

A Qualitative Research on Artists Needs in a Context of Culture-led Development through Participatory Planning

Timișoara European Capital of Culture 2023

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Abstract:

Since mid 70's culture-led development and participatory planning have been both used and studied in Western countries for creating more democratic, equal, and empowering societies (Guinard & Margier, 2018). For Timișoara, becoming the European Capital of Culture for 2023 can represent a motivation for creating a better environment for artists to be part of the planning process of the city and to enhance the culture-led development. This paper explores some of the artists' needs and how do they relate with the concepts of participatory planning and culture-led development. Based on document analysis and in-depth interviews, the results show that the artists' needs are in coherence with participatory planning and culture-led development goals of Timișoara municipality strategies. In conclusion, this paper proposes more research to be done about artists' needs in different contexts.

Keywords: culture-led development, participatory planning, artists, European Capital of Culture

1. Introduction

Timișoara, the biggest city from Western Romania was elected to be the ECC 2021 (European Capital of Culture for 2021). In Romania, 14 cities competed with each other to become ECC 2021, a title that is considered to bring economic prosperity through tourism, culture, events, and is expected to lead to urban regeneration and increase regional attractiveness and influence (World Bank, 2017, pg162). Because of the COVID 19 crisis, the ECC 2021 was postponed to 2023 (European Commission, 2020). On Timișoara bid book (2016) is promised that various events and mechanisms will increase the interactions between citizens, local artists, and policy-makers and promote participatory governance. Timișoara's proposals have been appreciated by the European Commission panel for its clear vision of creative agents, culture, policymakers, and the linkage between them that will lead to urban development (European Capital of Culture, 2016). Timișoara's bid book also states the importance of the heritage of its historic neighborhoods of Elisabetin, Fabric, and Iosefin and the neglected status they are currently in (Bidbook Timișoara, 2016, p 51). Fabric neighborhood was built in 18 century and represented one of the main industrial areas of the city of Timișoara, having numerous factories and workshops facilitated by its navigable river (Radu et al., 2012). However, especially since the fall of communism the deindustrialization of the city, and the departure of the population, the area suffered heavy deterioration (Radu et al., 2012). Since the area of Fabric is in a continuous deterioration, it has become part of numerous debates about gentrification and the cultural development of the neighborhood (Radu et al., 2012; Mosoarca et al., 2019; Marian-Potra et al., 2020). The mayor of Timișoara announced that in 2021 the city council will start creating a renovating strategy and an urban zonal plan (PUZ) for the Fabric neighborhood (Deaconescu, 2021). In the Romanian administration, the PUZ establishes urban planning regulations and action plans that must be applied in the use of land and buildings in that area. The renovation strategy of Fabric is open for debates and feedbacks, as the municipality is also trying to enhance participatory planning in Timișoara. In other places, the participatory planning has been used in coherence with culture-led development to develop and revigorate neglected neighborhoods (Northall, 2008; Monno and Khakee, 2012; Borén and Young, 2017; Legacy, 2017; van Holstein, 2018). Participatory planning is used since the 1970s by policy-makers to make policies more democratic, sustainable, and empowering (Smith, 1973; Watson 2014; van Holstein, 2018). The culture-led development is

used as a tool for creating cosmopolitan cities, with a strong café culture and urban lifestyle that attract highly skilled workers contributing to the city's knowledge economy (Northall, 2008). The culture-led regeneration and development got special attention since the European City of Culture (ECC) event in Glasgow in 1990 (Northall, 2008). The main reason for Glasgow's success is that the city was the first one to use the ECC as a stimulant to accelerate urban regeneration through culture (Northall, 2008). Both the participatory planning process and culture-led development of the cities have been criticized by some of the artists and researchers for being too neo-liberal and a political tool for policymakers to promote their views over the development of a city (Monno and Khakee, 2012; Borén and Young, 2017; Legacy, 2017; van Holstein, 2018). Authors like Ferilli et al., (2015) and Bain & Ladau (2019) criticize that the current policymakers' schemes are too mono-causal and need better strategic coordination with the whole local economy and community. In a study by Baek, Jung & Joo (2021), it was found that building a strategy based on local artists' and residents' needs can lead to the maximization of a cultural value of an area. However, the dynamics between artists' needs and requirements with municipality views and strategies need to be further researched (Borén and Young, 2017).

Therefore, the aim of this research is to better understand artist's needs and how do they relate with culture-led development and participatory planning. From a scientific point of view, this study wants to provide a better contextualization on artists' needs and requirements and their linkage with culture-led development and participatory planning concepts. To better understand artists' needs, Timișoara artists' and policymakers' have been interviewed about their views on the current status of participatory planning and culture-led development. From a societal point of view, understanding Timișoara's current status of participatory planning and culture-led development will help the city in improving its strategy for ECC 2023 and promoting more equal, democratic, and empowering mechanisms.

Given this context, the main research question of this paper is: Does participatory planning in culture-led development (necessarily) imply coherence with the needs and requirements expressed by local artists? For a clearer contextualization of this research, the following three sub-questions have been developed: (1) "What are the goals that the municipality sets out to achieve with the European Capital of Culture Timișoara?" followed by (2) "What are the needs and requirements expressed by artists in Fabric for the development of their cultural practices?" and (3) "How do

Fabric artists perceive their participation in urban planning processes related to the European Capital of Culture?”

