revealed that artistic craftsmanship experienced the same kind of issues that the visual arts encountered. A significant impact due to loss of income, export sales, reduction in order and inability to sell in shops, fairs and markets will make the sector face the challenge of a recovery. Artisans re-organised their activities to focus more on digital content such as engaging digitally more frequently, using e-commerce platforms and increasing training on digital skills. However, the fear of artisans is that the switch to digital communication for artisans can lead to some misunderstanding of the quality, skill and professionalism.

- 4) Cultural heritage: the global crisis had a strong impact on the cultural heritage sub-sector. According to the reports of NEMO and ICOM (2020), the closing of museums and heritage sites and the strict bans on internal movement and tourism which is the first source of income for many heritage sites provoked an exceptional loss of income. The private museums were the most impacted compared to those publicly funded since they draw the biggest part of their revenue from sales. In comparison to other sectors, surveys report that the impact on museum employed staff was not so severe because they have been able to work from home but not to be laid off. On the contrary, contracts with freelance and non-standard workers were temporarily laid off or halted. Europa Nostra (2020) reports that many conservation and restoration professionals had to take unpaid holidays as projects in museums and monuments were suspended and budgets were significantly reduced. The loss of income did not concern only the core activities of museums but also ancillary services, such as the companies owning and managing museum cafes and bookshops, as well as transport services for exhibition due to venue closure and postponement and cancellation of exhibitions.

The online presence was also felt in the cultural heritage sub-sector. Online services such as online communication, virtual tours, online exhibitions increased in those services that required less additional financial resources and experience and skill, while the ones that required time, resources and skills, such as podcasts, live content, and online learning increased the least. Moreover, an increasing number of online visitors accessing especially educational material was registered in the museums which increased their online presence.

- 5) Film: Research revealed that the entire articulated value chain of the film industry has also been severely impacted by Covid-19 containment measures. On the production side, cancellation and postponement of movie shoots and productions scheduled months or years in advance affected entire artistic and technical crews, most of whose workers are freelancers temporarily hired for productions. Regarding the distribution side, it experienced a severe loss of income as well, given the limited audience capacity due to social distancing measures with major effects especially on small venues. According to the European Audiovisual Observatory (2020), a change in consumers' habits and behaviour resulted in limited demand after reopening. Many initiatives have therefore been started to stimulate the audience and promote the idea of "cinema-going". In general, most production and distribution companies in Europe are small organisations relying on the production and distribution of a limited number of audio-visual works and the lockdown has undermined their long-term economic sustainability. In addition, the important marketplaces for the movie industry represented by European and International film festivals have been lost. Meanwhile, other forms of distribution such as online streaming have been less affected by the pandemic. The crisis has intensified the use of pre-existing large digital platforms and channels such as Netflix and Prime Video of Amazon Prime Video, that have acquired a bigger share of the market. The Covid-19 crisis seems to have accelerated a sort of "Netflixification" of cultural and creative industries (IDEA Consult et al., 2021). On the other hand, cinema will be the ones that will pay the higher price in the long

run, due to new consumption habits, especially small cinemas and independent art-house movies are at risk.

- 6) Book publishing and press: the book publishing and press sector consists of several stakeholders, including writers, publishers and booksellers. The data collected by the research of The European Authors' Societies (GESAC) and European Writers Councils (2020) revealed a very worrying situation for the whole book value chain in which all the components have been equally impacted by Covid-19 crisis. In most of the EU Member States, bookshops closed their doors for months and the sales in bookstores dropped between 75% and 95% in most countries where a lockdown was in place. The consequent loss of the main distribution channel made many publishers experience a massive reduction in the level of work and, in numerous cases, a total cessation. It was not just bookshops that were closed but also many libraries as well the rights acquisitions, translations, promotion and logistics. Moreover, loss of income derived from postponement of applications for grants and literary prizes, cancelled transnational projects, workshops, lectures and festivals, non-refundable pre-investments in local festivals and projects, sales drops in general and lower royalties due to extreme discounts made by bookshops selling online.

Also in this sub-cultural sector, freelance translators and writers are in very fragile positions as they are often not paid while working on a book and the crisis pushed them to opt for side jobs. Plus, state aid was not available for writers and translators. Thus, solidarity models to support authors were adopted by the Collective Management Organisations (CMO). A safety net for the most vulnerable categories have been created by distributing funds usually used for social purposes among authors and royal payment has been advanced. The new business model innovations allowed some booksellers to keep their activity alive and to generate their income by strengthening their presence online. New creative ways to reach customers have been found out as the delivery strategy is adopted. In fact, online sales increased sharply and eBook and audiobook sales also increased significantly in many countries. According to the Global Web Index Coronavirus Research of

April 2020, the book sector experienced an increased appreciation for the value of books and reading within society during the lockdown period. Authors reacted immediately to the higher demand, giving online lectures or participating in digital symposia where most of the time the involvement was unpaid. On the contrary, despite the abundance of offerings and the expansion of library lending, there was a rather strong increase in e-book piracy and overall book sales shrunk.

As regards press, the report of Schwab (2020) revealed that two types of newspapers performed better than others: those already converted to digital platforms and those with a high percentage of subscribers. The print industry is experiencing hard times but the destiny of the press seems therefore to highly depend on a future digital transition.

- 7) Radio and television: The general effects on the CCS caused by the Covid-19 crisis have completely changed people's consumption during and after the Great Lockdown period. Unlike many other sub-sectors for which the halting of production has been completely crippling, the TV and Radio sector registered an increase in the number of viewers and listeners. According to the study of Schwab (2020), the time spent in front of the TV has therefore increased dramatically due to the need for entertainment and information and the TV was still able to broadcast old content. Moreover, new opportunities have also emerged from the disruption of operating models and value chains caused by the digitalisation, such as broadcasters and new television formats based on applications that allowed the audience to interact live. However, the broadcasters' financial health has endured a crisis due to a sudden halt in advertising spending, which represents an important source of revenues for many broadcasters. On the contrary, public funding and paid TV subscriptions have shown resilience since they have been protected by one-year contracts and bundles of televisions services with Internet access services.
- 8) Games and animation: the video games sub-sector along with streaming platforms can be seen as the winners in the CCS during the Covid-19 global crisis. Europe's Video Games Industry (2020) reported the exceptional increase in the number of video games downloaded and time spent playing during the lockdown period that

has consequently led to increased revenues. The most positive impact has been on mobile game developers who often work with free-to-downloaded business models, thus monetising the increase in downloads more easily than PC developers which are often based on a pay-per-download model. Despite the overall positive trend, the biggest economic impact seems to be on small early-stage studios of game developers, which strive for raising funds for developing their games. Further, the survey of Kaleva (2020) pointed out how medium and large companies are in current need of new talent to recruit considering the increasing demand, thus struggling with the phenomenon of talent shortage. On the contrary of what is the common idea about video games, research shows video games can have a positive effect on mental health and children's education and schooling if well used (Ipsos Mori, 2020). Moreover, the use of video games during the pandemic has represented a social instrument to spread and communicate important messages related to health measures and to foster inclusivity, by providing free access to education and fitness games (IDEA Consult et al., 2021).

4.5 Relaunch policy support for CCS

The importance of reflecting the public value of arts and culture in the public budget for arts and culture is a topic long argued in the literature and it came up again with the crisis of the cultural and creative sector. A comprehensive mapping of cities' policies and support measures for CCS is available on the Cultural and Creative Cities Monitor's online tool and a wealth of support measures have been launched by the EU Member States in the attempt to face the crisis in the CCS, taking action in the following thematic areas:

- Income-generating support measures: they comprise loans and guarantees which provide the means to continue to invest in the production of cultural content such as the direct grant system operated by the State.
- Cost reductions, legal framework modifications and status of the artists: they comprise generic measures covering wider sectors than the CCS, culture specific frameworks modifications and special help for artists through indirect financial

instruments such as the postponement of tax payments, social security and welfare contributions, compulsory insurance premium or exemptions on rent payments.

- Support for innovations: they comprise a whole set of reflections mainly initiated by the sector to re-imagine the ways of performing and heritage cultural routes as well as new formats, such as art residencies at home and calls for innovations.
- Support measures enhancing social cohesion: they comprise a set of measures focusing on a fully functioning and reliable media sector, the provision of digital platforms in order to ensure access to culture, live performances, libraries or driven-in cinema and a limited number of capacity-building measures such as special calls or training offerings. The ensuring of having access to art and cultural production through digital platforms seems to be a dominant aspect in social cohesion topics and a fair culture covers the larger issue of a healthy cultural and creative ecosystem which, in its turn, it includes topics such as culture for health and well-being, solidarity with individual artists and creative entrepreneurs, democratic digital access to culture and cultural products.

According to the European Recovery Plan 2020, financial support to enhance the national policy responses will be provided through the instrument of “Corona Response Investment Initiative” (CRII), the “Corona response Investment Initiative Plus” (CRII) and Support to Mitigate Unemployment Risks in an Emergency” (SURE). Moreover, the European Central Bank (ECB) and European Investments Bank (EIB) are offering support to avoid liquidity shortages and credit contraction. In addition to policy measures issued from governments at different levels, many different initiatives have been launched in the arts and culture sector as a response to the pandemic crisis. The Eu has created the platform *Creative Unites* in order to facilitate knowledge exchange and to create a common space for all CCS in Europe and to share their initiatives and actions. In this way, it has created the possibility to access in one single space a multitude of existing resources, networks and organisations. Plus, the platform represents a curated space to co-create and upload contributions and find shared solutions. Initiatives such as *EUCultureFromHome* from Cultural Gems and the mapping of authors’ societies responses by GESAC help to make

the sector and its workers more visible by reaching audiences in a virtual way by sharing new and extant work, mostly for free. The Association of Finnish Municipalities has published a list of good practices showing how municipalities can support CCS during the pandemic crisis. For instance, municipalities can employ artists from which local residents can order artwork or change the job profile of some cultural service employees to support crisis management or involve artists who are used to teaching in the preparation of distance learning materials for schools. Moreover, municipalities may offer rental allowances to cultural operators and artists working on municipally owned properties, as indeed done by many different cities across Europe. Municipalities can also increase cooperation between different actors and sectors in the production of cultural services.

4.6 Digital solutions for alternative ways to do culture

According to European research, the pressure to reach audiences in alternative manners was a sub-effect of the abrupt halting of all social and cultural activities (IDEA Consult et al., 2021). Many organisations and freelance workers reacted in the sense of finding new possibilities to keep surviving. In fact, the impossibility to distribute content physically through traditional channels has sped up the adoption of digital solutions, not only to ensure continued access to culture but also to generate alternative revenues that could partly compensate for the large loss of income. Artistic and cultural creators throughout Europe have shown an enormous amount of creativity to ensure access to culture to all. Galleries, museums and heritage places opened their doors with virtual visits and live-streamed performances discovering new forms of e-subscription programmes. New manners of reaching the audiences have been adopted and discovered through digital platforms and social media, or by experimenting with non-traditional physical distribution format, mostly small-sized and mainly local. However, the new digital solutions did not compensate for the losses of income since most of them did not provide any important remuneration and the provision of cultural content free of charge is not sustainable over time, especially for cultural and creative workers. Therefore, the illegal access to culture through free sources practices was already existing and it increased during Covid-19 crisis hindering the sustainability of many cultural sub-sectors. By far, from a business

perspective, new digital solutions brought opportunities for new revenue streams based on the exploitation of digital and new technologies and new forms of partnerships. Consequently, future business models innovation have been developed and the pressure for digital up-skilling for the CCS sector became an urgent topic. Moreover, many concerns have been raised regarding the sustainability of digital business models for culture and the readiness of the sector to be digitalised with the awareness that digital solutions cannot fully replace the direct human contact and interaction between the performers and their audience (IETM, 2020).

4.7 Cultural and Creative Sector and Covid-19: the Portuguese crisis

As Covid-19 approached Portugal and the Portuguese cultural sector, it became increasingly clear that Portugal and the national cultural sector were not immune to the pandemic declared by the WHO on 9th March 2020. The “*Observatório de Políticas de Comunicação e Cultura*” (Polobs) developed a research project to identify and analyse some of the impacts of Covid-19 in the Portuguese cultural sector combining a qualitative and a quantitative approach and integrating diverse tools and techniques. The results showed clearly that culture was not constituting a priority even at the editorial level, the news coverage of the crisis that the cultural sector was facing in Portugal was poor, as well as the news about the initiatives of the culture minister to help the sector. The flow of the news on the websites of municipalities and inter-municipal entities is in line with the little strategic weight that culture has in many of the dynamics of municipal policies despite the residual number of local authority measures to mitigate, in the short and medium term, the negative impacts on organisations and professionals in the cultural sector. In fact, a questionnaire survey filled out by cultural organisations and professionals revealed that if urgent and substantive structural measures are not taken, the Portuguese cultural sector could suffer irreparable damage as a result of the pandemic (Gama, 2020).

In the research carried out by Polobs (2020), they identified some initiatives in the attempt to support the cultural sector in the public sector, some of them in entities such as Companhia Nacional de Bailado, Museu Nacional de Arte Antiga, Rede Nacional de Bailado, Museu Nacional D.Maria II, while, in the private sector, entities such as Bode

Inspiratorio, Festival Urbano de Arte e Musica, Teatro da Garagem took actions. In the programme *Não Paramos Estamos ON Cultura* created by the Portuguese government there has been a great focus on the lines of support that have been created at the sectoral level despite the fact that a comprehensive survey of the support lines available in Portugal was not included. Moreover, the research by Polobs (see Annex P) also included professionals and organisations of the Portuguese cultural sector in which 65,7% of the workers are without contracts and 23.5% are independent workers and the size of organisations counts less than 10 workers. The survey revealed the precariousness of the Portuguese cultural sector especially for independent workers.

The data collected revealed that more than 50% of the planned activities were cancelled and cultural professionals in the first half of 2020 were severely impacted. Nevertheless, it is emphasised that the decrease in the percentage of professionals with reduced activities was through the year 2020, comparing the first semester (39.1%) with the second semester (27.7%). Gama (2020) that carried on the research underlined how the results are particularly significant since they represent more than twice the percentage of cancellation foreseen in the business plan for cultural organisations, which can be an important indicator of the impact of these cancellations on the activities carried out by professionals. It is also noteworthy that the closure of facilities by organisations may also have led the 23,1% of professionals to state that, in the first half semester, they would develop their professional activity in a telework capacity. Moreover, the graphic shows the expected impacts on turnover in the year 2020 and, once again, reinforce the idea that cultural professionals, mostly self-employed, are the ones who expect the greatest impact with 63,4% of estimating losses of at least 50% of revenues. Of course, the impacts on organisations are also significant, with 64,3% stating that they will have a reduction in turnover of at least 25% which will lead to a reduction in jobs of at least 25% by 45,2% of organisations. The final scenario is a very significant rise in the unemployment rate in the cultural sector and the extinction of a very significant set of it, taking into account that most organisations have fewer than 10 employees and that most workers have a fixed-term contract or are self-employed.

Gama (2020) concluded the survey with an open question aimed at gathering contribution on what could be the most relevant consequence that Covid-19 could provoke in 2020 in the Portuguese cultural fabric. The answers obtained were very diverse and the concerns listed by organisations professionals were very similar. The answers have been grouped as follows:

- Unemployment, decline in culture habits, lack of sources of funding;
- Closure of various cultural institutions over a long period of time, such as museums, palaces, libraries, archives, concert halls among others;
- Lack of investment in the cultural sector;
- Increasing precariousness of cultural workers;
- Paralysis of the cultural sector;
- Reinvention of the offerings of the cultural agents and actors;
- Perpetuation of shows at a distance and free of charge;
- Demand for subsistence activities outside the artistic scope;
- Bankruptcy of very difficult survival of independent structures;
- Total reformulation of cultural working models of structures and institutions;
- Drastic reduction of the cultural dynamic at a creation level either at the level of creation or mediation/education;
- Alteration of the cultural habits;
- Reducing number of shows, exhibitions and other cultural activities as well as audiences, funding, support, sponsorship, cancellations of shows;
- Impossibility of artistic exchange with other countries, fundamental to the dissemination of national artistic practices;
- Reduction, weakening and general dismantling of the Portuguese cultural fabric.

In order to respond to the needs of the cultural sector, the Portuguese government has developed *Programa Garantir Cultura*, a special program which includes the creation of non-refundable support aid for the whole cultural sector for the development of artistic,

creative and programming projects in all areas, namely the performing arts, visual arts, cross-disciplinary intersections, books, cinema and museology.

4.7.1 Cultural and Creative Sector and Covid-19: the Lisbon crisis

According to the Camera Municipal of Lisbon (2021), the cultural ecosystem of Lisbon showed some weakness since the cultural scene of the city is predominantly made up of small companies and individual artists and few established institutions. Most artists operate on a non-profit basis and many have informal contracts often supported by the national or city government, but are also very vulnerable to changes in their income.

Extraordinary measures have been announced by the City Council of Lisbon for culture, aiming to meet diversity and specificity of each of the artistic and creative areas that integrate the cultural ecosystem of the city seeking to preserve in a framework of solidarity and cohesion both wealth and dynamics that have guided Lisbon's cultural life. The main ones applied from the Camera Municipal of Lisbon are:

- Rental payment exemption until June 2020 for both cultural institutions and individual artists operating in municipal spaces;
- Guarantee given to cultural agents of the full payment of contracts already signed, namely by EGEAC, promoting, whenever possible their rescheduling;
- Acceleration of payments to the cultural entities of the city that already receive support with a view to supporting the maintenance of the respective operating structures;
- Reinforcement of the acquisitions fund in the area of fine arts and extension of its scope to the books and public art industry.

Moreover, the CML has developed a plan of cultural aid support to promote and develop cultural projects, initiatives and activities that can be considered of municipal public interest to the city of Lisbon and which are carried out by cultural agents. One aid programme is financial and it cannot be higher than 60% of the total budget of the project, initiative or activity. According to the Direção Municipal de Cultura (DMC) and Divisão de Acção Cultural (DAC) projects, initiatives or activities that can be supported are related

to the development of cultural projects or activities, works for construction, maintenance or improvement of installations essential to development of cultural activities, purchase of equipment necessary for the performance of activities and cultural entities. Plus, a non-financial aid programme exists which involves more equipment (for example, light and sound equipment), physical spaces (for example rooms and warehouses), technical and logistical means (for example chairs, stage and stalls) and media for both individuals (as artists and other cultural agents that work with an individual name) and collectives (as associations, cooperatives, businesses and foundation). The specific criteria that the CML of Lisbon will evaluate are cultural interest, artistic and technical quality of the project or business plan; sustainability of the business plan or project and its contributions to the cultural dynamization of Lisbon; enhancement of the cultural heritage of the municipality of Lisbon; valorisation of the multicultural creation, production and exchange partnerships; national or international strategy for attracting and raising public awareness; initiatives for children's and young people's audiences in particular to complement curricular activities, fostering the interest of children and youth in culture.

Another plan that the city council of Lisbon released was the fund to support trade, restoration and cultural and artistic activities of the city of Lisbon designed as *Lisboa Protege*. The economic and social aid programme has been presented on 11th November 2020 and it has been characterised by the hashtag #LisboaProtege and the main objective of this initiative is to provide extraordinary support to the city's business fabric, namely industry, retail trade, catering, sport activities, cultural and artistic activities of the city. The programme *Lisboa Protege- Programa de Apoio à Economia e à Cultura* includes 20 EUR million for the restaurant and trade sectors and 2 EUR million for artistic activities which aims to support more than 80% of the city's trade and restoration in a group of companies employing more than 100,000 people in the capital. The financial support of exceptional nature is open for all the non-profit cultural associations of the municipality of Lisbon through *FES- Fundo de Emergência Social*. The CML has developed a sub-programme support called "Apoio ao Movimento Associativo Popular" that was added to the existing Emergency Fund Rules for IPSS and other non-profit entities, aimed at supporting non-profit associations including the popular associative movement and altruistic entities

(including collectives and clubs). The aim is providing financial support to face Covid-19 measures and for those that have suffered a reduction in their ability to meet the costs of operating the pandemic. The value of the reference support is 2.500.00 EU to a maximum of 20.000.00 EU and the financial support can be adjusted according to the actual needs of the entity.

In addition, the CML has provided an exemption from payment of rents in the first half of 2021 to all shops in the municipal areas under management of the Lisbon City Council and municipal companies and an extension of the concession period of kiosk and other municipal equipment in the restaurant sector under management of the Lisbon City Council and municipal companies. Thus, to sum up, the CLM (2021) affirmed that the City Council is vigilant to the activity of cultural agents and to all the signs that the cultural ecosystem emanates (see Annex Q), especially in pandemic times when the work is constantly postponed without a certain provision for returning to a certain normality. The CML strategy has been focused on financial support to the sector not only to ensure operating expenses and the maintenance of jobs but also ensuring the sustained resumption of cultural activity in the city.

Indeed, the cultural ecosystem of the city is responding to the culture-led regeneration crisis and they came precisely from the cultural entities that have been the principal cultural victims of the pandemic. Some initiatives have been identified as an alarm signal and a call for help to bring attention to the cultural sector (CML, 2021). Explicative of the willing to react by the cultural sector is “*O Fundo de Apoio a Artistas de Lisboa*” created by Catarina Querido from Anjos 70 at the beginning of the pandemic to support artists in Lisbon with a special attention to those who are without resources and excluded from the social and financial system. The crowdfunding continues to be active and distributed by various artists in urgent situations from musicians, DJs, actors, producers, technicians and even bar staff. Moreover, *Quarantine Art* was created, a collection that brings together artists' pieces whose only source of income is the work they create in quarantine. The collection was organised by Bunny O’Williams, the alter ego of artist and DJ Inês Coelho invited to join in Lisbon his showcase of artists and the audio-visual project, *Season of the Witch*. Another cultural amateur initiative support has been individuated into *O Gabinete*

de Orientação e Apoio ao Artista (GOAA) created by GDA with the aim to ensure that all artists have quick access to the most relevant information on the measure implementing the State of Emergency decreed in Portugal. To this end, GOAA supports artists, authors and cultural (independent) professionals through the financial value of 438, 81EUR.

Further, another amateur project arose by the support received by CML within the framework of *Lisboa Protege* plan in order to ensure the survival of the music club network *Circuito em Lisboa* (see Annex R) composed by B.Leza, Casa Independente, Casa do Capitão, DAMAS, Hot Clube de Portugal, Lounge, Lux Frágil, Musicbox, RCA Club, Titanic Sur Mer, Valsa and Village Underground Lisboa. The action consists in a program that combines 120 activities and involves 480 artists and other music professionals ensuring the survival of those cultural entities during the winter months and it also allows the return of the artists to the stage and promotes a diversified artistic programming for the city. Thus, the initiative will also contribute to returning some of the cultural expression to Lisbon, a city that is seeking ways to resist the paralysis of the cultural sector.

CHAPTER 5

Methodology

This section describes the methodological framework applied to carry out the research on the impact of Covid-19 on the culture-led regeneration of Intendente. The empirical portion of this study uses the knowledge gained from its participants and is analysed using qualitative methods. Qualitative investigation is an interpretative approach that attempts to make sense of or interpret phenomena in terms of the meanings that people bring to them (Jones, 1995). This procedure is the most appropriate methodological approach for my research because it allows learning about the situation of associations, communities, and visitors of the area studied in the four different dimensions investigated that compose the culture-led regeneration model. In addition to this, qualitative methods provide an approach that enables one to collect the different interviewees' interpretation of the reality of the phenomenon being examined (Suryani, 2008).

A qualitative method based on the blended Mini- Ethnography and Case Study Design approach has been used to better clarify the setting of the area investigated. This study was conducted using an ethnographic approach since ethnography explores the feelings, beliefs and meanings of relationships between people as they interact within their culture or as they react to others in response to a changing phenomenon (Fields & Kafai, 2009). Thus, for the purpose of this study, I needed to assemble several points of views and perceptions of the cultural entities of and regular visitors to Intendente in order to deeply explore and achieve a complete vision of the impact of Covid-19 on the culture-led regeneration. As qualitative research that explores how people make sense of their world (Kakabadse & Steane, 2010), my first goal was to understand how people made sense of the most dynamic neighbourhoods of Lisbon after the worldwide phenomena of the 21st century.

5.1 Research Question and Goals

The research question guiding this study is about the impact of Covid-19 on the culture-led regeneration of Intendente. Therefore, my research subject is Intendente, the neighbourhood where I currently live in Lisbon. My personal goals and the motivations of the study are grounded in the urgent need to go deeper into this subject because I believe in

culture as one of the principal tools in life that allows people to get the most amount of stimulus and to maintain psychological well-being through participation in culture in all its various forms (see Chapter 1.1.3.), the same ones which are the engine of a culture-led urban regeneration of a territory. Consequently, the individual psychological well-being created by participation in cultural entities and activities positively affects the “quality of life” of a community. Considering that the pandemic has deprived the entire global society of the possibility to participate physically in any cultural activities and to socialise, I aim to understand the effects of this new situation on an individual and community level, with the final goal being to understand the crucial role of culture in society. I designed the chain-relationship between individual well-being, community quality of life, participation, and culture-led regeneration that culture creates (see Annex S).

Figure A represents the chain that unites all these elements broken by Covid-19’s impact by hitting on the core element of “participation”, thus affecting the psychological well-being on an individual level and the culture-led regeneration on a community level. Taking into account the attested crucial role that culture plays in society, my research will be relevant in order to cover the lack of knowledge of the culture-led urban regeneration after Covid-19 from a more local perspective, Intendente, a specific area of the city of Lisbon that already has a long history of cultural urban regeneration that has become more complicated during the pandemic.

In particular, the findings of my study would contribute to the body of research on the changes to the cultural and creative industry of a specific geographical area caused by measures implemented in response to Covid-19. Moreover, it will help to better understand what are the policy measures that have to be applied in order to protect and preserve the local cultural reality of Intendente after the pandemic and to prove their priority in the agenda setting of politics. I believe that culture should not be any more an insight, in the proper sense of “hidden truth” of priceless value, but something that should be integrated and preserved everyday. In this sense it is a current and relevant topic.

The main question that I sought to answer is: “How has Covid-19 impacted the culture-led urban regeneration of Intendente?”. In order to give a response, I aim to answer the sub-complementary questions related to the defined research goals: (1) “How has Covid-19

impacted the social dimension of Intendente?” (2) “How has Covid-19 impacted the economic dimension of Intendente?” (3) “How has Covid-19 impacted the environmental dimension of Intendente?” (4) “How has Covid-19 impacted the cultural dimension of Intendente?”. The research method chosen to carry out the investigation will be explained in the following section.

5.2 Research design

As previously stated, the qualitative method selected to carry out the study was the mini-ethnographic case study, which is a blended design that uses data collection methods from both methods, which is the reason why I considered it to be the best approach. It bounds the research in time and space, and it allows researchers to explore causal links and enables them to generate as well as study theory in real world applications (Fusch & Ness, 2017).

The mini-ethnographic design is also known as a focused ethnography. It is used when a field under investigation focuses on a specific or a narrow area of inquiry, particularly when time or monetary constraints are present (White, 2009). I considered it to be more appropriate compared to the classic ethnographic study, which can take years to complete, because the researcher must become enmeshed in the culture in order to obtain the type of data the researcher wants (Storesund & McMurray, 2009). Thus, my personal time length is why I chose the mini-ethnography. Regarding the financial aspect related to staying in the field of the research, it was not a parameter to take into consideration since my home is located in the area in question and I did not have to incur any extra costs to carry out the investigation. As affirmed by White (2009), the intent of mini-ethnography is for a researcher to understand the cultural norms, values and roles pertaining to what is remembered by participants. This task fits perfectly my attempt to detect the new cultural systems established with the advent of Covid-19.

The second part of the blended design is the case study which identifies operational links between events over time (Andrade, 2009; Baxter & Jack, 2008; Yin, 2014). They can be exploratory, explanatory, or descriptive and may involve one organisation and location or multiple organisations and locations for a comparative case study design (Yin, 2014). In

fact, it lends itself to the way I conducted the research since I compared the feedback of multiple cultural organisations in the same territory. Moreover, case study design bounds the study in time and space. Again, time and space criteria are two of the main factors that influenced my choice of method since the obstacle of the reduced time was impossible to overcome in favour of a traditional ethnographic approach. As with time, space also contributed to the selection of the design adopted since the field inquired was reduced to a specific territory chosen conventionally. As stated in the second chapter of the literature review dedicated to Intendente, it has not been simple to circumscribe the precise borders of the neighbourhood because there are not officially borders that delimit it. Instead, it is possible to identify the exact territory of the Freguesia de Arroios which is the minimum unit territory to which Intendente belongs.

In the formulation of a theoretical perspective for my research, I applied the model developed by Matarasso (1997) and Evans (2005) and Liverpool Impact 08 Programme (2008), as previously explained in Chapter 1.3.1 (see Annex D).

I will use the indicators of the model in order to evaluate the impact of Covid-19 on the four dimensions of the culture-led regeneration: social, economic, physical, and cultural. As indicated in the scope and methodology of the research, the case study of Intendente is analysed conducting qualitative measures by conducting semi-structured interviews and direct participant observations of Intendente's visitors and cultural entities.

According to Quivy and Campenhoudt (1995), the interview method is almost always associated with the content analysis method because, when conducting interviews and interpreting responses, the researcher is doing a reflection and an analysis of the contents. In fact, I used a categorical analysis to analyse the interviews of both the cultural entities and visitors. Since the analysis technique among the different possibilities of categorisation works by breaking up the text into units in categories according to analogical groupings (Bardin, 2011), thematic analysis is the one that I found most effective in the condition that it applies to discourses. Thematic analysis is a search for themes that emerge as important to the description of the phenomenon (Daly et al., 1997). The process involves the identification of themes through "careful reading and re-reading of the data" (Rice & Ezzy, 1999). It is a form of pattern recognition within the data, where emerging themes become

the categories for analysis. Thus, I coded the information collected by organising the material into chunks or segments of text with similarities before bringing meaning to the information (Rossman & Rallis, 1998 as cited by Creswell, 2007).

The method of analysis chosen for this study was a hybrid approach of qualitative methods of thematic analysis and it incorporated both the *data-driven inductive approach* of Boyatzis (1998) and the *deductive a priori template of codes approach* outlined by Crabtree and Miller (1999). This approach complemented the research questions by allowing the tenets of social phenomenology to be integral to the process of deductive thematic analysis while allowing for themes to emerge directly from the data using inductive coding (Fereday & Cochrane, 2006).

Moreover, these approaches allow the researcher to develop themes and a code toward the theory development. Despite my thematic analysis starting already with a base of my own theory of the positive impact of cultural activities on the individual and collective level, I will integrate the data that emerged with my own theory and, at the same time, leaving the space for a new theory development. Boyatzis (1998) stated how data-driven codes are constructed inductively from the raw information, they appear with the words and syntax of the raw information and it is the task of the researcher to interpret the meaning after obtaining the findings and to construct a theory after the discovery of results. Meanwhile, deductive approach searching for patterns is based on the "facts," or information being studied and that there are "laws" or principles that can be applied to the phenomenon (Diesing, 1971). Insight can be derived from application of the model to a set of information, whether through hypothesis testing or through searching for consistencies and anomalies. The two approaches can be examined also in terms of *discovery-oriented research* that is the modality towards my research is orientated to.

5.3 Sample

For the purpose of this study, the sample has been selected according to the research aims and objectives (Ezzy 2002) and the sample decisions were guided by what was practical within the frame of the study (Miles & Huberman, 1994, as cited in Tuckett, 2004). In this

study, I used two samples necessary to my research: a) sample of context and b) sample of participants.

5.3.1 Sample of context

In order to adopt the sample of the geographic urban field that represents the sample of context, I took into account the scarcity of updated information regarding what can be considered “the territory of Intendente”. Therefore, I had to readjust the previous old map by redesigning the territory of Intendente relevant for the study (see Annex T). In order to do this, I expanded the area of the research by combining the three historical fundamental arteries which worked as arbitrary delineators over the years: Largo do Intendente, Rua do Benfornoso, and Rua dos Anjos with the surrounding area relevant for the investigation. The final area taken into account was delimited by the borders of Martim Moniz Square, Campo Mártires da Pátria, Rua das Olarias, and the metro station of Anjos.

I decided to sample the site of the research applying *homogeneity sampling* (Bryman, 2001) in order to conduct the study in a field with a common history. Furthermore, the area was also sampled based on the data received by the Junta da Freguesia de Arroios about the cultural entities officially registered in the area of Arroios. Thus, the sample of context considered selected with the *homogeneity sampling approach* was also highly correlated to the sample of the cultural entities since it was created according to where they were located.

With the aim of identifying the presence of all the cultural entities of Intendente, I contacted Ana Martins, responsible for the “Division of social intervention” and “Section of Culture and Library-Cultural Promotion” section of Junta de Freguesia de Arroios. She provided me with an official list of all the cultural associations registered in the territory of Arroios that promote cultural activities (see Annex U).

The list included 28 cultural entities, of which just 12 constituted my fixed sample: the other 14 cultural entities were set out of the field of research because I considered their location too far from the three main arteries of Intendente used as main vectors of guidance. In addition, the area studied was expanded beyond the three main arteries because the sample size of the cultural entities located within that area was not sufficient to

achieve the minimum level of acceptability to operate since the size of the area was insufficient to accomplish the *theoretical saturation*. In fact, Bryman (2001) affirmed essentially the criterion for sample size is whatever it takes to achieve saturation. Charmaz (2006) explained that this happens when new data no longer stimulate new theoretical understandings or new dimensions of the principal theoretical categories.

5.3.2 Sample of participants

The sample of participants was constituted by two types, both essential in order to completely satisfy the research. Since the research is based on the “Culture-led Urban Regeneration”, one sample of participants was represented by the cultural entities that are the ones offering cultural activities in terms of the engine of regeneration of the Intendente urban area but impacted by Covid-19 pandemic.

The second sample of participants was constituted by the ones that benefit from the cultural activities organised by the cultural entities in the neighbourhood. They are the local visitors of Intendente which are a key in the active support of the neighbourhood, according to the culture-led regeneration model.

For the purpose of acquiring a sufficient sample, I used the theoretical saturation approach that was based on the *generic purposive sampling*. This type of sampling is often employed in relation to the selection of participants. Further, it is conducted purposively, but not necessarily with regard to the generation of theory and theoretical categories and it requires the established criteria specified at the outset that determined the sampling (Bryman, 2001). The criteria used to select the participants for cultural entities were their: a) availability, b) proximity to the urban area of Intendente studied, c) variety of cultural entities. The first criteria determined the availability of the participants since not all of them whom I asked to participate in my research were available or interested. Regarding the cultural entities, 12 were contacted by email, social media platforms such as Facebook and Instagram or physically. Only one cultural entity did not answer my research call.

Therefore, the final fixed sample at the end was composed of 11 cultural entities: Anjos 70, Bus, Crew Hassan, Ler Por Aí, Livraria Tigre Papel, It's a book, MOVEA, Galeria Monumental, Espaço Baião, Arquivos dos Diários and Sirigaita. The second criteria of the

proximity was applied and all 11 cultural entities were located within the borders of Intendente established for my research. The last criteria of the variety of the cultural offerings was satisfied, as my final sample was composed of three bookshops, five cultural centres, one art gallery, one school of education and art and one cultural archive. Thus, five sub-sectors out of eight of the Cultural and Creative industry have been included in the study: performing arts, music, visual art and crafts, cultural heritage, book publishing, and press. The sub-sectors of games and animation, radio and television, and film were not included since none of the cultural entities present in Intendente offered that type of cultural activity. In conclusion, I purposely sampled the cultural entities, aiming for diversity in terms of cultural offerings. My assumption was that this would maximise the likelihood of accessing variety and highlight any common core of experience and feedback more than a homogeneous sample would. (See Table A)

As previously stated, the same criteria was applied to the visitors of Intendente: a) availability, b) proximity to the urban area of Intendente inquired, c) variety of type of person. The sample of the visitors to Intendente was composed of seven people because I considered the sample size to have reached the theoretical saturation and, thus, no new or relevant data seemed to have emerged. Moreover, the visitors were all chosen physically on the territory of Intendente established most often in different contexts as Bryman (2001) advised by highlighting the importance of ensuring that people's behaviours are observed in a variety of locations since they are influenced by contextual factors. The contexts were situations of socializing, such as the market "*Feira do Intendente*", in the streets of the neighbourhood, and also inside the cultural entities inquired. Two of the participants were part of the cultural entities as volunteers and they added an extra value given their dual vision "inside/outside" perspective. Finally, the criteria of the variety based on age, gender, political orientation and occupation was fundamental since I was able to collect a variety of orientations and opinions because of the several different contexts and personal life situations. In this way, I could obtain a wide vision of the field investigated. (See Table B)

In terms of nationalities, the sample was composed of a mix of them which are the ones that most participate in the cultural offerings of Intendente, they were: Portuguese, Italian, Brazilian, German and French. Also the range of the age was varied, composed by an age

range from 19 to 43 years old, as well as the one of the occupation that was composed by two artists, one translator and four academic people. Two of the latter were involved in the socio-anthropological studies which helped me to collect data from perspectives close to the theme of the research. The trait of the gender was formed by four men and three women of which one was covering the role of parent. Lastly, the political orientation trait that, even if it has not always been explicit, influenced their vision and testimony. Especially the ones that belonged to a lower social context or were involved in associations with a strong communist imprint during the interviews they defended some specific themes of the research.

5.3.3 Sample of time

According to Hammersley and Atkinson (1995) time must also be considered in the context of sampling. The authors stated the importance of making sure that people or events are observed at different times of the day and different days of the week. In order to accomplish this, I carried out the empirical research over a period of more than two months, June and July 2021. Observations and interviews were conducted on different days of the week, such as weekend and working days but also at different times, mostly during the daytime, with the objective of achieving time saturation.

The spread of the virus was measured in different time frames and the sequence of the several lockdown periods have made the creation of a precise chronological Covid timeline difficult. In particular, it has been challenging to define the phase “post Covid” since the pandemic is still ongoing during the period in which I am writing the thesis. Despite the degree of uncertainty of current and future times, my research focuses on the analysis of the impact of Covid-19 on the culture-led regeneration of Intendente in relation to the second post-lockdown measures imposed during the period of May/June 2021.

The period matches with the possibility of the reopening of activities and business where culture is involved, in line with the strategic plan approved by the council minister in April 2021, establishing more gradual levels of lifting the containment measures. The Prime Minister Antonio Costa allowed the reopening of the cultural sector at the beginning of May 2021, one of the last sectors to be unlocked given that the priority was given to other

sectors such as education and public services. The plan of the reopening the cultural sector was divided into three phases:

- From May 4, 2021: libraries and archives
- From May 18, 2021: museums, art galleries, monuments, palaces, and exhibitions
- From June 1, 2021: cinema, theatres, showrooms, auditoriums (with marked seats, reduced capacity, and physical distance)

Most of the cultural entities included in my sample started to reopen again after the second part of May 2021, a period of transition and rearrangement by the introduction of new safety measures and rules imposed by the government. The month of June was the final period for all cultural reopenings. Despite the investigation being focused on the impact of Covid-19 on the culture-led regeneration of Intendente by evaluating its changes after the “second great confinement”, many references to “first great Lockdown” (March to May 2020) have emerged during the interviews because it was the stage of general closures when Covid-19 was provoked the initial and massive damage to different sectors.

5.4 Data Collection

The data collection methods used were the following: interviews with cultural entities of and visitors to Intendente, which will focus on the meanings and interpretations of the participants provided by semi-structured interviews and direct observation of the two samples.