In the first part of the paper, will be discussed the conceptual and theoretical framework of the research paper. How participatory planning and culture-led development concepts and policies changed through time. The next chapter will be the research design, where the in-depth interviewing and policy documentation methods will be explained, together with a presentation of the interview samplings and strategies. In the following chapter, the results of policy documentation and in-depth interviews will be presented. In the discussion and conclusion, the research question will be answered and further research ideas are proposed.

3 Conceptual and theoretical framework

3.1 Culture led-development

Culture-led development is a tool that combines social and economic value and provides soft innovation processes, creation of new forms of knowledge, and active citizenship and comes with a new standard of wellbeing (Sacco et al., 2014). In the context of modern globalized cities, where the industrial sector suffered a decline, culture is seen as a tool for an alternative economy and prosperity (Guinard & Margier, 2018). Since the late 1980s, a growing number of cities from Europe and North America started to use culture as a tool for urban revitalization (Montgomery, 1995). New purposes were assigned to culture and art, such as aesthetics, economic, social or political purposes (Guinard & Margier, 2018). The idea of this approach is that through culture you can change the image of an area, generate new prosperous and sustainable economic activity and attract artists and cultural entrepreneurs (Montgomery, 1995). In the European context, the ECC programme represents for many European cities a chance to enhance the development through culture of their city quality of life, economic and social aspects. In the beginning, the ECC programme was seen as an event celebrating culture in culturally famous cities such as Paris and Athens. The ECC programme changed, after the “Glasgow Model” successful approach, of developing a city through culture. (Hudec & Džupka, 2016). The Glasgow model innovation was to bring together with the ECC prestige, to also transform the city into a more attractive and prosperous place (Hudec & Džupka, 2016). Since then, cultural development has become a vital part of ECC cities’ goals (Hudec & Džupka, 2016).

Against this positive view towards culture-led development, Sacco et al., (2014) criticize culture-led development because it is seen too much as a mono-casual relation where the interests of viewing culture and creativity as a real estate scheme can destroy scholar and social credibility. A collaborative approach of culture led-development may appear to open up the decision to a wide variety of stakeholders, in reality in most cases it is just a consensus around an agreed-upon place-making agenda designed by the policymakers (Bain & Landau, 2019). Though artists may have a role in the place-making approach, Bain & Landau (2019) argues that the artists are often less involved when the terms of the place-making policy are first established. Lysgård (2013) underlines that culture is understood differently by those that participate in culture-led development. While policymakers and urban planners focus on the instrumental aspect of culture to enhance socio-economic development, artists and cultural workers tend to focus on the autonomy of cultural expression and artistic creation (Lysgård, 2013). All these different goals and perspectives of various actors could lead to conflicts in cultural development (Markusen and Gadwa, 2010).

Policymakers should call for early participation of the artists in the urban planning process so the artists will understand their role in the planning process and will find cultural planning practices worthwhile (Kovacs & Biggar, 2018). For the culture-led development to be truly collaborative, the power of various stakeholders needs to be balanced (Bain & Landau, 2019). Culture should not be treated as a policy instrument to achieve certain goals, but rather as a sensitive social asset whose economic impact is the consequence of widespread adoption by the local community (Sacco et. al, 2009). Both the top-down impulse and the bottom-up social dynamics of participation have their role in culture-led- development (Sacco et. al, 2009). The culture-led development to provide social cohesion, to increase the quality of life and provide economic benefits, it has to be fixed in a methodological design that promotes flexible governance that enhances cooperation between various actors (Sacco et. al, 2009). The culture to have a role in the social and economic life of a society, it has to perform at the same time in various roles, such as systemic coordination, soft innovation processes, intensive active citizenship (Ferilli et al, 2015). Building a system like this, that can work on all factors at the same time takes time and effort. For instance, an unorganized funding system can lead to financial distress among artists and NGOs (Hager, 2001). Typically, in unorganized funding systems, grants run out, funders change their giving guidelines, or

government support is not continuous (Hager, 2001). Another common issue is when cities are trying to develop a city through culture but they do not take into consideration the social issues and development. In Sankt Petersburg, city policymakers seem to be unable to combine effectively the cultural strategies, city regeneration plans, and social issues from the city (Trumbull, 2014). The policy-makers of Sankt Petersburg copied several themes from Barcelona's cultural model, except the participatory planning ideas which inevitably lead to conflicts over urban spaces (Trumbull, 2014). Barcelona's model is considered to be a success story because they created a governance system based on participatory planning and culture-led development success (Degen & Garcia, 2012). The next section brings more into discussion about participatory planning and how it can enhance a bottom-up process of culture-led development.

3.2 Participatory planning

Participatory planning is a tool used by policy-makers to make policies more democratic, sustainable, and empowering (Watson 2014; van Holstein, 2018). Opposed to the hierarchical models of top-down planning, participatory planning is a reticular system (Smith, 1973). A reticular system is a structure that allows the continuous inclusion and input of the citizens (Smith, 1973). The reticular system is a system of learning because it continually changes the structure according to citizens' needs (Smith, 1973). The adaptivity in the planning system is an important factor for society's adaptability and stability (Smith, 1973). For instance, the creation of a dialogue with the citizens and the creation of a governance system based on participatory planning and culture-led development led to Barcelona's success (Degen & Garcia, 2012). Some studies proved that this approach, of transparency through participatory planning, has a positive impact where communities felt engaged and are more willing to participate in the future (Cilliers & Timmermans, 2014). Barcelona incorporated the leaders of various neighborhood associations in the city's governing coalition (Degen & Garcia, 2012). Furthermore, citizens could claim urban issues in education, health services, and culture and public spaces in their neighborhoods (Degen & Garcia, 2012). An important matter to create a transparent participatory approach such as in the Barcelona example is to construct a two-way communication to reach a shared vision where there is an equal contribution by the public and the local institutions (Cilliers & Timmermans, 2014). However, though participatory planning has been researched and implemented for decades, it is still criticized for failing to give the citizens control over resources and policies which impact

their wellbeing and quality of life (Watson 2014; van Holstein, 2018). The main reason for the critics is that the policy-makers tend to demand citizens' participation after the scope of the project is already pre-determined (van Holstein, 2018). This attitude can make some of the participants feel frustrated and discriminated because they have limited power in changing a project (van Holstein, 2018). Participatory planning has been criticized for being a waste of time, not transformative at all, and a political tool to promote neoliberal political agendas (Monno and Khakee, 2012). Other studies which critic participatory planning is that cost-effective policy designs are used only intermittently by the government to build legitimacy for their decisions. (Legacy, 2017; van Holstein, 2018).

Though the artists are seen by urbanists, policy-makers or researchers to have an important role in urban development and are an important part of the participatory process, many researchers consider that the artists have been limitedly implicated (Markusen, 2006; Borén and Young, 2017). In many cases, artists and urban policy-makers worked together in mess, incomplete and experimental interactions where the policy-makers tie the participatory planning to neoliberal entrepreneurial city agendas (Borén and Young, 2017). According to Borén and Young (2017), in order to reach the full potential of artists' participatory planning, there is a need for developing new conceptual spaces where artists, planners, and policy-makers work together in various ways to shape innovative thinking in urban development and to strengthen the rapport between artists and the city. Therefore, the new conceptual spaces should provide a less hierarchical and more complex and democratic relation between planners and artists (Borén and Young, 2017).

4 Research design

The nature of this research is qualitative, a combination of document analysis with in-depth interviews. The qualitative research is a good method in the documentation and portrayal of social processes and participants' experiences and views (Koch et al., 2014). So doing qualitative research is suitable for this paper's aim of understanding artists' needs and experiences with local participatory planning and culture-led development. The use of multiple methods and data sources in qualitative methods is called triangulation (Carter et. al., 2014). The triangulation process ensures the validity of the research through the convergence of various sources for the research and will also ensure a comprehensive understanding of the phenomena (Carter et al., 2014). In this

study case the triangulation offers a comprehensive understanding of the culture-led development and participatory planning of Timișoara and the Fabric neighborhood through the lens of artists, policymakers, and document analysis.

By doing document analysis, it helps in indicating what kind of questions could be included in the interviews. Secondly, it provides an overview of Timișoara's cultural development, process, and goals. It also offers a broader perspective over results interpretation. The interviews guides format has been developed based on Timișoara's cultural strategies and scientific theories about the role of artists in urban planning. Since this research does not intend to aim for generalization but rather to analyze the social structures, the interviewing analysis is the most appropriate research method to be used. The interviews helped in having access to in-depth opinions about the needs of artists from Timișoara, their view about the cultural development of the Fabric neighborhood, and their relation with the municipality. Through in-depth interviews, the policymakers' experience with the European Capital of Culture and the outgoing process of Timișoara ECC 2023 goals were explored, as well as the policymakers' views and perspectives on artists' needs and participatory planning.

4.1 Document analysis

Document Analysis is a research method where the researcher systematically analyzes written documents (Wach & Ward, 2013). Firstly, document analysis can provide insights data, and background information that can help the researcher to contextualize the data collected during the interviews (Bowen, 2009). Secondly, document analysis information can suggest some questions to the researcher to be asked during the interviews (Bowen, 2009). Thirdly, document analysis can provide tracking change and development of some policies (Bowen, 2009). However, the document analysis disadvantage is the bias selectivity of the analyzed documents (Bowen, 2009). To reduce the bias, documents information is combined with data from the interviews and observations (Bowen, 2009). The reasoning for choosing the documents analysis as a method for this research was to explore and better understand Timișoara's European Capital of Culture goals, Timișoara cultural policies, and strategies. Therefore, the document analysis helped in partly answering the main research question and the second sub-question “What are the goals that the municipality sets out to achieve with the European Capital of Culture Timișoara?”.

After choosing the documents, the next step was to analyze them and to code the relevant data. The thematic codes were based on the theoretical framework or deductive and on raw data or inductive (see Appendix E). The documents have been analyzed from a hermeneutic approach, therefore the contextuality of policy process and social situation and the capacity to identify a positive change will be part of the analysis process (Dryzek, 1982). To be more specific, by doing hermeneutics policy analysis, it will be assessed the existing conditions of Timișoara's cultural development and participatory planning in order to understand the contextuality of the outgoing process. To understand the issues of Timișoara's cultural development and participatory planning, I explored alternatives to the current situation and tried to understand better possible approaches. (Dryzek, 1982). According to Dryzek (1982), in the hermeneutic approach, the analyst should try to understand the practical issues of the actors and policymakers while remaining capable to criticize the practices in which those actors are committed.