5.4.1 Interviews procedure

In order to address each of the areas that compose the culture-led regeneration, I wrote the interview questions based on the social, economic and cultural dimension model of Matarasso (1997), Evans (2005), and Liverpool Impact 08 Programme (2007b). Apart from small variations, the list of questions was the same for both cultural entities and visitors to Intendente. In order to attempt to keep the participants’ stories as fresh as possible, immediately after every interview I wrote a narrative summary of what I considered to be the most salient issues. All the interviews lasted from approximately 30 to 90 minutes and they were conducted over the course of June and July 2021. All the interviews with the

participants were face-to face and, in the case of the cultural entities, with participants inside the physical building of the cultural place being studied. Only the interview with MOVEA happened over Zoom and the interview with Espaço Baião took place over the telephone. Interviews have been recorded using a built-in phone application and transcribed verbatim. The transcription totalled 70 pages of text. The interviews were conducted in a mix of English, Italian, and Portuguese, offering the complete freedom of choice, even if the participant was not proficient in the language chosen. However, English was the language most used in conducting the interviews and it was also the language for all the transcriptions. The interviews have been transcribed and translated exclusively by me.

The interviews were semi-structured, a term that typically refers to an approach in which the interviewer has a series of questions that provide the general structure but the sequence of questions can change and they are frequently somewhat more general in their frame of reference from that typically found in a structured interview (Bryman, 2001). Moreover, the interviewer has the possibility to ask follow-up questions in response to what are seen as significant replies. In my case, I conducted the interviews in a conversational manner, offering participants the chance to explore issues they felt important or necessary to explore in depth, in order to collect as many details as possible and to allow new concepts to emerge.

(See Table C and Table D for interview scripts)

5.4.2 Observation procedure

The other method used collect data was participant observation, which is primarily associated with qualitative research and entails the relatively prolonged immersion of the observer in a social setting with the possibility to observe the behaviour of members of that setting and to elicit the meanings they attribute to the environment and behaviour (Bryman, 2001). In fact, I gathered data also through observations of the territory of Intendente, seeking to observe and analyse the four dimensions of the culture-led regeneration and the indicators inherent to the construct, the cultural entities visited and the behaviours and conversations with the visitors of Intendente. The extended period of time of the

observations was simultaneous with the interviews, thus from June to July 2021. As I will better elucidate below, being myself the research and data collection instrument, it was challenging to separate myself from the research since there are included my personal perspective and biases. Moreover, this situation is accentuated by my position as a visitor and resident of Intendente since my home is located in the centre of the area in question. At the same time, being so involved in the area allowed me to have a more complete vision of the phenomenon investigated and of the things happening on a daily basis.

5.5 Ethical Considerations

In common with other qualitative researchers, I ensure participants' anonymity and participants' rights protection by asking for their consent to use their data during data collection. I chose to not include the full name in the case of visitors to Intendente, while for the cultural entities' participants I did not reveal their names but I chose to include the name of the entities to which they belong to for better understanding of the research.

Since the researcher is the research instrument, and cannot separate oneself from the research, the researcher's personal perspective and biases should be included (Snow et al., 2003). Thus, it should be noted that my role as a researcher was inevitably influenced by my individual lens, given that the field in question is where my home is, precisely Avenida Almirante 23. Thus, it would have been impossible to remove all biases as a human being (Amerson, 2011) and the emotions that bind me to the territory are a factor that was difficult to overcome. Rather, I mitigated bias as best as I could through the use of an interview protocol, data saturation, and other strategies. On the other hand, the fact that I live in the urban area analysed also benefited the research, since my direct perspective could represent a tool to go in depth into the phenomenon of Covid-19 on the culture-led regeneration being studied. Therefore, in this way I could reduce the possibility of the risk of misunderstanding what is meant since I already knew the cultural context. Plus, I could better satisfy the concern of data collection that should be as in-depth and rich as possible (Denzin, 2009).

Moreover, I ensure that each participant understood what is meant by determining what is called "*sensemaking*", defined as a shared *narrative construction* or *collective negotiation*

(Abolafia, 2010) because I and the participants were both familiar with the subculture of Intendente. Carlson (2010) highlighted the importance of ensuring that there is a common understanding about concepts that are addressed by participants to make certain that the researcher has captured the intended meaning of the words that the participants have spoken. My personal background as a resident and daily visitor of Intendente since October 2019 gave me the ability to fully capture the different feedback from people, especially regarding the period beginning with and the unfolding of the pandemic in the neighbourhood that I experienced in Intendente. In addition, the mini-ethnographic case study researchers conduct their studies within cultures where they are already members in order to accelerate the process of *sensemaking*, another reason that contributes to the validity of my choice of research method. Thus, in my opinion, the challenge of becoming embedded in the culture due to time constraints (Abrams, 2010) has been successfully addressed, since I was already embedded in the culture of the neighbourhood. Moreover, knowing that one is embedded in the culture can be made explicit by the ownership of the membership cards (Abrams, 2010), which I already possessed for most of the cultural entities interviewed.

During the process of data collection on the cultural entities, I obtained the permission of individuals in authority to gain access to the research site by contacting them a few days before the investigation. Moreover, I have respected the research site by leaving it undisturbed and by making sure that the disruption of the physical setting was minimum.

Since interviewing in qualitative research is increasingly seen as a moral inquiry (Kvale, 1996), in the capacity of the interviewer I considered how the interview could have improved the human situation or made the participants stressed or what the consequences of the interview might be. In order to do this, I tried to plan for the possibility of a harmful impact on the informant during or after an interview. I noticed that, in some cases, the revealing of the management of the cultural activities after the confinement could have represented a threat for them because not all the Covid safety measures introduced have been respected rigorously. Thus, the interviewees could have been stressed out or suspicious which could have compromised the truthfulness of their answers.

In conclusion, before analysing the data, I declare that my personal research interest and knowledge acquired during the data collection and personal involvement in and affection for Intendente have inevitably shaped the analysis.

CHAPTER 6

6.1 Interview analysis cultural entities

My intention is to capture the meanings from the experiences of each cultural entity of Intendente after Covid-19 phenomena through the *mini-ethnographic case study* design using semi-structured interviews and participant observations. Thus, I organised the interviews according to the four dimensions of the culture-led regeneration model, and subsequently, each of them includes the core indicator clusters selected. I organised the analysis of the interview following the interview's structure, therefore the dimension and the indicator clusters were selected by identifying the most frequent themes and the ones most relevant to the research questions and research focus, as foreseen by the thematic analysis.

Thematic analysis itself aims to provide an interpretative approach to analyse given data without pretending this to be done in a neutral way. This does not just apply to thematic analysis but to qualitative methodology in general, which is by its very nature based on more or less subjective interpretations and focus-setting of the author. The responses were analysed following the systematic coding strategy proposed by Braun and Clarke (2006). To do so, the analysis software NVivo was used facilitating the organisation of the data. The development of codes and themes followed the step-by-step guide offered by Braun and Clarke (2006), entailing the initial familiarization with the data, the generation of initial codes, the search for and review of themes, and finally, the definition and naming of themes.

Before doing so, multiple questions of approach were considered. Therefore, the present thematic analysis encompassed a *data-driven inductive approach* of Boyatzis (1998) and the *deductive a priori template of codes approach* by Crabtree and Miller (1999). The approach allows the tenets of social phenomenology to be integral to the process of deductive thematic analysis while allowing for themes to emerge directly from the data using inductive coding.

The interviews of cultural entities were eleven, their transcriptions were made up of 20.918 words and they were conducted in a mix of English, Italian and Portuguese. The interviews that were conducted in English were with Livraria Tigre Papel, Ler Por Aí, Crew Hassan,

Sirigaita, Galeria Monumental, Anjos 70 and MOVEA. Portuguese was used for the interview with *It's a book*, *Bus* and *Espaço Baião*. Instead, Italian was used only during the interview with *Arquivo dos Diários*. English was the language for all the verbatim transcriptions that were transcribed and translated exclusively by me after having listened again to the audio recordings since all of them were recorded using a built-in phone application.

The person interviewed and that has provided me the data was always a member of the cultural entity, precisely, the one with the role of the “manager”, namely the person that was responsible for the space in administrative, bureaucratic, and managerial terms. Also, it covered the role of artistic director giving the artistic direction of the cultural programming proposed. Therefore, the interviewed answered in the name of the entire cultural entity by representing it.

6.1.1 Social dimension

In considering the *cultural access and participation* sub-dimension, and thus the assessment of access to opportunities for cultural and social involvement, the analysis of each indicator was as follows:

- *Community cooperation and networking*: almost one-quarter of the companies reported that the level of community cooperation and networking with other entities and stakeholders present in Intendente with which they were working before remained unchanged. A small part of the respondents estimated that the impact of the pandemic was positive because it helped to increase the strength of cooperation and the ties between each other, as *Bus* said: “It has improved because we have done more community actions orientated and we have been more active in helping each other during Covid time”. On the same line there is the bookshop *It's a book*: “The pandemic brought more proximity to each other”. In addition, the art gallery *Galeria Monumental* reported the expansion of its network with the new collaboration with another entity of Intendente, *Fruta Feia*, a social cooperative committed to reducing food waste by placing at their disposal the internal garden for the preparation of food boxes (see Annex V). At the same time, another small

part of cultural entities described a negative impact since it has decreased the community cooperation and networking level, as was reported by *Sirigaita* in noting that the transformation of the private life of people has created some negative consequences on the internal and external association dynamics: “The lives of the community members are changed and, consequently, we are changed too and there are less opportunities present with everything external to us”. In the same position was the independent bookshop *Ler Por Ai* which affirmed the loss of connections and cooperation with other cultural entities since there was no more reason to have them given that the collaborations were based on physical events which were prohibited.

- Effective Public Participation: in terms of public participation 7 cultural entities have reported a negative impact since the pandemic has decreased the possibility to participate into any form of organised cultural activities. Plus, the measures imposed by the Portuguese government on the access to indoor spaces has caused a decline in participation in cultural and social activities. *Espaço Baião* stated: “We have registered a decrease of public participation because of the limited number of people allowed to enter the space”. The bookshop *It's a book*, on the contrary, affirmed it has observed a positive impact on the public participation aspect since it has registered an increase of participation as soon as it was possible to reopen. Three cultural entities have not reported any change in public participation since the amount of their visitors remained the same.
- Involvement of volunteers: almost all the cultural entities did not report a significant change in this indicator under consideration. Some of the cultural entities affirmed to have slightly increased the number of volunteers involved in staff since the major health measures has led to an intensification of the health controls and, therefore to a greater need for a new labour force and, also, to a fragmentation of the work. *Anjos70* explained regarding this topic: “We had to hire and involve more people in the staff to cover some new functions that were not existing before. For example, now we have more security people at the door that control the hand sanitation and more people taking care of the respect of the rules inside such as the use of the

mask and the prohibition of dance”. Some cultural entities have also registered a loss of volunteers because of the necessity of people to prioritise their jobs that, in many cases, were at risk and, thus, less free time disposal.

- *Need for enjoyment*: regarding the need of people “to enjoy”, eight cultural entities registered a strong increase of this physiological human need as stated by *It’s a book*: “I felt an incredible willingness by people to experiment and enjoy things more than any other situation”. *Movea* expressed the same idea: “People are willing to dance, they had for a long time no physical contact and now they understand how important it is for our happiness and for the social aspect of it. With our classes they have a direct way to have new friendships and to enjoy”. Three cultural entities did not register this need.
- *Creative impulse*: in terms of creative impulse and the capacity of people to be more proactive to creativity, seven cultural entities saw a positive impact, as they registered an increase of it. *It’s a book* reported: “I felt that people are now more into projects, this was such an extreme situation where people experimented new things and ideas”. Of the same opinion was *Galeria Monumental*: “Every artist worked crazy during the confinement, there were more creative minds”. One cultural entity registered both sides of the impact. In this respect, *Espaço Baião* reported: “We definitely had more ideas because we were studying a lot during the lockdown, we bring new ideas for the school and for the stuff, but the students actually not, they come back pretty rusty and starting again classes helped them to rediscovering their creative side”. Only one registered a negative impact on creative impulse, due to its decrease, *Ler Por Ai* reported: “I felt a decrease of my creative capacity after the pandemic, I was not able to think of new ways to carry on the business and I was starting a period of depression staying in bed all the mornings”.

In considering the *image, identity and sense of place* sub-dimension, and thus the assessment of Intendente collective identity, the analysis of each indicator was as follows:

- *Image, pride and sense of belonging*: almost all the cultural entities did not report an impact on this indicator under consideration. However, the trend of the

community spirit emerged since people felt more the sense of belonging to cultural entities and of being members of the same team, probably due to the survival sense activated by the extreme situation of the pandemic, as said by *Anjos70*: “There is more sense of belonging to the place inside the members of the organisation, we have survived together. If we have lived this, I think we can do everything together”. Regarding the image and reputation, the tendency to be stricter came up, as explained by *Anjos70*: “We are working respecting the rules and sometimes people say that we are annoying because we are very strict with the rules that have been imposed on us”. Another trend identified was the shift from the physical image of the cultural entities to a more *virtual* one since most of them had to increase their presence on social media during the lockdown. According to this, *Ler Por Ai* affirmed: “I had to continue to communicate with my clients and community, in doing this I decided to improve my social media image and I started to do some direct and video talking, in this manner I think that I am more connected to people and I increased my virtual presence”. No organisation expressed any change noticed regarding the reputation.

- Meeting cultural expectations: according to the data analysed, the cultural expectations created during the period of confinement has increased and nine cultural entities reported success in satisfying them since they were able to offer new cultural content as soon as cultural places were allowed to reopen again. One of them was able to satisfy it even during the lockdown period, as *It's A Book* explained: “In the first confinement, when parents were stuck at home with their children, people were more looking for orders delivered at home such as books and when they received them the books were having a value much more important than in any other moment. The way people were grateful for the books delivered at their homes was something very special”. In some cases, some cultural entities had to adjust their cultural offerings, such as in the case of *Ler Por Ai*, which increased the number of international books due to the new position with a target market that was less Portuguese and more focused on international people. For two cultural entities nothing changed from this perspective.

- Understanding different perspectives: the impact of the pandemic led to a large trend in rethinking new perspectives since all the cultural entities of Intendente have reported it. An example is the position of *It's a book*: “The creative energy was in terms of finding solutions to arrive at the public in different ways and to think about the programming in different ways, for example strengthening our presence online and personalizing it. We had to think of new solutions compared to how we were used to doing before”. Of the same view was *Anjos 70*, which stated: “The pandemic was good to make us think things in different ways, re-evaluating the ones that are important and the ones that are not.”

6.1.2 Economic dimension

In considering the *economic impacts and processes* sub-dimension, and thus the assessment of the impact of Covid-19 on the cultural entities' economics, the analysis of each indicator was as follows:

- Job creation and employment: almost half of the cultural entities interviewed registered no changes in this area. Three cultural entities registered a loss in the number of their employees, as *Crew Hassan* reported: “We had to fire 80% of the staff, it was hard but there was no money to pay them”. Contrary to this, there is also the case of *Anjos70* which instead had to hire people and volunteers in order to enforce the new safety rules.
- Funding: half of the cultural entities were denied the request to receive some funds provision or economic support. The trend that emerged is the passive behaviour of the Camera Municipal of Lisbon (CML) that completely ignored the difficult situation most of the cultural entities were in. *Sirigaita* illustrated very well how CML managed the cultural and creative industry crisis: “We have replied to two government support calls but we could not get it because they were designed for entities that already own 20.000 euros. We spoke with the local council and they said that they couldn't do anything because they have no money, so we asked Junta da Freguesia de Arroios what was the emergency strategy for the cultural association but they just laughed and ignored us.” Totally different was the situation

of the bookshops, the only cultural entities to have received economic support from the Camera Municipal of Lisbon, as the testimony of *It's a book* showed: “We got but we didn’t ask for, CML has helped us by giving money to libraries which had to do the book shopping to us”. The same experience was reported by the bookshop *Ler Por Ai*: “CML have supported us, they have ordered books from us and we were the suppliers for libraries, especially for school libraries. This was very important because it helps to balance our financial losses”.

- *New business area*: most of the cultural entities did not register any particular impact, however the pandemic led a negative impact on the new business area of two cultural entities, as of *Ler Por Ai* reported: “I lost the café business area since I couldn’t pay the rent of that café space anymore”. On the other hand, another trend arose in online business, as affirmed by *It's a book*: “I developed a new business area, the one of online shopping where I have created a stronger presence and engagement with my community”.

6.1.3 Physical dimension

In considering the *physical infrastructure and sustainability* sub-dimension, thus the assessment of the environmental sustainability of the cultural entities, the quality and type of the physical infrastructure in terms of built environment, venues, and public art, the public realm, the physical access issues and the environmental sustainability of the cultural entities, the analysis of each indicator was as follows:

- *Sustainability*: the general trend that emerged is an improvement in the way of thinking about sustainability and of applying new strategies to do it. *MOVEA* explained: “Covid-19 brought us the possibility to think better about sustainability and we took the opportunity to think about sustainable practices in a better way”. Another trend that emerged is the loss of the possibility to be self-sustaining given the primary difficulty of paying the rent as *Sirigaita* explained: “We were self-sufficient and auto-sustainable and now we are not anymore because we will be in debt forever”.

- Security concerns: the general trend reported by all the cultural entities was the high increase of security concerns due to the new safety rules imposed by the government. *Espaço Baião* attested: “We really wanted to work so we have done everything to respect the safety measures. We control if people wear masks and we are attentive to the social distancing and the general cleaning of the space. We even created singles classes to avoid the increasing possibility of the contagious”.
- Accessibility: all the cultural entities declared that the impact of Covid-19 on the accessibility to their space was extremely negative due to the limited number of people allowed by the new safety rules, as reported by *Bus*: “The impact was terrible, there is still no condition to come back as before as having 200 people, we have less possibility to give access to everyone”.
- Use of space: a prominent trend through the answers about the use of the space was found in the adjustments to the interiors of the spaces in order to respect the new safety rules and in the improvements to them by making use of the period of confinement to make improvements, as explained by *Sirigaita*: “Suddenly our space with the pandemic was no longer in regulation anymore since there are no windows and everybody started to be concerned about having the air flow circulating given the necessity to have it for Covid-19. Of course we want people to feel safe thus we had to remove some walls in order to have more space and air better circulation”. It’s similar to the observation of *Crew Hassan*, which stated: “Crew Hassan has changed, we have taken out all the comforts such as the sofa and now it is just chairs and tables”. In other cases, the changes were extended not only to the furniture but also in terms of reorganising the use of the space that in most cases was reduced or lost. That was the case of *It’s a book*, which complained about the loss of the space for children to draw and *Ler Por Aí*, in addition to losing the space of the coffee bar that was forced to move. Simultaneously, the loss of a part of the space had some positive aspects, such as attracting a new market, a new perspective, the possibility of a new beginning and a new partnership with *Casa*

Independente since they share the same building and, as it is happening in favour of *Ler Por Aí*, the same clients. The ultimate trend revealed was the change in the management of the activities because the loss or the internal changes inside space impacted the organisation of the cultural offerings, as described by *Galeria Monumental*: “We used to do double exhibitions but now we cannot do anymore, the management of the space is different because we need more space to enforce the safety measures imposed”.

6.1.4 Cultural Dimension

In considering the *cultural system* sub-dimension, and thus the assessment of the vitality, sustainability of the cultural ecosystem and the contribution of other relevant institutions to the creative environment in Intendente, the analysis of each indicator was as follows:

- *Cultural programming offerings*: the main trend that emerged in almost all the cultural entities studied was the huge impact on the cultural programming registered in terms of reduction of the cultural offerings. Further, the new safety rules have caused an adjustment of the cultural programming, with changes that arose from the impossibility to use the space as before, due to the new behavioural norms and the limited number of people allowed. It is indicative the change of the music choice reported by *Anjos70* in order to enforce the rule of being seated: “We had to change the music style of the DJ set, before Covid we used to have some dance music and the dancefloor was full of people, now we have to choose something more chill to not make people willing to dance”. The change of the cultural programming related to the music aspect was reported as well by *Bus*: “The big change has been in our offering since we are limited by the restrictions, the concerts are an example. It’s one year and three months that we are not allowed to do them”.
- *Intercultural contact and collaboration*: the main trend noticed was the reduction of the level of multiculturalism as a consequence of Covid-19. Regarding this, *Anjos70* reported the reduction of the presence of international people since most of them went back to their native country, leaving only the locals, the Portuguese

people. Related to this, also the multiculturalism of the field of work was reduced, considering the difficulties to continue the cultural business on an international level, as happened to Galeria Monumental. Whereas the collaboration level increased during the lockdown, especially in the first confinement, later it completely decreased along with the standardisation of the pandemic situation that caused the loss of the sense of unity.

- Involvement of public: more than one half of the participants have reported an increase of the willingness to participate in cultural events as soon as it was legal again as a response to the need for enjoyment that was suppressed for long time during the lockdown,, as *Anjos70* affirmed: “It is incredible, every day I have endless people that ask for new activities and things to do and participate, people are starving of culture and of the need to participate and take part in something”. At the same time the impossibility of organising some cultural activities decrease the number of people involved in the cultural entity from before, as *Ler Por Ai* explained: “I am not allowed to do events which were an important part of the attraction to my reality, thus now the involvement of the public is inevitably reduced”.
- Community vision and goals: the general trend revealed was the continuation of the same vision on culture placed before, as *Bus* stated: “We are the same as before, with the same aims: creation, communication and sharing. The pandemic did not change who we are”. On the contrary, a small part of the participants complained about a change in the goals in terms of having lower expectations.
- Organisational vision/ Business model: the overall inclination observed was the attempt by cultural entities to integrate more the digital presence into their business model and explore its possibilities, as *Espaço Baião* explained: “We understood how powerful digital is. It has definitely brought another perspective of the classes and of the products that we are offering, it made us realize how being on the digital is important, so we have started developing online courses and we want to keep working with it”. Similar is the position of *Galeria Monumental*: “Our business model has changed, we had to adapt and to bet on online sales' ' and of *It's a book*:

“Our business has changed in different ways. We stopped to have the normal *Oficina* and we had to think about some alternatives, so we adapted to the digital creating the *Oficina Portatil*.”

- *Interest in activities*: the common trend observed was the relevant increase of interest in activities as explained in the indicator *involvement of the public*. People want to begin socializing again and want to do that in the most natural way that cultural activities allow, as *Sirigaita* claimed: “People are thirsty for cultural activities, most of the time I cannot let all the people in front of the entrance of the gate since there are too many. People need social contacts again and cultural activities are the best natural solution for it”.

6.2 Interview analysis visitors of Intendente

The intention is to capture the meanings from the experiences of the “visitor” to Intendente after the pandemic. By “visitor”, I mean the person that attended the cultural offerings of the neighbourhood, most of the time by hanging around in the cultural entities present after their reopenings. The method chosen is again the *mini-ethnographic case study* design using semi-structured interviews and participant observations. The interviews are based on the four dimensions of the culture-led regeneration model, and subsequently, each of them includes the core indicator selected with which I organised the analysis of the interview based on the interview’s structure. I identified the most frequent themes and the ones most relevant to the investigation and I organised them in line with the thematic analysis and presented the dimension and the indicator cluster selected.

I will analyse the data through an interpretative approach of thematic analysis and the responses were analysed following the systematic coding strategy proposed by Braun and Clarke (2006). The organisation of the data was facilitated through the use of the analysis software NVivo and the development of codes and themes followed the step-by-step guide offered by Braun and Clarke (2006), entailing the initial familiarization with the data, the generation of initial codes, the search for and review of themes, and finally, the definition and naming of themes.

The interviews of Intendente's visitors were seven, their transcriptions were made up of 7.519 words and they were conducted in a mix of English, Italian and Portuguese. English was the language for all the verbatim transcriptions that were transcribed and translated exclusively by me after having listened again to the audio recordings since all of them were recorded using a built-in phone application. In order to respect the variety criteria, the visitors were all chosen physically on the territory studied, picked up in different social contexts in the neighbourhood and with different life situations. They were two artists, one translator and four academics of which two from the socio-anthropological field. The age range varied from 19 to 43 years old and their political orientation was different too. However, the ones that had similar inclination I noticed some similarities of ideas and opinions. Especially the ones with communist ideals agreed similarly on some topics of the research such as the revocation of the right of the landlords to sell the space, the lack of protection of cultural spaces and the problem of rents increasing compared to the ones with a more neutral political orientation that didn't show any particular commitment to or strong positions on the themes of the study.

6.2.1 Social dimension

In considering the *cultural access and participation* sub-dimension, thus the assessment to access to opportunities for cultural and social involvement, the analysis of each indicator was as follows:

- *Community cooperation and networking*: almost all the respondents agreed about the positive impact of the pandemic on community cooperation and networking, even though the possibilities to continue the dynamics of cooperation inside the neighbourhood were reduced. On the contrary, the opposite effect emerged in increasing attempts to recreate it. This led to an increase in the actions of solidarity that did not exist before, like the delivering of food to people's homes or the preparation of free meals for people in need, as reported by *Interviewee (7)*: "Inside the canteen of RDA were distributed 200 free meals a day, 25.000 meals in one month". However, what also emerged was the shortness of the solidarity period since it was a phenomena mostly concentrated during the first confinement,

probably due to the novelty of the Covid-19 situation that, as it continues, people are getting used to and so the enthusiasm and the willingness to help each other has gone down. Moreover, it has emerged that the dynamism of cooperation was created mostly by autonomous groups of people that on their own initiative decided to do strategic solidarity actions without any government support. An example is reported by *Interviewee (3)*: “It was very common to see attached to the entrance door of people’s home tickets of solidarity with an offering of aid for the food shop, especially for elderly people”.

- *Effective public participation*: all the respondents highlighted the heavy impact of the pandemic on public participation given the fact that everything was shut down with no possibility to be in a situation of social gathering. The impossibility of physical participation created the necessity to invent new ways of participation in cultural activities which was found through taking advantage of more of the online aspect. Thus, the respondents confirmed that they increased their online presence to engage culture in a different way, finding the solution in the shift toward the *digital* from the moment that the structure of cultural activities were rethought in order to find new tools to create a cultural offering and thus, new ways of participation. *Interviewee (5)* reported his personal experience with the new digital approach: “When I understood that clubs and cultural centres would not be open in a short time I decided that I would have tried to participate more in online events such as DJ set streaming organised by Crew Hassan. It was different of course but in the end, it was the only way to feel close again together”.
- *Involvement of volunteers*: one third of the respondents agreed on the increase of the sense of volunteering caused by the strengthening of empathy for each other, as *Interviewee (5)* pointed out: “I decided to take part in some volunteering actions such as the collection of food because I wanted to give my contribution to help other people more in difficulty”.
- *Need for enjoyment*: generally, the respondents agreed on an increasing need for enjoyment that was completely repressed for a long period of confinement, described by the respondents as a dark period due a complete lack of stimuli.

Interviewee (6) affirmed: “After three months that I was confined at home I was completely depressed, feeling empty and bored, when it was possible to go out again I was in a square and I ran into a crowd of people and it was incredibly beautiful because I just wanted to dance, enjoy, scream, just do the things that are physiological”. As a consequence, the research revealed that the demand of cultural offerings increased since it provides the possibility to fill the lack of meanings and amusement grounds.

- *Creative impulse*: over a third of the interviewees reported that they experienced an increase of the creative impulse in the first lockdown because of the new trend to try new things, and also as a result of the possibility to spend a lot of time at their disposal, even though it was a phenomenon related to a specific period. In this respect, *Interviewee (3)* said: “At the beginning of the pandemic, I ventured into creating new things because I finally had the time that I was not having before and I think that it was also a way to keep myself busy. I finally had the chance to finish my paintings and I was feeling more inspired. Anyway, I think it was a general tendency, people started to do one thousand things. At the same time, I believe that at some point it had the opposite effect because of the pressure of having to create something that can turn into a block”. In fact, the other quarter of the interviewees stated that they lost their creativity during the second lockdown because of the loss of the novelty of the special situation and of the depletion of creative stimuli. However, all the interviewees agree on the fact that creativity is something very personal and subjective.

In considering the *image, identity and sense of place* sub-dimension, and thus the assessment of the collective identity of Intendente, the analysis of each indicator was as follows:

- *Image, reputation, pride and sense of belonging*: when describing the impact of the pandemic on the image, reputation, pride and sense of belonging, almost all the participants talked about the visible increase of poverty on the streets since the number of homeless people increased and they were the only ones outside during

the confinement period. Thus, the general perception of Intendente was more decaying, a sort of return to the past, to the Intendente of the late 1990s. Moreover, the core features of Intendente, such as joyfulness and sociability have decreased. The general criticism that emerged is the effect “disvealtor” of the pandemic as *Interviewee (8)* stated: “I think that the pandemic showed the ‘antagonists’ of the society, the ones that have been pushed away and now they are the only ones living in the city”. The presence of more homeless people has highlighted one of the main problems of Lisbon, the increasing rents and the real estate bubble, which has worsened with the pandemic. Concerning the sense of belonging, almost all interviewees affirmed they felt more engaged with the inhabitants of the neighbourhood during the first period of confinement because of the wave of actions of solidarity.

- *Meeting cultural expectations:* a general criticism that emerged in respect to the theme of the cultural offerings post-confinement, given that some events are not allowed because of the safety measures, such as the DJ sets, that are the most-missed events. *Interviewee (1)* said: “What I am missing most is the possibility to be in a club and dance legally and freely, now it is possible to listen to live music but just sit and it is crazy, everybody is suffering from this. People need to dance a lot, it's something that we cannot give up”. Another general commentary observed was the failure of the cultural expectations regarding big events since large gatherings are not legal anymore, thus generating the resumption of a cultural circuit made only of small events that carry with them the risk of a “random elitism”, as explained by *Interviewee (7)*: “The events now that I am starting to attend again are little gatherings of people because it is the only modality allowed, also for my personal fear of contracting the virus. Also, it happened several times that I could not enter because the space had already reached the maximum capacity and it is mostly impossible now to not find a long queue in front of the entrance”. Another trend that emerged is the *illegal underground events* that started as a response to the demand of cultural offerings with a character of resistance. Most of the time, events were illegal at the moment of closing of doors after allowed time

with people still inside continuing the event privately. *Interviewee (2)* described: “By now it is almost well-known that cultural spaces close their doors after the closing time, but they close the doors to not be noticed by the police and you can still be inside the space but once you go out, you cannot enter another time, you are out. It is insane now to see my friends and do things together you have to do illegally as if it was a war!”. Therefore the complete cultural expectations are satisfied only through illegal means.

- *Understanding different perspectives:* it is relevant to note that the common trend that emerged was the capacity of being more empathetic and thus, understanding and discovering different perspectives, as illustrated by *Interviewee (2)*: “I think that probably the biggest thing led by the pandemic is the possibility to find other ways to live, to reflect on our life choices and rethink the present”.

6.2.3 Economic dimension

In considering the *economic impacts and processes* sub-dimension, and thus the assessment of the impact of Covid-19 on the participants’ economic situation, the analysis of each indicator was as follows:

- *Job creation and employment:* the participants all agreed on the negative impact of Covid-19 on their economic dimension, indicating the *loss of jobs* as one of the main problems they faced and the related precarious situation as explained by *Interviewee (8)*: “I lost my job and also other friends of mine and no job means no money, plus you don’t have any guarantee on your future”.
- *Funding support:* two-third of the interviewees affirmed they have not received any personal financial support and that they have contributed to the cultural and creative industry crisis just with little donation to some funds organised by some cultural entities or also financing them by buying food or beverages at the bar.
- *New business:* none of the respondents have reported changes in this indicator.

6.2.4 Physical dimension

In considering the *physical infrastructure and sustainability* sub-dimension, thus the assessment of the environmental sustainability of Intendente, the quality and type of the physical infrastructure of culture in terms of built environment, venues, public art, public realm, the physical access issues and the environmental sustainability of the cultural entities, the analysis of each indicator as follows:

- *Sustainability*: the trend that emerged concerning sustainability is the increasing awareness towards some sustainable practices that were not previously taken into account on an individual and community level. The stop of the ongoing flux gave the possibility to a moment of self-reflection on the direction that humanity was going and the confession of the big need for change in terms of consuming resources, producing and living on the Earth planet. *Interviewee (4)* said “I really think that Covid-19 can be positive for humanity and for the mother Earth Planet because people finally have the possibility to stop and to realize what we are living and to tidy up their priorities”. Specifically, none of the respondents has reported big changes in the Intendente neighbourhood but a few have pointed out the phenomena of the cleaning of the river given to the sighting of the dolphins at the *Tejo* river and thus, a sign of improvement of the level of pollution in the marine ecosystem.
- *Security concerns*: the trend that emerged regarding security was the increase of the police in the street in order to make sure that people complied with the safety measures, such as the closing time of clubs and restaurants. In terms of health security concerns there was an increase of hygiene tools hinside private spaces.
- *Accessibility*: in terms of accessibility, what was reported is the difficulty to access private spaces as before due to the limited number and the increase of the wait time, *Interviewee (1)* reported: “If before I was waiting one minute to enter in a private space, now I have to take into consideration that for sure I’ll find a long queue of people at the entrance and I feel that I have less time in general during the day because I have to anticipate and calculate everything, this gives me more stress”. As a consequence, another theme brought up was the perception of the reduction of time in a day and the necessity to make choices regarding leisure time, influencing

at the end lifestyle and leading to a reduction of the possibilities of choice as *Interviewee (3)* said: “The change of the closing time of locals has incredibly impacted my life since now that everything closes at 22.30 I have to choose if I want to have dinner or just have a drink and this kind of choice completely changes my type of night. Also, I know that the place that I’ll choose is gonna be the only one where I will spend my night since I will not have time to move to somewhere else”. Another trend observed related to the reduction of accessibility was the shifting of the sociability in a more domestic dimension as *Interviewee (4)* reported: “Most of my sociability now takes place inside the houses of my group of friends because the accessibility to cultural places is reduced and we don’t want to risk not entering so we started to do more things at home”.

- *Use of space*: the most general comment regarding the use of space was the reduction of people in the streets, that become emptier, the decrease of traffic, the reduction of the overcrowding of tourists and the disappearance of gatherings of people in squares and in parks in general. Also, there was an increase in the privatization of public space since the social distancing measures required an increase in the space between tables and chairs. Moreover, some public equipment was not available anymore such as benches and playgrounds due to hygienic concerns. In the words of *Interviewee (8)*: “One of the saddest days of my life was the scene of the police that was putting the tape on benches, welcome depression”.

6.2.5 Cultural dimension

In considering the *cultural system* sub-dimension, thus the assessment of the vitality, sustainability of the cultural ecosystem and the contribution of the visitors of the neighbourhood to the creative environment in Intendente, the analysis of each indicator was as follows:

- *Cultural programming offerings*: the general view emerging from the respondents is a reduction of the cultural programming offering since some restriction measures have inevitably changed the possibility of some cultural activities which have undergone changes, and sometimes also disappeared, especially those requiring a

crowd. An example are DJ sets, concerts, jam sessions, and events that were the part of the cultural offerings most affected and missed by young people. Alongside the general discontent with this loss, there is also the understanding of people in seeing the efforts by cultural entities to come back to a pre-pandemic state which is very important to still have hope and trust in cultural institutions. *Interviewee (6)* said: “I think cultural entities are striving to have things as before and even though most of the programming came back there is still a fundamental part that is not still possible to enjoy and the need to dance and listen to live music cannot be substituted with any digital streaming”.

- *Intercultural contact and collaboration*: when describing intercultural contact, the majority of respondents agreed about the decrease of multiculturalism level present in Intendente and in their private life due to the sudden repatriation of some of their friends that had to go back to their nation or to move to another place with the consequence of the remaining of merely the portuguese Portuguese residents.
- *Involvement of public*: almost all the respondents have reported the theme of the fear of contracting the disease of Covid-19 which changed some people’s behaviours, making them more attentive and more concerned about crowds and being involved in public events. The repercussion is on the turnout in the public participation because there are not yet the conditions to feel totally safe.
- *(Community vision) and goals*: more than half of the respondents declared that they have changed their “life” goals in the sense of *re-evaluating priorities* and reassessing plans after the revaluation of life’s choices and after the change of situations such as the loss of jobs or familiar reasons. Interviewees have affirmed they have more concrete and low-profile goals and less idealistic expectations.
- *Interest towards activities*: the common trend revealed is the increasing interest toward activities from residents of Intendente, since they want to discover what is the new cultural offering after the confinement and, finally, what are the possibilities to enjoy and to come back to the normal life of before, as *#Interviewee (6)* said: “As soon as it was allowed to enjoy cultural activities again, I started to check the programming of all the cultural entities not only in Intendente but in all

Lisbon city and at the beginning I was going to events that I was not even interested before such as some art exhibitions, just because I felt the need”.

6.3 Cultural Marketing strategies, the brand Intendente

As previously discussed in the literature review, Intendente was part of a process of a Lisbon city-wide branding in which some specific strategies that have enhanced a positive chain of innovation process, especially in the area most degraded area. Over course of time, Intendente has evolved into one of the most creative neighbourhoods of Lisbon, and the cultural and creative layer has become a terrain to enjoy and control through the applying of some strategies. In considering this, I aimed to examine the perception of the cultural entities and visitors about their feelings regarding the evolution of Intendente as a brand and on their emotional engagement to the neighbourhood.

Most of the cultural entities reported the extreme evolution of Intendente over the years from an area to avoid being degraded, to a “place to be ” for enjoyment. Taking into consideration the three principal features that connote the neighbourhood that emerged according to the respondents: culture, well-being, multiculturality, spare time, and imperfection. Those attributes are the ones that represent the brand “Intendente” in the common consumer’s mind, as *Bus* claimed: “The people that come here to Intendente are people that are looking for enjoyment through cultural entities, multiculturality since it's a place that attracts different people from different parts of the world with different visions and, the most important one, imperfection since here everyone feels accepted for who is”.

The visitors of Intendente I interviewed shared the same idea, noting that Intendente has undergone a process of “deliberately branding” having seen the article published by the magazine *TimeOut* about Intendente depicted as the coolest neighbourhood in the world. Thus, it is not uncovered at all the work made also by the government of the city to make people associate the city of Lisbon to specific models of other cities, as the advertisement campaign of the CML in 2016 reveals: “Lisbon is not the new Berlin” where Intendente is part of this branding proposal. Instead, some interviewees highlighted that part of the branding process of Intendente is due to the narrative that was created about it and that has boosted its popularity and has influenced people’s ideas. Plus, almost all the interviewees

mentioned the “fancy” and “hipster” side of the neighbourhood that have seriously threatened the pure essence of the neighbourhood denaturalizing it. Exemplifying this is the position of *Interviewee (5)* on the branding process of the neighbourhood who stated: “Of course it is happening a branding, 10 years ago the name Intendente was avoided, now the shops use Intendente as name.”

Both cultural entities and visitors reported that they have developed over the course of the years a strong connection and attachment to Intendente since they feel emotionally engaged with the space, people and activities happening, because of its capacity to include and integrate people: *Interviewee (6)* declared: “I have never felt so home as Intendente does”.

6.4 The role of culture, a double resource

In considering the supposed role that culture plays on the individual and community level, I also aimed to gather the opinion of the interviewees on this theme in order to understand the reasons why it is necessary to prioritise and include the cultural industry in the political agenda, especially in a post-pandemic period, since it could be the key to a restart.

I asked interviewees their opinion about the role that cultural entities play in their individual well-being and on the quality of life of Intendente. All the participants, both cultural entities and visitors, expressed that it is a huge priority that cultural entities be open and cultural activities take place. I feel a need to revisit some of the opinions expressed because they clearly express a major need to have culture, defined in various ways more protected.