4.2 Interviewing

Beyond document analysis, this paper is based on data collected from in-depth semi-structured interviews with 8 artists and cultural managers and 2 civil servants. Semi-structured interviews have been conducted since their flexibility offers the advantage to have a more interventionist role than in structured interviews (Dunn, 2016). The interventionist role can help the researcher to follow up questions to reveal hidden information that may turn out to be helpful in the final data analysis (Kakilla, 2021). The in-depth interviews helped in answering the main research question by offering insights that would not be possible to get from document analysis. Interviewing both artists and civil servants provided rich contextual and chronological information about the culture-led development and participatory planning of Timișoara. The in-depth interviews with the artists offered responses on how the artists experience their relationship with the municipality, and how do they feel about their potential to become part of the planning process, especially in the Fabric neighborhood. Questions about how their art helped the Fabric neighborhood develop from a cultural and social perspective have been answered by the artists. These questions contributed to understanding how the interviewed artists perceived their participation in the urban planning process and cultural development from Fabric and Timișoara. Questions about artists' needs were asked so it could be better understood how fulfilling their needs may have a positive role in developing their cultural practices in Fabric.

Following the artist's interviews, for a better understanding of Timișoara ECC 2023 goals and process, an interview has been conducted with two public servants working at the municipality of Timișoara at the following departments: Cultural Capital and Project Center. Interviewing public servants offered insights and an overview on how the municipality works together with the artists and about the process of deciding the bid book goals. Therefore, questions about the process of how they decided on ECC 2023 goals, the current status of the ECC 2023 project, and the cultural development of Timișoara have been asked. The questions and topics ordering had a pyramid structure (see appendix A and B). In the interviews with a pyramid structure, the first questions are easy-to-answer questions, gradually followed by more abstract and reflective aspects questions (Dunn, 2016). After the data collection, transcribing followed by coding methods have been taken to find patterns in the responses by the participants and to analyze the data. Firstly, I transcribed the interviews by using verbatim transcripts. Secondly, I created thematic coding of the data based on the theoretical framework or deductive and based on the raw data or inductive (see appendix D). Thirdly, the codes have been organized into more extensive themes. In the last part of the analysis, similar themes and responses have been identified and various correlations between them have been made. The relevant findings have been further interpreted in the last part of the research and discussed. As in the case of document analysis, I analyzed the data from a hermeneutic approach with the same evaluation of existing conditions of Timișoara's cultural development and participatory planning as in the document analysis.

4.3 Interview's sampling

For this research, the sampling strategy is based on judgment and snowball sampling. By doing judgment sampling the researcher can actively select the most productive sample to answer the research question (Marshall, 1996). The advantage of the judgment sample is the efficiency of choosing the population of interest for your research (Rai & Thapa, 2015). However, a disadvantage is that the studied sample is not representative for the population (Rai & Thapa, 2015). The population representativeness is not an issue for this research, since it does not intend to aim the representativeness of the population, but to understand the experiences of the artists and civil servants with culture led development and participatory planning.

For the sampling criteria to be clear, a definition for the artists is proposed. Defining the artists can be difficult in a form that suits everyone's perspective, so, therefore, choosing a definition based on the context is recommended (Karttunen, 1998). Firstly, the artists' definition is linked with the research question study's purpose (Butler, 2000). Secondly, the researcher can define the artists based on their spatial anchorage (Zhong, 2016). In this research the artists will be defined both on spatial anchorage approach as Zhong (2016) recommends and also linked to the research purpose and question as Butler (2000) recommends. Therefore, from a spatial criterion, the artists will be defined as those that are performing or have performed cultural practices in Fabric neighborhood. Since this research aim is highly linked with ECC 2023, a second criterion is to define the artists based on Timișoara bid book classification. In Timișoara bid book (2016), the artists are those performing in visual arts, architecture, music, theater, poetry or dancing, performing art. Therefore, a suitable artist respondent satisfies is working in the creative industry and having periodically cultural activities in Fabric and has no close personal relationship with the interviewer (Dunn, 2016). After defining the artists, suitable participants have been found by using judgment sampling, by looking them up on internet groups and the ECC bid book. In total 8 interviews have been conducted with artists or cultural managers that have their studios in Fabric or are often doing cultural activities there. The artists interviewed have been of different types (see table 1). Interviewing different types of artists offered various experiences of artists' participatory planning and culture-led development.

Pseudonym	Activity	Category
Bogdan	Multimedia artist	Artist
Luuk	Calligraphy artist	Artist
Vlad	Cultural manager and actor	Artist
Theodor	Sculptor	Artist
Izabela	Actor	Artist
Frans	Poet	Artist
Dan	Cultural manager	Artist
Victor	Historical buildings conservator-restorer and painter	Artist

Lucian	Cultural Capital department expert	Civil servant
Laura	Project Center employee	Civil servant

Table 1. Overview of the respondents

The first 4 participants have been contacted by choosing from a list with artists' workspaces. The list with the artist's workspaces has been created from what was found on the internet (social media, google, news) and from the bid book. This approach does not include those artists that are not on the internet or the bid book. Considering this deciding to contact the artist through snowball sampling has been an adequate solution. Through snowball sampling, the participants have been asked if they can recommend other artists that are suitable for this research. The snow-ball technique was useful to reach artists that operate in the underground scene of Timișoara, which are harder to get in touch with because they are not well known or they are not present on the internet. However, a disadvantage of snowball sampling is that the sampling is dependent on the researcher's resources and contacts (Parker and Scott, 2019). The researcher has to be conscious of the possibility of distorting the research from very early (Parker and Scoot, 2019). For instance, the data sample may be exclusively taken from female respondents or people with the same ethnic background which may not fit the previous research question and criteria (Parker and Scoot, 2019). The sampling for the second group of interviewing has been only purposive. Other interviews have been conducted with one municipal employee that is part of the cultural department and one from the Timișoara project center department (see table 1). The reasoning of interviewing two civil servants from those departments is because they are regularly working with ECC 2023 goals and their implementation.