- “We need to give culture to people, we need some culture to stimulate the brain. We need people to come here, do things, stimulate their creativity and don’t be with yourself”.
- “People that come here and sit and take the time to read a book say that it is like therapy, it is a safe space with yourself”.

- “I truly believe that art and culture are important since they let you get rid of your problem and mind and it allows you to create a new world to escape and find new solutions and connect with other people. It allows us to imagine!
- “I think that cultural activities answer the need for sociability, which is the grammar of life and it is the first step to develop. As for a kid it is important to be with other kids and not just with parents, for us as well it is important to continue to practice because being together as everything in life is a practice and only by staying together you improve individually, that is why participation is fundamental”.
- “I believe that cultural spaces are important for the neighbourhood because they enrich people and the community and they bring dynamic to the neighbourhood that has turned to be a meeting point”.
- “I think that cultural associations help to rebuild the social network of the city and they bring a critical perspective because culture puts in discussion the state of the present things and it is important to not live passively and continue to question things”.

I also noted the different opinions of the interviewees that reported some dark sides of the cultural industry, by condemning the elitist character that culture take on and the risks of gentrification that culture can bring with it:

- “It depends what you mean for cultural activities, people that engage in this kind of thing are almost all the same belonging to the middle class and the ones that are not in this category are excluded by all their cultural circuit. There are lots of barriers that cultural spaces tend to create, unknowingly or not”.
- “I think that the cultural industry is a big factor of gentrification that attracts investments and influences the prices of the rents and this is a big problem for Lisbon. Sometimes cultural activities are worlds that are detached from reality but it depends how you do things, what is your intent and attitude”.

6.5 Proposal of measures for the CLR of Intendente

At the end of each interview, I asked the respondents to imagine having the ability to apply a measure that could enhance the culture-led regeneration of Intendente. I collected some of the proposal measures emerged in the attempts to bring out what are the issues, the needs and the new ideas on what it could be done to improve the neighbourhood:

- “Resolve the problem of the house rents, there are lots of associations that are dying out because of the impossibility to afford the space, this is the first wide line guide policy that should be prioritised”.
- “Control of the rents based on salaries and attempt for a cultural production through the appropriation of abandoned public spaces.”
- “Listen to the needs of locals and spaces and learn from them”.
- “Not charging rents to associations that should be supported by the municipality”.
- “Prevents landlords of spaces from selling the place when they want, often of the time to make it become a hostel, this way we can protect the cultural community”.
- “Give more consciousness to people about the neighbourhood through the awareness of the several and different realities that are on the territory, giving more the ideas of the events happening and more information of the different communities that are living in. In order to do this we are developing a sort of digital map of Intendente accessible through the app reserved for this”.
- “Discounts for the residents of Intendente that want to join social and cultural activities”.
- “Prioritise education through art and cultural activities”.
- “Fighting the privatization of the public spaces of the neighbourhood”.

6.6 Participant Observation

The intention of the participant observation was to capture as many details as possible on the phenomena studied taking into account the area and the participant sample.

Regarding the social dimensions I noticed that the neighbourhood became a space of sharing opportunities, help and concerns. I observed an increase of leaflets scattered throughout the neighbourhood regarding assistance and proposals of various types. In my apartment building, there was an offer of assistance in shopping for food for the oldest

people attached to the door at the entrance by two young girls. Moreover, I saw some flyers attached to the poles by some people that were offering free online classes of various kinds in order to keep people active and not let them demotivate by the pandemic situation. Once, I also noticed a flyer regarding an online session for “Women in Pandemic Covid-19” that was promoting a space of debate and sharing on the many difficulties encountered by women in vulnerable situations during Covid-19. Another was an offer of an online seminar “Com em casa: personal finance in times of crisis” through the Zoom platform to help people plan their budget and manage the financial challenges, loss of income and new expenses that the pandemic brought. Another action I noticed was from Junta de Freguesia de Arroios that offered free psychological support for those who are in vulnerable or isolated situations.

Plus, I was walking in R. Antero de Quental 8A and I ran into the association *GAT- Espaço Intendente* whose I discover the partnership with *TransMissão: Associação Trans and Não-Binária* and *Câmara Municipal de Lisboa*, they held a workshop aimed at trans and non-binary people on how to do auto-injection in the hormone therapy context since Covid-19 raised doubt about possible difficulties in access to it. I observed that another partnership between *GAT* and *Casa do Brasil de Lisboa* developed the online project *Informa em Ação* with the objective to produce some materials to help migrants to access services of the Serviço Nacional de Saúde. I noticed that *GAT* also provided Covid tests for people that are not officially registered in the Portuguese health care system and medications for people that cannot afford the transportation to go to the hospital by partnering with the association *Dignitude*. Lastly, *GAT* organised with *Apdi Portugal* and *Liga Portuguesa contra o Cancro* the conference “*Participação do Cidadão na Era Covid-19*” where citizens could share their doubts and concerns in the context of a return to normality.

Another partnership observed between entities of Intendente and with the ones that belong to other neighbourhoods was *Largo Residências*, *Junta da Freguesia de Arroios*, *CML*, *Hospital Curry Cabral do Centro Hospitalar de Lisboa Central*, *EPE*, *Instituto da Segurança Social (ISS)* e o *Centro de Cultura e Desporto dos Trabalhadores da Segurança Social de Lisboa e Vale do Tejo*. They made available some of the rooms of Largo

Residencias for those people affected by Covid-19 that have to be confined but that don't have habitable conditions.

In addition, I noted some outdoors in the neighbourhood representing a solidarity campaign by *Junta da Freguesia de Arroios* sponsoring the new social service phone assistance in case of trauma by Covid-19. I also observed the new billboards of Junta da Freguesia de Arroios communicating their availability to provide information for people that do sex work during Covid.

In contrast, regarding the cultural entities interviewed for this study, I didn't notice any particular engagement in the community cooperation and networking dimension since I thought they had an attitude of individual survival, explaining their situation and seeking help more on social media platforms rather than building connections in the physical reality. In terms of public participation, I noticed a reduction of it because of the closing of the cultural entities during the first lockdown and, on the contrary, a big restarting of the participation flow beginning from May 2021. In fact, the first cultural spaces and locals opened again which was an important signal of the need for enjoyment that was suppressed. The lack of enjoyment has exploded in the creative impulse, new things and cultural proposals arose right out of the pandemic from the need of a slow restarting.

Artists in the streets and on social media platforms have created new stuff from the ideas that arose during the confinement. I participated in *Feira do Intendente* during summer 2021 and I observed exhibitions of artists with their art pieces created during the pandemic: photographs, audio-visual materials, drawings and even dance choreographies as an expression to deliberate all the tensions accumulated. On Almirante Reis I saw new graffiti made to decorate the gates of the shops.

Cultural entities also made some small adjustments to the cultural offerings in order to respect the rules imposed by the government. As an example, I participated in a new version of the "weekend nights" of *Anjos70* consisting of a reversed version at noon time. The result was a sort of "music brunch" with the possibility of listening to music and having brunch but just being seated and with a fixed number of people allowed in each table.

Despite the possibilities to engage cultural activities in another modality, I heard from younger people, a general discontent regarding the inability to participate in some cultural activities such as concerts and clubbing as a result of the impact of social distancing measures. However, I observed and personally participated in new illegal realities of entertainment that arose as an answer to satisfy the need for enjoyment and to meet the cultural expectations of people. Some cultural centres that were used to organise concerts and DJ sets have started to continue their cultural programming after the closing time allowed behind closed doors. A few times I participated in some “private” events in the public cultural spaces where I was personally invited by phone messages. Another strategy was knocking on the door of the space and waiting for someone to let you enter and consume the cultural offering in an illegal dimension.

Further, I observed the image of Intendente remained pretty much the same with the only variation in the increasing number of homeless being on the streets during the confinement and a stronger sense of poverty and desperation for the critical uncertainty of the situation and the loss of jobs. Several times I heard people screaming in the streets having lost control and complaining about the state of misery where the pandemic brought their life. Also, more than once I observed people looking for food in the garbage cans. In order to mitigate this situation, more distribution rounds were organised by volunteers, which have increased in several places in the neighbourhood as in Largo do Intendente and in front of the Igreja de Nossa Senhora dos Anjos.

Considering the economic dimension, I observed lots of employees of the bars and restaurants in Intendente getting fired and the staff of cultural entities being reduced and people saying they had to look for a new job. I noticed that some funds were launched by some cultural entities in order to help the artists in the moment of the pandemic such as “Fundo de Apoio a Artistas de Lisboa” created by the manager of *Anjos 70*.

Taking into consideration the physical dimension, I observed people being more concerned regarding the safety measures and the social distancing. In most of the cultural entities where I entered, they made me sanitize my hands, controlled the mask and assured that the number of people already inside the space was respecting the rules. Moreover, the accessibility inside cultural spaces was reduced with the effect of long queues in front of

the entrances. Sometimes, it happened that I was not allowed to enter because they were already full. Plus, I observed some changes inside cultural entities also in the use of the space and in the arrangement of the furniture, a reduction of the number of tables, chairs and various seating positions and an expansion of the use of the outdoors area. Further, I observed some public spaces and equipment being closed such as the benches and a reduction of the opening time of some public parks.

With respect to the cultural dimension, I observed some changes in the cultural programming offerings since some activities based on a collective dimension were eliminated and made a shift toward the digital. I personally engaged in some virtual workshops and talks organised by some cultural entities of Intendente. Plus, I observed some people sitting at the bar of Largo Intendente, trying to check what was happening in the neighbourhood and where they could go. From their conversation I understood the suffering coming from the boredom and from the scarcity of cultural offerings which made them increase their interest in the cultural offerings of Intendente.

CHAPTER 7

Discussion

The purpose of this study was to explore the four dimensions of the culture-led regeneration model in order to understand what has changed in one of the most dynamic neighbourhoods of the city of Lisbon after the Covid-19 pandemic. I considered Intendente a site that suited my investigation since it is already a place with a long history of regeneration phenomena on different layers, which the “pandemic agent” has now impacted, upsetting again the recently formed equilibrium. After that, in a second level of analysis I sought to investigate the importance of “participation” in cultural activities and their related absence on the quality of life of the neighbourhood of Intendente and on its community in order to understand the importance that the cultural and creative industry plays in our society.

Several themes and patterns have emerged through my study, and the most recurrent during the interviews have been divided for each dimension studied and for the two opposite views taken into consideration: the internal view of the cultural and creative industry, namely the ones that produce and create cultural offerings and, on the other side, the external view of the visitors who receive and consume the cultural offerings of the neighbourhood. Through the evaluation of the impact some micro-changes emerged but they happened in a period of time too brief to confirm that they will be constant in a long-term period. Thus, I could only capture some frames of what was happening in Intendente because the pandemic situation was still ongoing and developing quickly.

The cultural and social dimensions studied were the ones for which I reserved a particular focus since they are directly correlated to the mechanisms of “participation,” which was the core factor affected. The introduction of the new safety measures based on the principles of social distancing and on the prohibition of all those activities that take place collectively caused the inevitable interruption of much human interaction. Despite the impact, new possibilities have arisen from the necessity to adapt to a new reality and through the most positive outcome of the Covid-19 situation: the capacity of understanding different new perspectives in terms of finding new possibilities, empathy towards each other and revaluation of the present system that people are living in.

With respect to the new possibilities, an example is new relationships arising from new partnerships between mixed entities, namely the cultural ones with those that are not part of the cultural and creative circuit, inside the neighbourhood of Intendente but, also outside, on a city level. New collaborations have shown the network of the diversified stakeholders existing in the city and the potential that partnerships have, even between different fields. However, the multicultural network in the field was reduced due to the difficulties to continue the cultural business on an international level along with the level of multiculturalism in the neighbourhood that decreased as well. Many young people had to suddenly return to their native country and the result was the momentaneous stopping of the large immigrant wave of “marginal gentrifiers”. Nevertheless, the greater willingness to cooperate is a consequence of the increased level of empathy toward each other and strengthened the sense of belonging to the same team, but not directly to Intendente itself. All in all, the pandemic did not make the identity of Intendente weaker, thus the main values that are attached to a regeneration process that is driven by cultural activity, as in Intendente, have not been impacted but its image got worse because of the visible increase of poverty in the streets.

The pandemic has had a revealing effect by clearly showing problems that already existed in the neighbourhood, such as the increasing cost of rent and the high rate of homelessness, therefore bringing the image of Intendente slightly back to its decaying past. However, the period of solidarity lasted until the first confinement, and it disappeared with the normalization of the pandemic situation. The greater sense of proximity resulted with an increase of aid-actions between the members of the community of Intendente. Specifically, lots of social actions were aimed at the community and they were organised through an independent and autonomous approach since the organizers were members of the community itself or local entities. Therefore, volunteering increased between Intendente’s visitors, and cultural entities have also experienced an increase in the number of volunteers on staff because of the need to cover new tasks that emerged with the introduction of the safety measures. The strict application of the rules made the cultural entities be perceived as more severe and exigent. The repercussion of carrying out these new responsibilities was the fragmentation of work and the increasing demand of the labour force. In the

opposite scenario, the increase of volunteers on staff was not consistent, since some cultural entities lost volunteers because of the need to prioritize their jobs.

In any case, it is evident that the sudden crisis has provoked a “bottom-up” reaction since action plans were coming from people and partnerships between independent entities, and not from official institutions. Only ten years ago, official institutions took a stance by applying a “top-down” city public policy strategy aiming to revitalise the declining neighbourhood. Their decisions to take action in order to regenerate the area came from a real willingness to improve the territory and they were not based on any external urgent factor, as Covid-19 is now. The current situation of the “bottom-up” initiatives is considered the best condition for regeneration (Garcia, 2004) since culture-led policies can also fail compared to expectations for citizens. Thus, the pandemic could potentially represent a positive factor in the culture-led regeneration of Intendente.

The Camera Municipal of Lisbon committed itself to supporting socially the community through cooperation with some local entities, but no direct help was given by the cultural perspective. None of the cultural entities studied reported that CML had a real active commitment in supporting them nor the cultural apparatus of the neighbourhood. Rather, CML behaved passively regarding the needs of the cultural entities by completely ignoring the requests for help and the difficult situation they were going through. CML didn't provide any support that was able to satisfy the demands of the cultural entities given that the only funds designated for them were not for small and independent cultural entities and, so, impossible to apply for. The only cultural entities that experienced concrete support from CML, even without asking for it, were the bookshops that became the suppliers of the libraries which received money from CML in order to be able to buy books for schools. Instead, a bottom-up funding approach came from Anjos 70 in order to help artists, but the modest donations from Intendente's visitors revealed the low participation by the neighbourhood community in really supporting artists and cultural entities, who had a more individual attitude in the Covid-19 emergency situation. In fact, a support network between the cultural entities of the neighbourhood was not created, so they instead sought help individually, especially through social media platforms. Covid-19 also created an

internal imbalance in the social dimension of the cultural entities as a consequence of the alteration of the private life of the members and new internal changes.

New perspectives also arose from the need to find new ways to participate. The deprivation of the possibility of engaging in public participation provoked the opposite outcome of the increase of participation in cultural offerings and involvement of the public as soon as reopenings started. People felt the massive need of enjoyment that was linked to the lack of stimuli and, on a deeper level, the necessity of finding meanings. Thus, the interest in activities increased and the need for integration of cultural activities in people's lives forced them to find new solutions to experience them. The only possible space that was already experiencing the hosting of the cultural dimension was further boosted by the pandemic: the digital. In fact, cultural entities shifted their cultural programming more to digital platforms, especially during the period of confinement, and they incorporated their virtual image more into their business models by reorganizing their presence on social media platforms. In addition, their way of communicating to the public changed by integrating and experimenting more with digital tools on their social media channels. Despite the possibility of engaging cultural activities through the digital, participation became more individual given the forced state of isolation and the one-to-one nature of culture through the digital devices. It is notable that the shifting of culture on digital platforms and the arising of new formats and new practices of cultural activities were also a repercussion of the increased level of creative impulses. Creativity proliferated physically, in the sense of production of new ways of doing art and culture by Intendente's community and cultural entities, but also mentally, in the matter of thinking of new ideas, and again, new perspectives. The ability to adjust the cultural programming is proof of it, but it was not enough since the reduction of the physical cultural offerings, especially for the part of events, was a big absence.

It is interesting to see how the cultural expectations were met in the view of the cultural entities but, on the contrary, it was not according to visitors to Intendente, who sought complete satisfaction through illegal means. In fact, the need for enjoyment and the research of some specific prohibited cultural activities (because they didn't comply with the social distance measures), took place illegally during the periods of strictest

confinement. A new subcategory of illegal cultural events arose, and it became the only option that still offered the possibility of physical participation. An example is the clubbing dimension that was the most missed activity mentioned by residents and visitors of Intendene, which indicates the importance of clubs as places that fill the need of self-expression. Therefore, the digital cultural proposals were not enough to substitute the real corporal participation experience that was happening in just small gatherings of people and in private contexts. In fact, the cultural context of those illegal events shifted to a smaller context, thus changing the social dynamics between the participants who become involved in more private and exclusive circumstances. In addition, an elitism that was happening in a more “random” way appeared also in legal cultural events since all the people beyond the maximum number allowed in a space were excluded.

The cultural sociability restarted in a reverse direction, as big events and gatherings were the last ones to return and the modality of informing people about private events changed to the use of private messaging and not social media platforms to publicize the events. Also, the physical mode of engaging in the cultural space in some cases changed to be more secretive, such as knocking on the door. The illegal aspect has also been registered from the time perspective: participation in cultural activities was happening after the official closing time imposed by the government restrictions. Cultural events that happened legally with the first reopenings had to adapt some of their practices. An example are the DJ sets that were offered only with a seated audience. The dimension of dancing, which is also a fundamental part of a DJ set activity, was prohibited and it turned out to be the most missed by participants in this study.

Thus, there has been a temporary modification of the essence of some cultural practices and of their mechanisms which, in some cases, derived from the introduction of the safety measures. The result was the creation of new hybrid cultural formats such as the DJ set brunch in the morning. It is significant to note that the most-missed activities, such as dancing and clubbing, are also the ones correlated to the possibility of self-expression and identities which is an important signal of cultural entities that must be opened.

In considering the assessment of the economic dimension, the pandemic has caused general economic uncertainty due to financial losses for both cultural entities and visitors

to Intendente, layoffs and worsening of the precarious situation of workers in the cultural and creative industry, who were already living an unstable life. Plus, local institutions did not provide efficient economic support to Intendente's community and cultural entities, which lost the ability to be self-sustainable and self-sufficient. In addition, new business areas ceased developing, apart from new digital business, which increased.

In terms of the use of the space, the introduction of the safety measures caused an increase in security concerns. This led to an increase in the attention to safety measures and to the use of hygiene measures, whose number also increased and, also to an intensification of police monitoring. Public spaces in the neighbourhood became emptier with a reduction of gatherings, tourists, crowds, traffic, and levels of pollution. Opening times of the parks were reduced, and some public furniture were made unavailable. In some cases, the privatization of public space happened because of the social distance requirement of having more space for tables and chairs of the locals. Instead, cultural entities made some adjustments in the use of the space, such as a general reorganization or reduction of furniture, especially sofas. In other cases, the changes to the space were a personal choice made as a possibility to improve it, led by Covid-19. The accessibility in terms of the number of people allowed inside cultural entities was reduced. Therefore, some spaces inside locations were not available to the public in order to reduce the cost of maintaining them, but in other cases some had to close for financial issues. The decrease of the possibilities to access cultural entities led to the formation of long queues in front of them and the outcome was increased stress. Further, the new schedule of cultural spaces and locations has affected people's lifestyle because they had to adapt to socialize in a more domestic context, changing their own personal habits and adapting their daily leisure to new hours and spaces. Also, there has been a modification in the personal perception of the time in a day by being reduced and, subsequently, by being forced to make choices about how to spend leisure time. Lastly, the pandemic has provoked a significant impact on sustainability with respect to more self-reflection about the way of producing and consuming and, thus, a general resetting of priorities and more awareness regarding sustainable practices. The result was a trend in questioning the models followed previously and more attention to small life choices. Furthermore, the general moment of

self-reflection led to a lowering of expectations both from cultural entities and Intendente's visitors but not to a real change of their community's vision and who they are.

To sum up, the moment of global ceasing of activities and the economy created the possibility to reflect on the current status of things and thus, the problems that affect Intendente appeared more clearly. The pandemic showed the weakest sides of Intendente, which turned out to be the same problems to solve for a possible future enhancement of the culture-led regeneration of the neighbourhood according to the interviewees. The general proposed measures were focused mainly on the cost of renting problem because of the high prices and the lack of protection by the government in assuring the prevention of evictions of cultural entities by their landlords. Another proposed measure was regarding the problem of the increasing privatization of public space which is a consequence of the past aggressive campaign led by CML in order to regenerate Intendente by using cultural marketing strategies. As a matter of fact, according to the interviewees, Intendente has undergone a process of "branding" in recent years and its image was built on the values of enjoyment, well-being and multiculturalism through the utilization of culture as expedient. Therefore, the consequences of the process of regeneration of Intendente of ten years ago are now the same factors considered by its community as harmful to a possible future culture-led regeneration of the neighbourhood. Hence, it is possible to derive that regeneration based on culture and the cultural industry also embed dark sides such as gentrification and the elitist character of culture, which risks creating a closed circuit of only privileged people. At the same time, the invaluable role that culture plays on an individual and community level cannot be ignored: it is an important resource for individual well-being by providing stimuli that keep people sane and active and thus it pushes them to participate in the culture-led regeneration of the neighbourhood. The final evaluation of the present research confirms the first postulation of the CBD paradigm Tubadji (2021): cultural participation is the source of mental health resilience through living culture consumed.

Conclusion

In this study, I set out to identify the impact of Covid-19 on the culture-led regeneration of a specific area of the city of Lisbon: the neighbourhood of Intendente. Two main challenges related to this were identified. Firstly, the phenomenon analysed is still ongoing, so it was difficult to investigate in its entirety since it was composed of many phases that were still changing, at the same time I was carrying out the study. Secondly, there is no official border of the territory I studied, therefore I had to establish and select on my own the area to study. Intendente already has a long, troubled history of culture-led regeneration. In order to understand how it was affected by the global pandemic, four dimensions of the model developed by Matarasso (1997) and Evans (2005) and Liverpool Impact 08 Programme (2008) were analysed and applied to Intendente. The process of exploration was guided by the four sub-complementary questions related to the defined research goals which aimed to investigate the social, cultural, economic, and physical dimensions of the neighbourhood. I analysed Intendente by conducting a qualitative study based on the blended design, the mini-ethnographic case study, and I collected the data with semi-structured interviews with two groups of participants analysed: cultural entities and visitors to Intendente and direct participant observation.

The outcomes of the present research attest the break of the chain-relationship created by culture in Intendente, where participation is the central element and the one to have been mainly affected because of the imposition of social distancing measures and the necessity to be isolated from each other. The denial in participating in cultural activities and offerings proposed by cultural entities of Intendente provoked a series of consequences on the individual and collective level. The impact of Covid-19 on each dimension affected the others since they intersect and the result was a sequence of micro-changes in each dimension of the regeneration of Intendente. The micro-changes were captured in a short-term period that, even if it is not enough to show what will be the last results in the long-term, some of them will be permanent and this indicates the important role that culture plays in society and in one's personal life.

The overall assessment is the worsening of quality life and individual well-being, especially during the period of confinement because it was the most difficult phase given

the total absence of the kind of stimuli that culture provides and, also, the novelty of the emergency situation. At the same time, new possibilities and changes derived specifically from the hardest time because of the forced necessity to find new solutions to survive and to substitute what was lost through the use of creativity such as the result of increasing integration of digital tools in the cultural field.

In addition, new hybrid forms of cultural activities emerged and a new willingness of solidarity created new partnerships between cultural entities and other one that are not specifically related to the cultural field, in Intendente and, more broadly, in the entire city. The recent willingness to cooperate and the greater sense of empathy toward each other created the favourable conditions for a “bottom-up” approach in terms of reacting to the crisis and creating support for cultural entities and protagonists of the sector through the establishment of some support funds. On the contrary, local institutions demonstrated a passive and silent approach to helping cultural entities during the pandemic which shows the low value that is given to culture nowadays. However, the creation of an alternative illegal circuit to continue to benefit from cultural activities is clear evidence of the necessity of people to integrate culture in their daily life, especially those activities that provide the possibility of self-expression and that were the most prohibited: clubbing and dancing. Therefore, the outcome is that the stimulus people get from physical participation cannot be substituted by any digital solution despite the progress of digital culture.

In addition, through the investigation, it was possible to confirm my theory about individual participation in cultural activities affecting individual well-being which, consequently, impacted collective participation in the culture-led regeneration of Intendente since they manifested in coexistence with each other. Thus, the ceasing of participation in cultural activities caused by Covid-19 produced a worsening of the well-being of the interviewees and damages and micro-changes on the four dimensions of the culture-led regeneration of the neighbourhood. In essence, despite the significant and observed positive impact that culture has on the individual and collective perspective, policy makers and official institutions of Lisbon completely ignored its value. Moreover, they renounced the resources of the entire cultural sector for attempting to improve the pandemic crisis by rejecting its existence.

In conclusion, the present study has found that the consequences of the past culture-led regeneration of Intendente of ten years ago are the same reasons indicated now as harmful for the culture-led regeneration of the neighbourhood itself. The pandemic highlighted the results of the process of gentrification and branding that Intendente has undergone in recent years as the increase in house prices, evictions and economic difficulties for many cultural entities of the neighbourhood that are dealing with the pandemic situation alone.

My aim of understanding the impact of Covid-19 on the culture-led regeneration of Intendente was to provide more insight on what has changed in a specific territory of the city of Lisbon after a global phenomenon. My hope is that these findings can inform future research on this topic, in different academic fields. The findings of my study raised a question for future research: what are the right limits in applying the process of culture-led regeneration on a specific territory in order to balance the negative consequences and threats that it can also bring?

“Libertà è partecipazione”

(Giorgio Gaber, 1973)

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ANNEXES

Table 3.1: Indicator hierarchies (Madden, 2005)

Indicator type	Focus	Culture examples	Selected references
Macro	General	Cultural indicators for development	Balta (2004) Mercer (2002)
		Indicators for evaluating national cultural policy	Nylöf (1997) Matarasso (1997)
Meso		Indicators for evaluating arts policies	Van der Ploeg (2004) Joy et al (2004)
		Performance indicators for cultural institutions	South West Arts Marketing (2000) Pignataro (2003)
Micro	Specific	Indicators for evaluating community arts programs	Keating (2002)

Three-tiered indicator hierarchies of Madden, 2005

(Annex A)

Table 3.2: Matarasso's (1997) list of impacts of culture identified through Comedia's study of participative cultural programmes

<ul style="list-style-type: none"> ▪ Increase people's confidence and sense of self-worth ▪ Extend involvement in social activity ▪ Give people influence over how they are seen by others ▪ Stimulate interest and confidence in the arts and culture ▪ Provide a forum to explore personal rights and responsibilities ▪ Contribute to the educational development of children ▪ Encourage adults to take up education and training opportunities ▪ Help build new skills and work experience ▪ Contribute to people's employability ▪ Help people take up or develop careers in the arts and culture ▪ Reduce isolation by helping people to make friends ▪ Develop community networks and sociability ▪ Promote tolerance and contribute to conflict resolution ▪ Provide a forum for intercultural understanding and friendship ▪ Help validate the contribution of a whole community ▪ Promote intercultural contact and cooperation ▪ Develop contact between the generations ▪ Help offenders and victims address issues of crime ▪ Provide a route to rehabilitation and integration for offenders ▪ Build community organisational capacity ▪ Encourage local self-reliance and project management ▪ Help people extend control over their lives ▪ Be a means of gaining insight into political and social ideas ▪ Facilitate effective public consultation and participation ▪ Help involve local people in the regeneration process 	<ul style="list-style-type: none"> ▪ Facilitate the development of partnership ▪ Build support for community projects ▪ Strengthen community cooperation and networking ▪ Develop pride in local traditions and cultures ▪ Help people feel a sense of belonging and involvement ▪ Create community traditions in new towns or neighbourhoods ▪ Involve residents in environmental improvements ▪ Provide reasons for people to develop community activities ▪ Improve perceptions of marginalised groups ▪ Help transform the image of public bodies ▪ Make people feel better about where they live ▪ Help people develop their creativity ▪ Erode the distinction between consumer and creator ▪ Allow people to explore their values, meanings and dreams ▪ Enrich the practice of professionals in the public and voluntary sectors ▪ Transform the responsiveness of public service organisations ▪ Encourage people to accept risk positively ▪ Help community groups raise their vision beyond the immediate ▪ Challenge conventional service delivery ▪ Raise expectations about what is possible and desirable ▪ Have a positive impact on how people feel ▪ Be an effective means of health education ▪ Contribute to a more relaxed atmosphere in health centres ▪ Help improve the quality of life of people with poor health ▪ Provide a unique and deep source of enjoyment
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Workable list of 50 social impacts of culture developed by Matarasso, 1997

(Annex B)

Table 3.3: Evans's (2005) overview of the evidence of culture's contribution to different dimensions of urban regeneration

Physical Dimension	Economic Dimension	Social Dimension
Reuse of redundant buildings –studios, museum/gallery, venues	Increased property values/rents (residential and business)	A positive change in residents' perceptions of their area
Increased public use of space –reduction in vandalism and an increased sense of safety	Corporate involvement in the local cultural sector (leading to support in cash and in kind)	Displacing crime and anti-social behaviour through cultural activity (for example, youth)
Cultural facilities and workspace in mixed-use developments	Higher resident and visitor spend arising from cultural activity (arts and cultural tourism)	A clearer expression of individual and shared ideas and needs
High density (live/work), reduce environmental impacts, such as transport/traffic, pollution, health problems	Job creation (direct, indirect, induced); enterprise (new firms/start-ups, turnover/value added)	Increase in volunteering and increased organisational capacity at a local level
The employment of artists on design and construction teams (Percent for Art)	Employer location/retention; Retention of graduates in the area (including artists/creatives)	A change in the image or reputation of a place or group of people
Environmental improvements through public art and architecture	A more diverse workforce (skills, social, gender and ethnic profile)	Stronger public-private-voluntary-sector partnerships
The incorporation of cultural considerations into local development plans (LPAC, 1990)	Creative clusters and quarters; Production chain, local economy and procurement	Increased appreciation of the value and opportunities to take part in arts projects
Accessibility (disability), public transport usage and safety	Public-private-voluntary-sector partnerships ('mixed economy')	Higher educational attainment (in arts and 'non-arts' subjects)
Heritage identity, stewardship, local distinctiveness/ vernacular	Investment (public-private sector leverage)	Greater individual confidence and aspiration

List and classification of cultural indicators was released by Evans (2005)

(Annex C)

Table 5.8 Comparison of indicator definition by Matarasso (1997), Evans (2005) and Liverpool Impacts 08 Programme (2007b)

	Area of impact	Indicator definition	Matarasso (1997)	Evans (2005)	Impacts 08 (2007b)
Cultural regeneration	The city's cultural system	• Involvement of public	✓	✓	✓
		• Interest towards cultural activities	✓	✓	✓
		• Setting an example for other cities			✓
		• City/district vision on culture	✓		
		• Organisational capacity		✓	
		• Community capacity	✓	✓	
		• Intercultural contact and collaboration	✓		✓
Social regeneration	Cultural access and participation	• Community cooperation and networking	✓		✓
		• Effective public participation	✓		
		• Involvement of volunteers	✓	✓	✓
		• Contact between the generations	✓		
		• Rehabilitation of adults/children/unhealthy	✓	✓	✓
		• Need of enjoyment	✓		
		• Creativity impulsion	✓	✓	
	Image, identity and sense of place	• Liveability	✓	✓	
		• Image and reputation of the area		✓	✓
		• Pride and sense of belonging	✓		✓
		• Meeting cultural expectations	✓	✓	
		• Understanding of different perspectives	✓		
Physical regeneration	Physical infrastructure and sustainability	• Cultural emphasis in the plan		✓	
		• Proposed functions (housing, commerce, public spaces etc.)	✓	✓	✓
		• Transportation network		✓	
		• Accessibility (public transport/private)		✓	✓
		• Security concerns	✓	✓	✓
Philosophy and management of the process	Philosophy and management of the process	• Public confidence on project management	✓		
		• Managerial level informing for public on the process	✓		
Economic regeneration	Economic impacts and processes	• Partnerships		✓	✓
		• Job creation and employment	✓	✓	✓
		• Land values		✓	
		• Funding provision		✓	✓
		• New business areas	✓	✓	✓

Combination of the two theoretical studies of Matarasso (1997) and Evans (2005) with the practical cultural indicators of Liverpool Impact 08 model (2007)

(Annex D)

THE THREE DOMAINS AND NINE DIMENSIONS OF THE CULTURAL AND CREATIVE CITIES MONITOR

CULTURAL VIBRANCY	CREATIVE ECONOMY	ENABLING ENVIRONMENT
<p>D1.1 Cultural Venues & Facilities</p> <p>Dimension 1.1 monitors the extent to which cities are 'culturally rich'. Cultural life is a key element in a place's quality of life and a 'soft location factor' to attract talent. Participation in cultural activities – see also Dimension 3.2 – increases people's connection to each other and to place, enhances their creative skills and improves their psychological well-being.</p> <p>D1.2 Cultural Participation & Attractiveness</p> <p>Dimension 1.2 is about cities' capacity to attract local, national and international publics to participate in their cultural life. Participation is the 'raison d'être' of cultural amenities and facilities: they need a public to be meaningful. This is the most basic and yet crucial outcome that cities might expect as a result of their engagement in promoting arts and culture.</p>	<p>D2.1 Creative & Knowledge-based Jobs</p> <p>Dimension 2.1 measures the extent to which cities have access to a pool of highly qualified workers in three creative and knowledge-intensive fields which form the so-called 'cultural and creative sectors': arts, culture and entertainment; media and communication; and creative services such as advertising and fashion. Economists agree that creative and knowledge-based workers have an important role in both innovation and economic growth.</p> <p>D2.2 Intellectual Property & Innovation</p> <p>Dimension 2.2 assesses the extent to which a city is conducive to innovation. Cultural and creative sectors and professionals have stimulated and advanced the digital revolution. Cultural and artistic creativity have clearly contributed to the rapid evolution of new technologies and consumer electronic devices and facilitated their uptake with attractive content and user-friendly design.</p> <p>D2.3 New Jobs in Creative Sectors</p> <p>Dimension 2.3 is a proxy of how well a city is able to translate creative and innovative ideas into new jobs. This is measured in terms of jobs in newly created enterprises in the creative and knowledge-intensive sectors, as listed in Dimension 2.1.</p>	<p>D3.1 Human Capital & Education</p> <p>Dimension 3.1 captures cities' access to talent in the form of human capital present in the city as well as the appeal of local universities, measured in terms of position in four international rankings. The presence of highly regarded universities is considered a crucial factor in attracting talent, while graduates in arts, humanities and ICT are important to a city's creative economy, its cultural dynamism and its capacity to support an innovative and sustainable society.</p> <p>D3.2 Openness, Tolerance & Trust</p> <p>Dimension 3.2 measures tolerance of diversity and mutual trust among inhabitants. Open-minded cities are better able to attract talent from different fields, welcome people from different cultures – including migrants and refugees – and facilitate the flow and translation of (new) ideas.</p> <p>D3.3 Local & International Connections</p> <p>Dimension 3.3 provides a measure of cities' connectedness via air, rail and road links. Connectedness is crucial for culture and creativity to develop as it enables the flow of visitors, talent, ideas and investments.</p> <p>D3.4 Quality of Governance</p> <p>Dimension 3.4 assesses the extent to which government delivers its policies in an effective and impartial way and without corruption. State support and fair regulatory systems, for example, are important conditions for culture and creativity to flourish.</p>

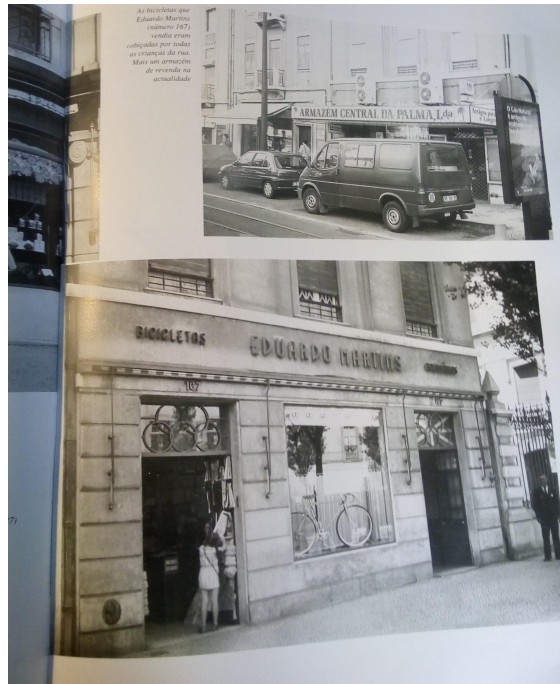
Cultural and Creative Cities Monitor captured in 29 indicators relevant to nine dimension
(Annex E)



Identification of the first area of Intendente on the map. Filipe Folque, 1856-1858.

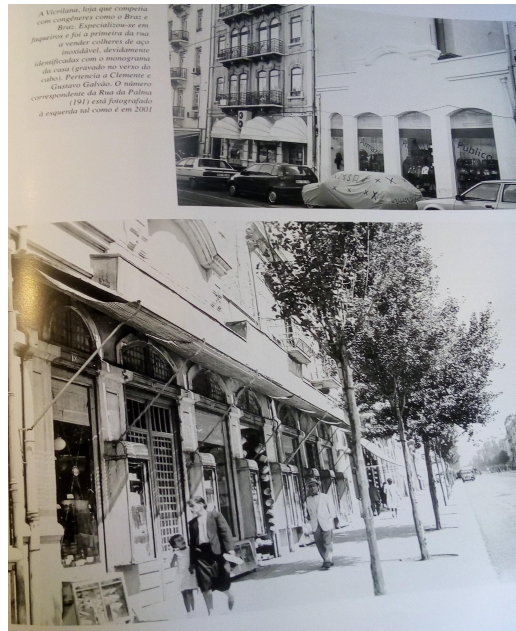
Gabinete de Estudos Olissiponenses.

(Annex F)



Photos of the past Intendente from the book Lisboa Desaparecida Vol. 7., Marina Tavares Dias, Quimera.

(Annex G)



Photos of the past Intendente from the book Lisboa Desaparecida Vol. 7., Marina Tavares Dias, Quimera.

(Annex H)



Photos of the past Intendente from the book Lisboa Desaparecida Vol. 7., Marina Tavares Dias, Quimera.

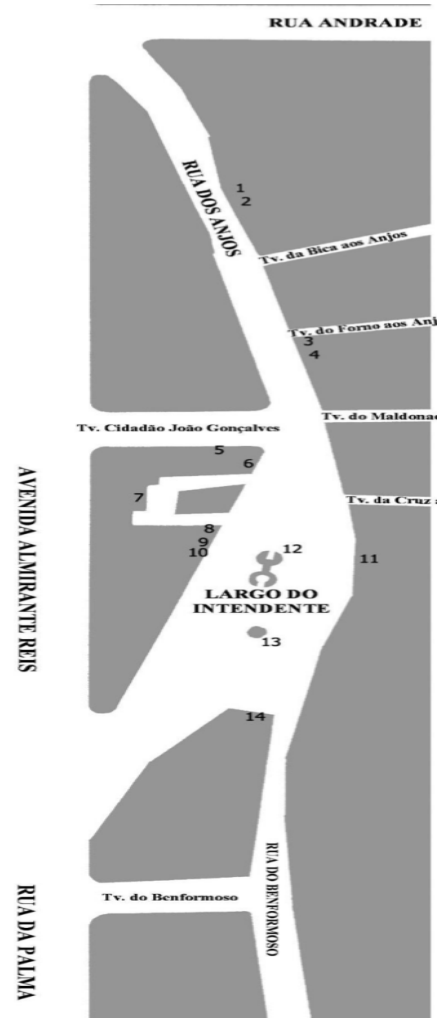
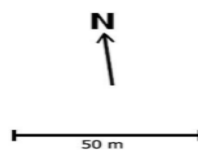
(Annex I)



Photos of the past Intendente from the book Lisboa Desaparecida Vol. 7., Marina Tavares Dias, Quimera.