4.4 Ethical considerations

Any research should involve ethical considerations (Dowling, 2016, p. 30). The artists and the policymakers disclosed personal information; therefore, it is highly important to carefully handle it. Firstly, to ensure that participating in this research will not have any negative consequences, anonymity is established by using pseudonyms (Dunnn, 2016). Secondly, the interview responses will not be shared with anyone, except of the supervisors of the thesis. The responses have been stored on my personal computer in a locked folder where nobody has access, except of mine. The

purpose of the research and all the ethical considerations have been explained when I contacted the potential interviewees. I provided them an informed consent to be signed (Appendix B) and asked them if they agree to be recorded. Because of corona-crisis, the interviewees could decide if they want to have a face-to-face interview or an online interview. In the case of a face-to-face interview, it was assured to take into consideration all the corona measures and advice from the government.

5 Results

The results are presented in three separate chapters based on the sub-questions presented in the introduction. Three main themes that emerged from the analysis are ‘culture-led development’ ‘participatory planning’ ‘European capital of culture’ and ‘cultural budgeting’.

5.1 What are the goals that the municipality sets out to achieve with the European Capital of Culture Timișoara?

5.1.1 Cultural strategy of Timișoara

The Timișoara bid book from 2016, states that the whole strategy of Timișoara capital of culture is based on the “Cultural strategy of Timișoara” document. Lucian is a cultural expert that is working at Timișoara municipality at the Cultural Capital department and his main task is to create a smoother bureaucratic process for Timișoara ECC 2023 projects. According to Lucian, the cultural strategy document was the first cultural strategy in Romania developed by a city. Timișoara’s cultural strategy was also developed as a preparation for Timișoara to compete for the ECC 2023 title and to have a strong base for developing the bid book for ECC 2023.

“I think... this objective (to become ECC 2023) was assumed a long time ago, once the Cultural Strategy document was designed. When this strategy was created in 2013, it was done from a very participatory approach.” (Lucian, Cultural Capital department expert)

The document itself is conducted from a very functionalist perspective. It maps most of Timișoara's cultural infrastructure, then it proposes objectives and an action plan. For instance, in the cultural strategy of Timișoara, the idea of developing creative hubs from former industrial sites

is often proposed. Another example is the renovation of old cinema halls into modern cultural centers that organizes movie nights, exhibitions, and conferences. Other functionalist ideas from the cultural strategy document are the transformation of some of the public spaces from the neighborhoods into spaces designed for cultural activities (Timișoara cultural strategy, 2014, p. 34). However, in the document, the social empowerment and a reformation of the Timișoara budgeting for the cultural sector is also explained. The social empowerment theme is briefly discussed in the chapter “*Timișoara involved*” (Timișoara cultural strategy, 2014). The document also states the importance of budgeting reformation and diversification. It proposes the increase of the budget for the cultural sector linked with funds attracted from the private sector.

5.1.2 European Capital of Culture bid book

After the release of Timișoara’s cultural strategy, the next step was to arrange and write the Timișoara bid book for the European Capital of Culture and to propose several goals. From the document analysis, the following main goals for Timișoara 2023 can be summarized: international culture cooperation, increase of participatory planning, increase of cultural engagement of local minorities and socially disadvantaged groups, and investments in cultural infrastructure such as exhibitions halls, open-air theatres, etc. With ECC 2023 goals, Timișoara municipality wants to achieve a city that is highly developed through culture-led development initiatives, with a keen eye on participatory planning and social empowerment (Bidbook, 2016, p 8)

“Writing the bid book was a long multi-annual process. At the beginning, they decided to create the association, it was an initiative of the national theatre of Timișoara. Then the association in collaboration with various NGO’s and cultural operators and artists created the first bid book.”

(Lucian, Cultural Capital department expert)

According to Lucian, Timișoara ECC 2023 project and planning was a long-term process that began around the year 2011. In 2013 a group of artists and cultural managers and experts from Timișoara, Romania, and two cities from Serbia worked together for Timișoara's cultural strategy 2014-2024. The idea of Timișoara's cultural strategy was from its starting point to be a support document and strategy for Timișoara's participation at ECC 2023. Regardless of the selection of what goals to be implemented, Lucian expressed that it was also a long participative process. In this participative process, there have been various meetings involving artists, NGOs, policymakers,

and citizens. In these meetings, everyone could express their ideas, goals, and vision concerning ECC 2023.

“Cultural Capital department role is to support the stakeholders in the implementation of the program that is supposed to start in 2023” (Lucian, Cultural Capital department expert)

At this moment, one of the most important departments from Timișoara municipality that are managing the Timișoara ECC 2023 process is the Cultural Capital department and Project Center department. Both departments are new and according to Lucian, appeared as a necessity for Timișoara municipality to speed up the implementation of the goals. Lucian mentioned that the initial idea was that the Timișoara European Capital of Culture Association will finance most of the goals and will manage most of ECC 2023, together with the municipality. However, due to several scandals and political shifts, the new mayor of Timișoara decided to reorganize the whole structure and to create the CC department and Project Center department. At this moment, CC's main role is to support the stakeholders in the implementation of the ECC 2023 program and goals. More exactly, the CC's role is to deal with the bureaucratic process to implement the bid book goals.