(Annex J)

- MAPA 3 — REGENERAÇÃO DO INTENDENTE**
- 1 — Livros Mob (livraria)
 - 2 — Mob Espaço Associativo (bar)
 - 3 — Retrox Vintage (objetos usados)
 - 4 — Cadeira Rendada (cafetaria e objetos usados)
 - 5 — Junta de Freguesia de Arroios
 - 6 — O das Joanas (bar e esplanada)
 - 7 — Vida Portuguesa (loja de marcas portuguesas)
 - 8 — Bike Pop — Oficina de Bicicletas
 - 9 — Largo Residências (alojamento)
 - 10 — Largo Café (bar e esplanada)
 - 11 — Casa Independente (bar e sala de concertos)
 - 12 — Kit Garden
 - 13 — Taça-bchedouro
 - 14 — Josephine Bistrô-Bar (bar e esplanada)



Maps of the several realties of Intendente arose with the regeneration by BIP/ZIP program, 2011
(Annex K)

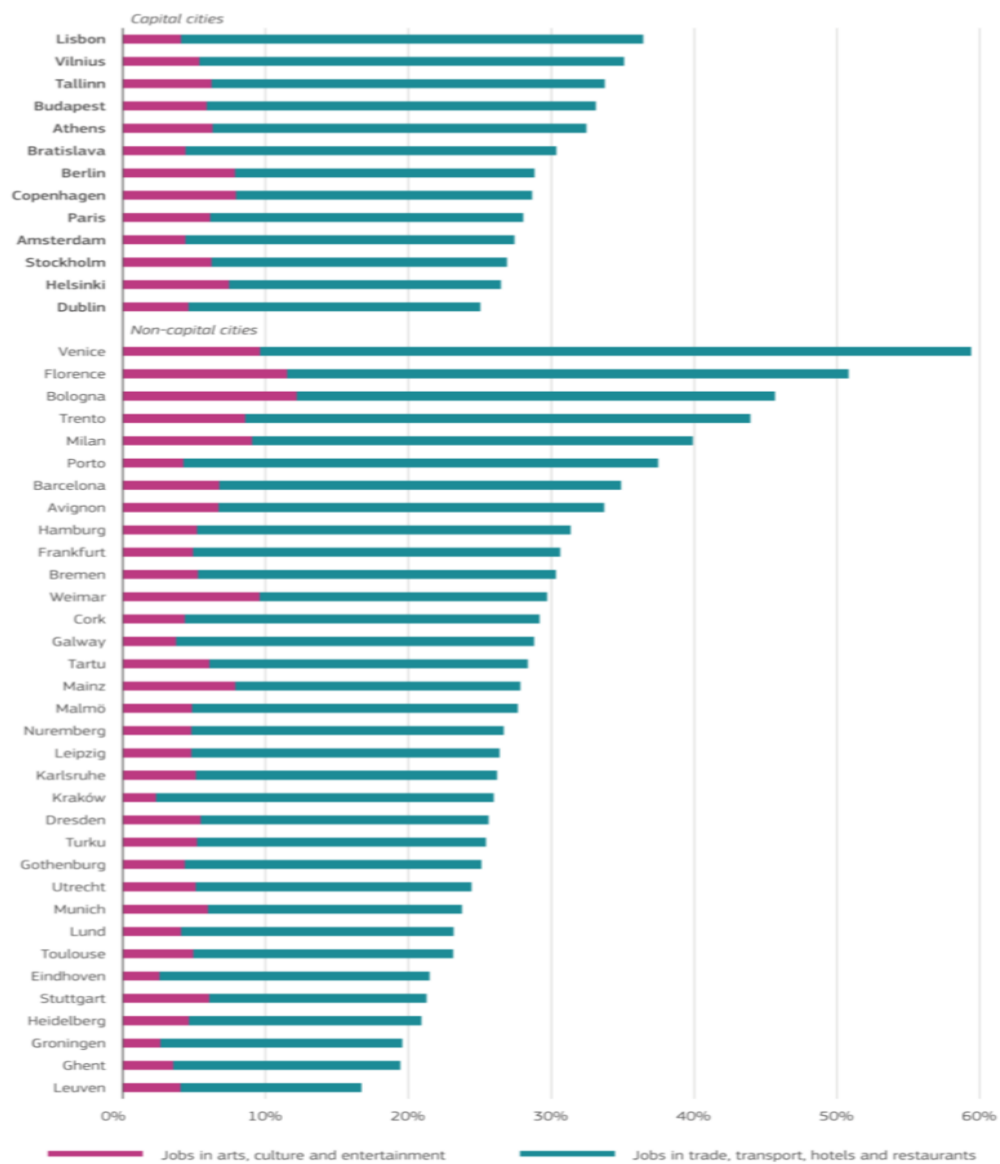
QUADRO 1 — SISTEMA DE CAPTAÇÃO DE NOVOS PÚBLICOS

AGENTES	ATIVIDADES	INFRAESTRUTURAS E RECURSOS	MEIOS DE DIVULGAÇÃO
<ul style="list-style-type: none"> Órgãos do estado e poder local (Câmara Municipal de Lisboa, Junta de Freguesia de Arroios, EGEAC) 	<ul style="list-style-type: none"> Concertos Circuito pedonal turístico-cultural Feiras Festivais 	<ul style="list-style-type: none"> Esplanadas Monumentos e edifícios de valor patrimonial Envolvente arquitetónica e urbanística Bancos e iluminação pública Gratuidade 	<ul style="list-style-type: none"> Publicações periódicas Mupis Websites, páginas de Facebook e blogs Figuras públicas Arroios TV
<ul style="list-style-type: none"> Novos estabelecimentos 	<ul style="list-style-type: none"> Comércio diferenciado Workshops Concertos e dj sets Espectáculos de dança Performances artísticas Exposições (fotografia e pintura) Lançamento de discos Concursos de quis Visitas guiadas Debates e discussões temáticas Projeção de filmes Feiras 		<ul style="list-style-type: none"> Mupis Brochuras Figuras públicas e populares Posters
<ul style="list-style-type: none"> Estabelecimentos de imigrantes 	<ul style="list-style-type: none"> Gastronomia 		<ul style="list-style-type: none"> Brochuras Boca a boca

Capture system strategy of new public for Intendente. Source from Magalhães,

AMM (2016)

(Annex L)

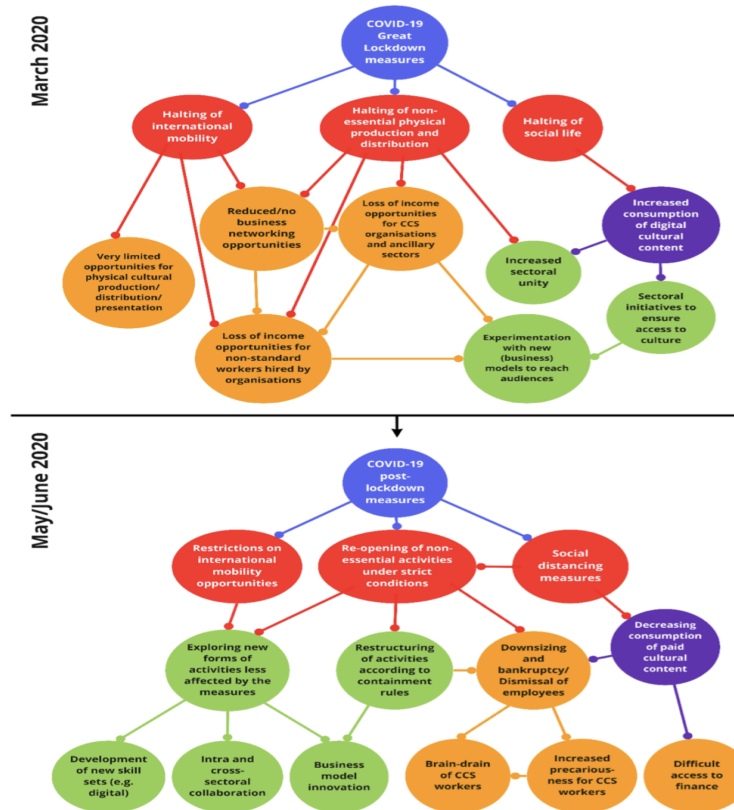


Overview of the share of arts and tourism jobs on total jobs. Eurostat EU-Labour Force Survey (LFS) report.

Source: European Commission, Joint Research Centre, based on Eurostat's Urban Audit, most recent years combined (2011-2016). Labour market- cities and greater cities.

(Annex M)

Figure 12: Chain of effects on the CCS in the Great Lockdown and post-Great Lockdown periods



Source: Figure developed by the study authors

Legend:

- Red: Three main direct consequences of the containment measures;
- Orange: Main negative effects on the CCS;
- Green: Untapped future opportunities;
- Purple: Effects generated on the demand side (consumption and audience participation).

Main consequences's categories that pandemic containment measures generated for the CCS over the March-December 2020 period.

(Annex N)

Figure 14: CCS sub-sector assessment of post-Great Lockdown effects



Source: Figure developed by the study authors

The impact assessment has been translated into three colour codes and two-colour combinations:

- *Red: in relation to the selected indicator, the sub-sector has been very severely impacted by the containment measures adopted;*
- *Yellow: in relation to the selected indicator, the sub-sector has been considerably impacted by the containment measures adopted;*
- *Green: in relation to the selected indicator, the sub-sector has not been, has slightly been or even positively impacted by the containment measures adopted; and*
- *Yellow/red and green/red: in relation to the selected indicator, the sub-sector has been considerably/very severely or not impacted/very severely impacted by the containment measures, according to the position in the value chain, the core business activity, and the legal/funding structure.*

As for some sub-sectors data on some indicators are insufficient to effectively indicate the severity of the impact, these are not given any colour but left grey in the overview.

CCS sub-sector assessment of post-Great Lockdown effects (Annex O)

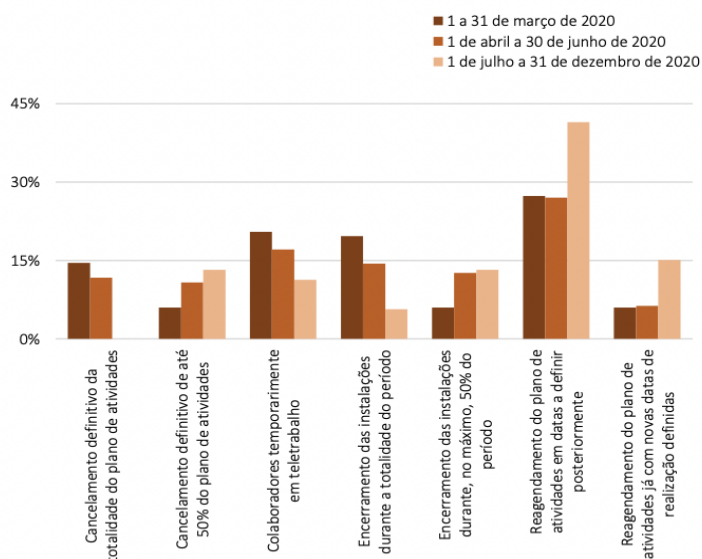


Gráfico 21: Impactos esperados no plano de atividades das organizações do setor cultural

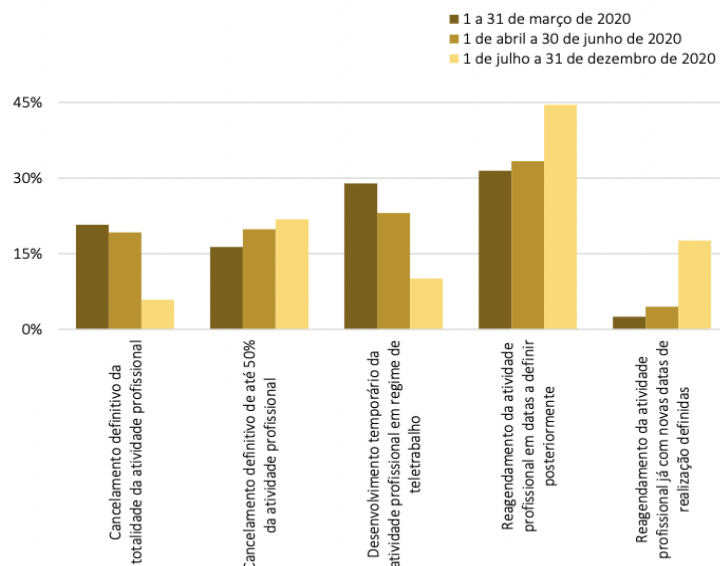


Gráfico 22: Impactos esperados nas atividades dos profissionais do setor cultural

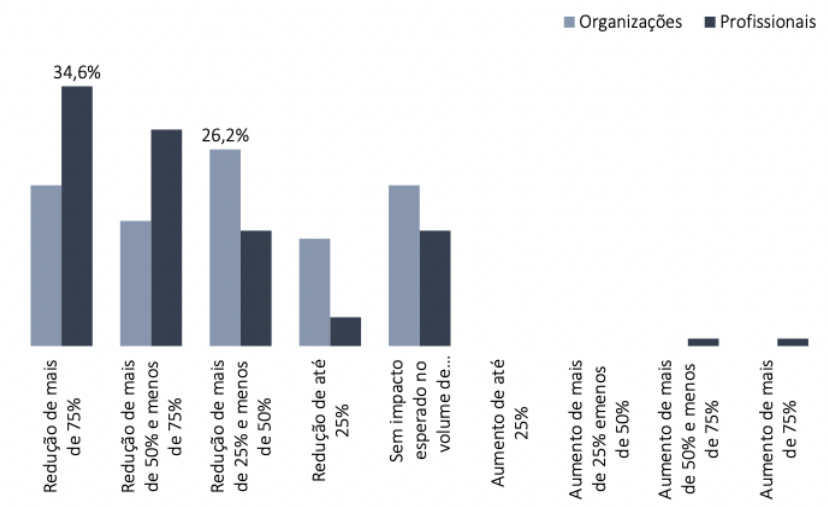


Gráfico 23: Impactos esperados no volume de negócios do ano 2020

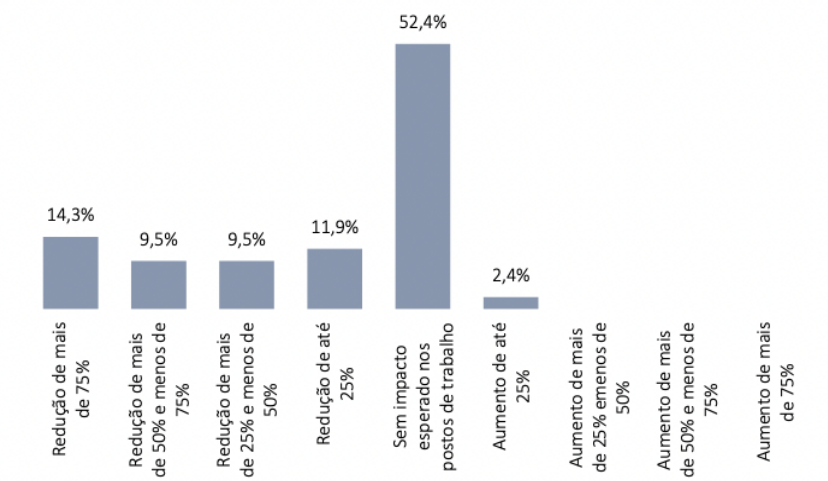


Gráfico 24: Impactos esperados nos número de postos de trabalho das organizações

Polobs (2020) forecasts on the impact of Covid-19 in the cultural Portuguese sector
(Annex P)

- 4) I will need to collect also **some information about the impact of the pandemic on Lisbon cultural activities (if something it has been already found) and what are the policies, recovery plans and future idea planned in order to help to support the cultural sector**
- With regard to the cultural ecosystem, this crisis showed some weaknesses of the sector, once the cultural scene in Lisbon was, and still is, predominantly made up of small companies and individual artists and a few established institutions. Most artists operate on a non-profit basis and many have informal contracts, meaning they are often supported by the national City government, but are also vulnerable to changes in their income.
- 5) - **What are the policies, recovery plans and future idea planned in order to help to support the cultural sector**
- We intend to ensure financial support to the cultural sector and maintain the strategy of empowering cultural agents by providing working spaces as well as information and consulting support, in the most different areas
- 6) Moreover, **what are the initiatives identified by the cultural entities as an alarm signal and a call for help to bring the attention to the cultural sector (ex: Fundo de Apoio para Artistas de Lisboa/ Covid-19 organized by Anjos 70).**
- The City Council is vigilant to the activity of cultural agents and to all the signs that the cultural ecosystem emanates, especially in these times when work is constantly being postponed, without a certain provision for returning to a certain normality. Our strategy has been focused on financial support to the sector not only to ensure operating expenses and the maintenance of jobs, but also ensuring the sustained resumption of cultural activity in the city.