“Our activity is to set the non-reimbursable financing framework from the local budget in the area of local interest (culture, youth, sports). However, the main interest and focus are on culture because of the context of CCE 2023.” (Laura, Project Center employee)

Laura is a Project Center employee, interested in participatory planning and cultural projects. According to Laura, at the moment of implementing the goals, the Center Project is taking an important role, especially in financing cultural events, NGOs and creating open calls. At the same time, the Center Project department also wants to administrate various cultural spaces, the implementation process of the finance cultural events, and counseling for the NGOs on how to access their funds. An important result of a transparent participatory approach is to construct a two-way communication to reach a shared vision where there is a uniform contribution by the public and the local institutions (Cilliers & Timmermans, 2014), and according to Laura, two-way communication has a key role in Project Center vision and goals implementation. Laura mentioned

that the whole funding process is very transparent and the financing rules have been set up through open debates and looking for suggestions especially from the cultural operators, artists, etc.

“To what extent did they regenerate the public or urban space, I think... not much. A thing is that... of course, when they apply for funding, they check certain criteria to receive points and they are somehow influenced to migrate to the public space. But except that ... we cannot talk about urban regeneration through culture. The interventions are punctual, urban acupuncture, so ... this is the current status”. (Laura, Project center employee)

To achieve invigorated participatory planning, the bid book proposes several events and projects that are proposing the participation of the citizens in planning debates, urban interventions, and proposals (Bidbook, 2016, p 45). The major goals about culture-led development from the bidbook tend to ask the artists for higher responsibilities in making a difference in urban regeneration and development. (Bidbook, 2016). When asked about to what extent the urban regeneration plans from the bid book have been implemented, Laura mentions that the urban interventions have been rather punctual interventions than interventions that truly helped the urban regeneration of the city. Artists tend to apply for funding and to be sure that they will receive the funds, they are trying to be as inclusive as they can and move their cultural activities in the public space. This case experienced by Laura is also stated by Lysgård (2013), where he explains that policymakers tend to focus a lot on the instrumental aspect of the culture as a tool to enhance the socio-economic development while the cultural workers are paying more attention to their cultural autonomy and artistic creation.

This section shows how ECC 2023 have been decided and are implemented. In summary, from the document analysis information, Timișoara ECC 2023 main goals are revolving around international cooperation, enhance of participatory planning, and an increase in numbers of culture-led development projects with a keen eye on urban infrastructure design both for artists and for other citizens. Regardless of the civil servants' experiences with ECC 2023, the whole administrative and management structure of the projects are under reorganization. The two interviewed civil servants are also open to having more participatory planning within Timișoara and they even underline this as a current need of Timișoara's administration. In the next section, will be discussed how artists perceive their participation in urban planning in Timișoara.

5.2 “How do Fabric artists perceive their participation in urban planning processes related to the European Capital of Culture?”

Depending on the type of art they are producing, either the interviewed artists or cultural managers had experiences in doing art in public spaces, working with kids, renovating buildings, or simply doing punctual interventions in the Fabric neighborhood. Therefore, several artists from Timișoara are trying and have tried to influence in a functionalist manner (renovating buildings), or by social empowerment (helping disadvantaged children), or simply by doing art in Fabric so the neighborhood can overcome its bad reputation

“Because it is close to people, it is very accessible to everyone. And I feel that both for restoration and for interventions in neighborhoods it is a good time now thank ECC 2023”. (Victor, conservator-restorer)

For instance, Victor is living in the Fabric neighborhood and participated in several exhibitions at different studios from Fabric. Right now, he is also working as a conservator-restorer of old buildings from Timișoara. He says that restoring buildings gives him both financial and job satisfaction because he likes changing the public space. He says that he is motivated to get involved in a restoration project from Fabric.

I am part of an association where we act on several plans, gastronomic, ecological, social, and cultural responsibility, music exhibitions, etc. Now we have opened in the Fabric area, in an old house, we have started to renovate it to transform it into an institution and art gallery. (Dan, cultural manager).

“I had projects there, I wrote something on the spot... There are a lot of construction sites in Fabric, and honestly this thing interests me more than the cultural capital.” (Frans, poet)

Dan is a cultural manager that is trying to create a new cultural institution in Fabric, together with his friends. He remarked that in Fabric there have been several interventions that could in long term change the image of the whole neighborhood into a more positive one. Dan is also positive that his institution could bring a little change in Timișoara and Fabric, for a more ecologically, socially, and culturally sensitive society. It is common that new purposes to be assigned to culture and art, such as economic or social purposes (Guinard & Margier. 2018). Dan’s

institute is an example where the culture is not providing just an artistic experience but also comes with active citizenship and provides social value. Frans, a local poet from Timișoara has been involved in several projects for ECC 2023, and also had some projects in Fabric, while at the moment he is paying more attention to how Fabric changes than paying attention to ECC 2023 projects. Frans explains that the main real estate developer from Fabric also built a modern exhibition hall in the neighborhood. However, Frans is still worried about current real estate developments in Fabric and says that the gentrification process that is going on could affect the disadvantaged ones. Frans' experience is in line with Ferilli et al., (2015) criticism over real estate schemes that can destroy culture-led development credibility.