Best Regards,

Gabinete da Vereadora da Cultura e Relações Internacionais
 Câmara Municipal de Lisboa
 Paços do Concelho|Praça do Município | 1149-014 Lisboa

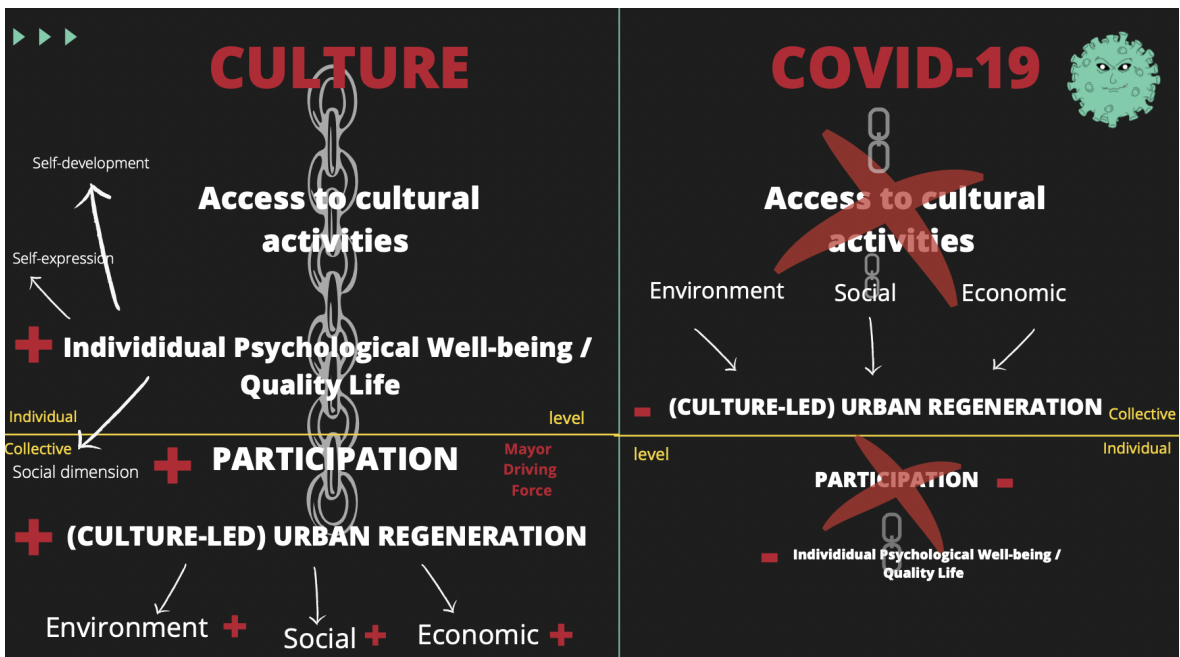
CML (2021) response strategies for recovery of the cultural sector of Lisbon

(Annex Q)



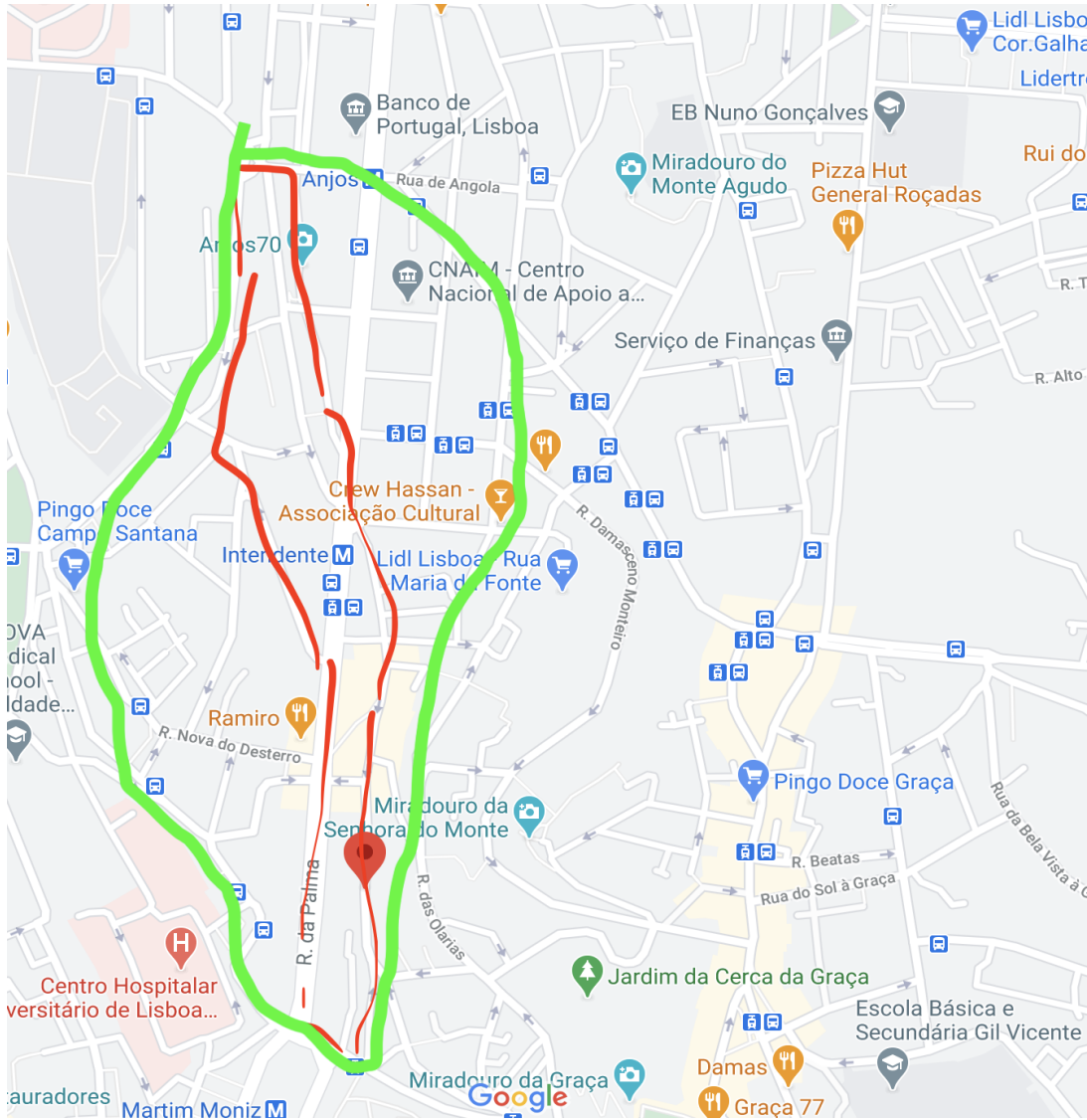
Amateur event in order to ensure the survival of the music club network “Circuito em Lisboa” project

(Annex R)



Model of culture chain-relationship

(Annex S)



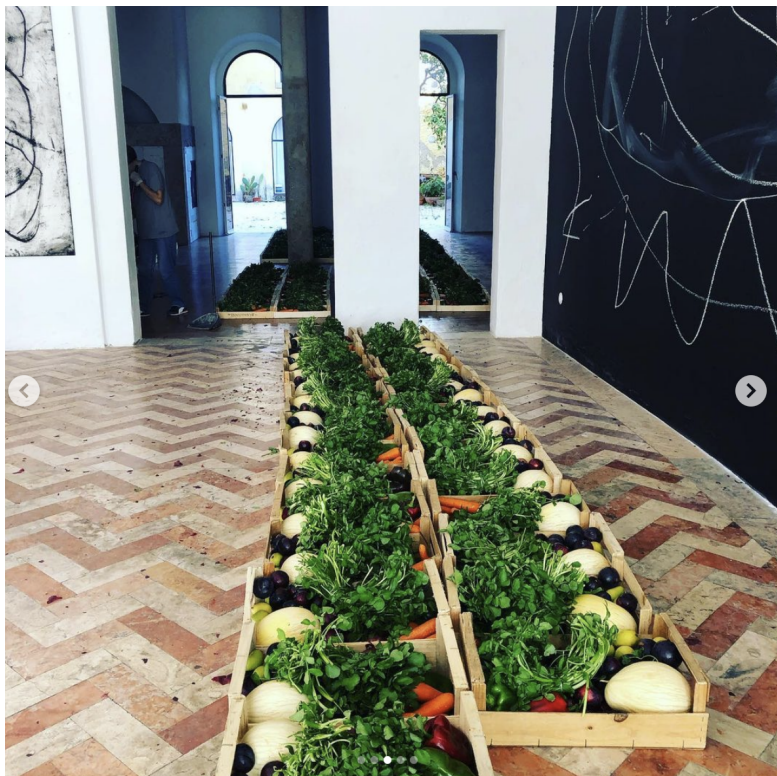
Sample of the area of the territory analysed marked with the green line.

(Annex T)

Anjos 70
BUS
Casa Independente
Clube Atlético Arroios
Clube Estefânia
Crew Hassan
RDA
Escola de Mulheres
Largo Residências
Ler Por Aí
Espaço Misturado
Sirigaita/ Mob Espaço Associativo
Livraria Tigre de Papel
It's a book
Zona Franca
Roundabout
MOVEA
Espaço Pessoa e Companhia
INATEL
Sala d'Estor
Galeria Monumental
Leitura
RA100 Arroios
Xuventude de Galicia - Centro Galego de Lisboa
Espaço Baião
Arquivo dos diários
Goethe Institut
Associação número- arte e cultura

Official list of all the cultural associations registered in the territory of Arroios that promote cultural activities provided by Junta de Freguesia de Arroios.

(Annex U)



 galeriamonumental · Following ...

 galeriamonumental Eco-crítica: ainda e sempre na vanguarda, a Monumental agora com uma horta todas as segundas-feiras 🌱🌿

2w

 raquelmestre Grande ideia! Para a semana passo aí! ❤️

2w 1 like Reply

 miguel.mira.1848 ❤️

2w 1 like Reply

 fruta_feia Obrigada @galeriamonumental por nos receberem com tanta amizade: a Fruta Feia fica ainda mais linda na

👍 🗨️ 📌

 Liked by iiclisbona and 228 others

SEPTEMBER 6

 Add a comment... Post

Image published on the Instagram profile of Galeria Monumental representing the partnership with Fruta Feia born during the confinement
(Annex V)

Table A

Cultural Entity's background

<u>Name</u>	<u>Background</u>	<u>Cultural Value</u>
<p><u>BUS</u> (Cultural Centre)</p>	<p>Bus is a cultural centre that was opened in 2011 with 8 people working inside. It is composed by two spaces, one is called “formation” which are the classes of dance, “health and well-being”, yoga pilates, tango, arts, science, concerts, fotografies exposition, language courses for foreigners and, in the near future, a tiny space for a tattoo studio. The second space is the outdoor area for music events and concerts. The intention of the space is to have a place of meetings, also with other projects, and a space of sharing without any political purpose. The multicultural and young authentic space accompanied the social transformation of the neighbourhood 9 years ago, helping to incorporate art and culture, all reasons for which Bus recognizes its cultural value.</p>	<p>Bus recognizes its cultural value in its presence of 9 years in the neighbourhood that was part of the social transformation contributing through art and culture and turning into a multicultural and young authentic space.</p>

<p><u>ANJOS 70</u> (Cultural Centre)</p>	<p>Anjos 70 is a cultural centre launched in 2017, renamed like this after the original name <i>Nucleo Creativo</i>. The number of people working for the association is about 25 with 10 people working permanently in order to create a cluster of cultural activities as concerts, dj set, exposition, theatre performance, dance classes (samba e capoeira), yoga, pilates and painting and design classes.</p>	<p>Anjos 70 recognizes the cultural value brought not only to Intendente but to Arroios in general in its presence itself since it represents a reference point for the community because it brings culture to people and the price to access all the cultural offerings is just 3 euro a year for the membership card.</p>
<p><u>Ler Por Aí</u> (Bookshop)</p>	<p>Ler Por Aí is an independent bookshop launched in 2016 and for the first three years it was just digital working with the website with the aim to launch the project of the books related to the places where the story is set which is still the core feature of the bookshop nowadays. In fact, the reality of the bookshop is based on the concept of the <i>place</i> managed with different approaches of</p>	<p>Ler Por Aí recognizes its cultural value for the neighbourhood in the capacity of reuniting people during the events and making them discover new</p>

	<p>activities as walks and tours where the story of the book is setted, dinners with the recreation of the atmosphere of the place of the books, travel talks with tourists, a music travel every Sunday called <i>Viagem Musical</i> which is a concert organised with musicians from different parts of the world, theatre performance, readings and a karaoke where the words of the book are projected and read aloud. The project of the bookshop also included a café that failed with the arrival of the pandemic and gave rise to the need of moving from Anjos to Intendente in order to find a new space more economical.</p>	<p>things and ways to approach the literature and, thus, read the world in a different way.</p>
<p><u>IT'S A BOOK</u> (Bookshop)</p>	<p>Livraria Oficina, <i>It's a Book</i>, is an independent bookshop started in 2016 with one single worker that sells books of different national and international publishers. In addition to the sales of books there is a cultural programming with all the events related to them such as talks, launches of books and the <i>Oficina</i>, a workshop for adults and childrens related to the topic of the book.</p>	<p><i>It's a book</i> recognizes its cultural value in the relation with the community of the neighbourhood since there is a strong bond expressed with the participation of people into the activities organised but it is also declared in a more daily context such</p>

		as the obligatory stopover at the bookshop after collecting children from schools.
<p><u>CREW</u> <u>HASSAN</u></p> <p>(Cultural Centre)</p>	<p>Crew Hassan is a cultural centre started 15 years ago with cultural offerings very diversified composed of taichi class, yoga classes, markets, concerts and DJ set.</p>	<p>Crew Hassan recognizes its cultural value in the possibility offered to Intendente to have a window on a world that is different from the normal reality and to give to the community a free space far from the strict rules of the city.</p>
<p><u>ESPAÇO</u> <u>BAIÃO</u></p>	<p>Espaço Baião is a cultural space and a dance school launched in 2015 that unites Brazilian and Portuguese culture. The team is composed of 15/20 people working occasionally and 3 people working full time. The cultural offerings comprises dance classes, parties, presentations, open classes,</p>	<p>Espaço Baião recognizes its cultural value in the dynamism of the school methodology since it allows one to</p>

<p>(School Dance)</p>	<p>dj set, a huge festival in December and another one in March. It is itinerant in the area of Arroios, using spaces such Anjos70, Mercado das Culturas, Bus, the park of Alameda and Largo do Intendente.</p>	<p>better discover the neighbourhood and live it deeply creating a strong connection with the place. Moreover, its presence increases the multicultural value creating a syncretism of cultures giving the possibility of discovering them.</p>
<p><u>MOVEA</u> (School education through art)</p>	<p>MOVEA is a non-profit cultural association launched in 1994 with the original name <i>Portuguese Movement of Artistic Intervention and Education</i>. There are around 10 people working to provide education through the arts to schools and old people by choosing a theme along the year and building up a path of activities around that.</p>	<p>Movea recognizes its cultural value in the offering of an alternative method of education based on the tools of the art.</p>
	<p>Arquivo Dos Diarios is a non-profit independent cultural association that from 2014 it collects diaries from people in order</p>	<p>Arquivo dos Diarios recognizes its cultural value in</p>

<p><u>ARQUIVO</u> <u>DOS</u> <u>DIARIOS</u></p> <p>(Cultural Archive)</p>	<p>to preserve the memory that would have been lost, on the example of the italian archive “Fondazione Diaristico Nazionale, Pieve Santo Stefano”. The majority of the time the diaries are founded by the familiars that they didn’t even know existed but the arquivo provides also a consultancy offering thus becoming a point of research and inspiration for writers and actors. They also organise a contest with the award of the publication of the diary selected by a jury of volunteers and a technical jury. In order to dynamize the material collected, a cinema cycle has been organised and now it is working on a European project by participating in a contest and winning the financial support for it. The project is called <i>Dimmi</i> on the idea to collect the stories of all migrants that live in Lisbon and using not necessarily just the paper support but also photographs and videos.</p>	<p>the work of preserving the memories of people and their history; however, this action is not bringing a specific cultural value to the neighbourhood itself.</p>
<p><u>GALERIA</u> <u>MONUMENTAL</u></p> <p>(Art Gallery)</p>	<p>Galeria Monumental is an art gallery founded in 1986 and it became one of the most ancient art galleries in Lisbon with 2 people working inside. More than the art it is a space also for music, theatre, workshops for children, concerts and book launches.</p>	<p>Galeria Monumental recognizes its cultural value in its uniqueness of being still an old space between the new young</p>

		environment of Intendente.
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Table B

Visitors' background

Interviewer #1	43	Portuguese	Dancer
Interviewer #2	31	Italian	Social Investigator at Universidade de Lisboa
Interviewer #3	24	Portuguese	Bartender and photographer
Interviewer #4	29	Brazilian	PhD Anthropology student
Interviewer #5	33	German	PhD student
Interviewer #6	23	Italian	Master student
Interviewer #7	19	French	Translator

Table C- Cultural Entities Interview Scripts

<p><u>Cultural Entity</u> <u>background</u></p>	<ul style="list-style-type: none"> - What is the name of the cultural entity you are part of? - When the cultural entity was launched? - How many people are working there? - How is it organised and what is the organisational system? What is your role? - What cultural offerings do you propose? What are the activities organised? - Do you think of adding a cultural value to Intendente and its citizens? - Do you think of improving the neighbourhood? If yes, how?
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<p><u>Social</u> <u>regeneration</u></p>	<ul style="list-style-type: none"> - Does Covid-19 have impacted your cultural access and participation in your cultural space and has brought any changes in any of the following dimensions? If yes, how? <ul style="list-style-type: none"> - community cooperation and networking - effective public participation - involvement of volunteers - need of enjoyment - creative impulsion - Do you think that the pandemic has impacted the image, identity and sense of place of your cultural space and has brought any changes in any of the following
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	<p>dimensions? If yes, how?</p> <ul style="list-style-type: none"> - pride and sense of belonging - meeting cultural expectations - understanding different perspectives
<p><u>Economic regeneration</u></p>	<p>- Does Covid-19 have impacted the economic dimension and has brought any changes in any of the following dimensions? If yes, how?</p> <ul style="list-style-type: none"> - job creation and employment - (participation in) funding provision - new business area
<p><u>Physical regeneration</u></p>	<p>- Does Covid-19 have impacted the physical infrastructure and sustainability of your cultural space or has brought any changes in any of the following dimensions? If yes, how?</p> <ul style="list-style-type: none"> - accessibility - security concerns - use of space
<p><u>Cultural regeneration</u></p>	<p>- Do you think that Covid-19 has impacted the Intendente's cultural system and has brought you any changes in any of the following dimensions? If yes, how?</p> <ul style="list-style-type: none"> - cultural programming offerings - intercultural contact and collaboration - involvement of public - community vision and goals - interest toward activities

<p><u>Cultural Marketing Strategy</u></p>	<ul style="list-style-type: none"> - Do you think that Intendente is evolving in a way that can be considered as a “brand”? - Do you feel emotionally engaged with the neighbourhood?
<p><u>Role of culture</u></p>	<ul style="list-style-type: none"> - Does participation in cultural entities play a role in your individual well-being? If yes, how? - Does the presence of cultural entities play a role in the improvement of the quality life of Intendente? If yes, how?
<p><u>Proposal Measure</u></p>	<p>Imagine having the faculty to manage the political agenda of Lisbon, suggest a measure that might help to enhance the culture-led regeneration of Intendente.</p>

Table D-Visitor’s Interview Script

<p><u>Visitor’s</u> <u>Background</u></p>	<ul style="list-style-type: none"> - What is your name? - How old are you? - What is your nationality? - Do you live in Intendente? - What is your educational level? - What is your occupation?
	<ul style="list-style-type: none"> - Have you started to participate again in the cultural offerings of Intendente after the reopenings? - If yes, has it changed your way of participating in it? If yes, how? - Has it changed your preference to hang out and participate in cultural entities? - Do you think the city of Lisbon has supported enough for the Creative and Cultural crisis sector of the neighbourhood? - Were the absence of cultural offerings during the confinement of Intendente and the impossibility to participate in the cultural activities impacting you in some ways? If yes, how?

	<ul style="list-style-type: none"> - Does Covid-19 have impacted your cultural access and participation in Intendente and has brought you any changes in any of the following dimensions? If yes, how? <ul style="list-style-type: none"> - community cooperation and networking - effective public participation
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<p><u><i>Social regeneration</i></u></p>	<ul style="list-style-type: none"> - involvement of volunteers - need of enjoyment - creative impulsion <p>- Do you think that the pandemic has impacted the image, identity and sense of place of Intendente and has brought you any changes in any of the following dimensions?</p> <ul style="list-style-type: none"> - pride and sense of belonging - meeting cultural expectations - understanding different perspectives
<p><u><i>Economic regeneration</i></u></p>	<ul style="list-style-type: none"> - Does Covid-19 have impacted your economic dimension and has brought you any changes in any of the following dimensions? If yes, how? <ul style="list-style-type: none"> - job creation and employment - (participation in) funding provision - new business area
<p><u><i>Physical regeneration</i></u></p>	<ul style="list-style-type: none"> - Do you think that Covid-19 has impacted the physical infrastructure and sustainability of Intendente and has brought you any changes in any of the following dimensions? If yes, how? <ul style="list-style-type: none"> - <ul style="list-style-type: none"> - accessibility - security concerns - use of space
	<ul style="list-style-type: none"> - Do you think that Covid-19 has impacted the Intendente's cultural system and has brought you any changes in any of the following dimensions? If yes, how?

<p><u>Cultural regeneration</u></p>	<ul style="list-style-type: none"> - cultural programming offerings - intercultural contact and collaboration - involvement of public - community vision and goals - interest toward activities
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<p><u>Cultural Marketing Strategy</u></p>	<ul style="list-style-type: none"> - Do you think that Intendente is evolving in a way that can be considered as a “brand”? - Do you feel emotionally engaged with the neighbourhood?
<p><u>Role of culture</u></p>	<ul style="list-style-type: none"> - Does participation in cultural entities play a role in your individual well-being? If yes, how? - Does the presence of cultural entities play a role in the improvement of the quality life of Intendente? If yes, how?
<p><u>Proposal Measure</u></p>	<p>Imagine having the faculty to manage the political agenda of Lisbon, suggest a measure that might help to enhance the culture led-regeneration of Intendente.</p>