“And the fact that a kid from a low-income family participates in a theater show and learns to be quiet. Or ... I just get in touch with other universes. They do not remain isolated...” (Izabela, actress)

Izabela is an actress at an independent theatre from Fabric, which promotes social inclusion for the disadvantaged people from this neighborhood. She played in several shows in which she tried to involve children's participation. Thus, the theatre itself not only holds a cultural purpose, but a social purpose as well, which is the case in modern art. This is often the case in modern art, the culture, besides its artistic purpose it also has a social purpose, as in Izabela's case (Guinard & Margier. 2018).

“The municipality is just giving the accept, they do not have any initiative...” (Theodor, sculptor)

For instance, Theodor experienced that though Timișoara municipality seems to be open to artists' initiatives and ideas, it seems that the first steps have to be done by the artists themselves. So, artists can freely go to open debates or simply try to communicate with the local administration. But the administration rarely asks the artists directly about urban planning. However, at the same time some of the respondents experienced that the lack of efficient communication between the artists and the municipality is also caused by artists lack of dialogue and initiatives.

“Communication from both sides... is not that efficient. The artists have not been taught in school and University to be more communicative regarding their art and their needs.” (Victor, conservator-restorer)

Victor expressed that at the moment, he feels that the artists are supported more than ever and that the municipality better organized the last open calls compared with the previous years. From Victor's experience, the communication between artists and the municipality could be done better. As Victor, the other two respondents believe that a better relationship with the municipality could be achieved if the artists would be more communicative. Victor is trying to explain the lack of artists' communication from his experience as a student at the Art University of Timișoara. Victor mentions that the students from the Art University of Timișoara are not taught to describe their art in a more casual language, which leads the artists to isolate themselves and their art from the rest of the society.

“I observed that in Timișoara, the municipality wants to increase this thing with the participatory planning. But I do not know how sincere they want to increase the participatory planning or they do it just for the trend...” (Izabela, actress)

From most of the respondents' answers and experiences, the municipality is on a good track regarding the participatory planning initiatives and open calls. However, at the same time, they explain that there is a lack of a better organized system. Izabela's experience is that the municipality is trying to improve its issues and increase the participation of artists in all of Timișoara. She participated in several open calls to get financing from the municipality and she also knows that there are several discussions about the Fabric neighborhood and how it can be changed. Izabela outlined that there is a need for a long-term plan and not sporadic interventions to make a change in Fabric. From Elizabeth's perspective, to be able to express her cultural practice in the Fabric neighborhood and to have a positive social impact for the local community, she has to be engaged in long-term plans with predictable funding and support from the municipality.

“The issue is that with this participatory thing you do it when you have a community organization and you have people dedicated to do this thing and employed to do this. People who create that community network, gain trust from the community and then create together, let's say, an art show.”

You cannot come in September with money, throw them on a show, and expect something participatory and civic to come out from there.” (Vlad, cultural manager)

“There are not many artists that are put in a system, because that system does not exist. I hope, that these definitions, these concepts that you work with and that any civilized city works with will be implemented by people employed especially for this and a system that will truly change a neighborhood and not just paint the façade of the buildings” (Luuk, calligraphy artist)

Vlad is a cultural manager in the domain of civic activation and community reconstruction through art. He believes that Fabric and Timișoara can be changed just through long-term planning and not with sporadic arts interventions. Vlad and other participants call for early and long-term participation of the artists in the urban planning process, so they can understand their role in participatory planning and have a fruitful cooperation with the municipality (Kovacs & Biggar, 2017). Luuk is a calligraphy artist that collaborated with cultural centers from Fabric. He is implying that Timișoara needs a whole system of people working with artists and citizens to develop the cultural development and participatory planning of the whole city. The system Vlad and Luuk are talking about is a system that is more adaptive to society inputs and needs, called the reticular system by Smith (1973). According to Vlad and Luuk, the issues such as Isabel and Theodor are facing, could be solved more easily through a reticular system.

These excerpts show how artists experience their participation in the urban planning of Timișoara and on what issues were artists able to influence the Fabric neighborhood. Overall, the artists have experienced the participatory planning in Timișoara as not being an organized system. However, they also gave some positive examples of participatory planning of Timișoara and many of them mentioned that the participatory planning development of Timișoara is on the right track. In terms of Fabric’s cultural development, the artists mentioned that they had projects on various themes (cultural, social). Knowing some of the artists’ realities and experiences with Timișoara’s participatory planning and culture-led development leads to the next inquiry, of finding artists’ needs and requirements. Therefore, in the next section, results about artists’ needs will be presented.

5.3 What are the needs and requirements expressed by artists in Fabric for the development of their cultural practices?"

“When the mayor was elected, as people that were part of the independent culture in Timișoara, we outlined our needs through an open letter. We included aspects of urban development and what we need the most, to get attention from the municipality.” (Dan, cultural manager)

Dan mentioned that in the year 2020, when the new mayor, Dominic Fritz was elected, over 100 independent artists from Timișoara signed an open letter where they outlined their needs. In this letter the artists are asking for clearer and better open calls, investments in cultural infrastructure (exhibition halls), and the development of cultural strategies, projects, and events in the neighborhoods of Timișoara.

“The independent cultural sector from Timișoara is more willing than ever to actively participate in the revival of the spirit of this community” (Artists open letter, 2021)

They also state that these needs are connected with the ECC 2023 programme, and that the ECC 2023 can encourage the municipality and the artists to work together to solve most of the issues the artists are facing in Timișoara. However, the main needs for many of the artists we interviewed are linked to the whole budgeting system. The issue with the budgeting system is about its predictability, flexibility, and the difficulty to access them, which as Hager (2001) say, it is a common issue for artists to experience financial distress.

“We need a predictable financing system... It is not normal to worry every day about expenses account. Because of that, I invest more time in managing art projects than I invest in preparing the courses for my teaching job.” (Vlad, cultural manager)

Vlad is currently both a cultural manager and a teacher at a University from Timișoara. He says that he needs his teaching job at the moment because from his experience, being a cultural manager is time-consuming and the financing from the municipality is not organized, predictable, and flexible enough. Oftentimes, grants run out, funders change their giving guidelines, or government support is not continuous (Hager, 2001), issues that Vlad also encountered. Vlad also experienced that in order to finish a certain project, he had to access money from his pocket until

he received the whole funding. He also stated that the funding should be more flexible, for instance, many of the non-deductible invoices should be deductible, like actors' wardrobe.

“It is clear that for artists, they need 2 basic things, art studios, and financing. The municipality has a lot of empty spaces... they should renovate some of them and offer them for low rent to the artists”. (Bogdan, multimedia artist)

„I would like to have something like in Warsaw, wherein every neighborhood there is a cultural center where people from that center are preparing projects for that neighborhood. They have everything there, theater, exhibitions, a library...and I proposed this to the mayor, to do that in Fabric.” (Elizabeth, actress)

The municipality of Timișoara has hundreds of spaces that are not well administrated or empty. Like other artists, Bogdan is mentioning that the municipality has several spaces throughout the city and in Fabric that could be transformed into art spaces. This issue is also mentioned in the open letter that was sent to the mayor. Since most of these spaces' potential is not reached, Bogdan says that transforming them in studios and offering them to the artists could get off a burden on their shoulders. The independent theatre where Elizabeth works is considered by many of the respondents to be a clear example of how art is increasing the social empowerment of the Fabric neighborhood. Elizabeth's dream is to extend this kind of practice by creating a major cultural center in every neighborhood, and especially in Fabric where she is expressing her cultural practices at the moment.

“The municipality is in the situation where they have to do something for ECC 2023. To get out of the amoeba condition and evolve towards a vertebrate that has a tail that still has some limbs that it has to move.” (Theodor, sculptor)

Theodor together with other respondents is experiencing that the municipality is overwhelmed by the ECC 2023 title at the moment. Theodor explains that though the municipality is trying to enhance the culture-led development of the city, there are not enough initiatives from them. Theodor also experienced that oftentimes, the municipality does not understand the artists' will and determination which can lead to some contradictory views between the artists and the

municipality. To overcome such issues, Theodor calls for more communication between the two sides.

“The municipality has big problems currently, because it does not have money due to the debts made by the prior mayor. But when I said that the place where I have an event is dirty, they cleaned it, when I asked for a ship, they helped me with one. The municipality is not bad-willed at all.”
(Vlad, cultural manager)

When asked about how the municipality is trying to offer help in solving their needs, Vlad mentioned that the municipality has huge financial issues at the moment. But from Vlad's experience, when the municipality has the possibility to help you, they will do it. Vlad, as other respondents often mention, says there is a new mayor and administration in Timișoara, and the new mayor is trying to solve the numerous unsolved issues. Some of the respondents also explain that the municipality is not the only administrative division in charge of managing Timișoara's cultural development. The County Council and the minister of Culture could take some of the pressure and responsibilities from the municipality regarding the cultural development of the city.

„ Now I like what is happening with the Center Project, I hope they will remain as transparent as they are!” (Elizabeth, actress)

At this moment, from most of the respondents, the new administration from the municipality is bringing some hope with the newly established Center Project. The Center Project created several open calls, have a transparent budget, and planned the rules together with many artists. Two-way communication is essential in participatory planning (Cilliers & Timmermans, 2014), which is also the case of artists' experience with the Center Project. In general, the Center Project is considered by all the respondents to be, at least by now, a success story, especially because of their openness to dialogue. For many of the artists, the Center Project represents a hope that Timișoara will have a better financing system, more transparency, and more participatory, and this will lead to an overall better success story of the culture-led development in Timișoara.

This section presents the responses of several artists and cultural managers about their needs to express their cultural practice in the Fabric neighborhood. These results help to answer the

research question by understanding and acknowledging the needs of some of the artists from Timișoara and if their needs are in coherence with cultural-led development and participatory planning type of vision. The next section will further discuss the results and present the conclusions.

6. Conclusion and discussion

6.1 Outcomes of this study

This research aimed to explore the local artists experience of participatory planning in culture-led development and if there is a link between their perspectives and their needs. Therefore, this paper's research question was: *Does participatory planning in culture-led development (necessarily) imply coherence with the needs and requirements expressed by local artists?* To answer this question, qualitative research was conducted with in-depth interviews and document analysis as methods. From the collected data, it results that the needs of the local artists are indeed linked with the need for participatory planning in the culture-led development of Timișoara, more precisely from Fabric. The artists expressed that their main needs in order to express their culture would be a better financing system, better communication, and more attention to moving the culture from the city center towards the neighborhoods. Most of their needs combine social and economic values and enhance and active citizenship, that are necessary for culture-led development (Ferilli et. al, 2015). It can also be stated that most of artists requirements are already part of the bidbook. Most of the artists experienced that more could be done in having a better two-way communication between the artists and the municipality. In the bidbook (2016), one of the main goals is the enhance of Timișoara's participatory planning, more open debates and more transparent and accessible ways of communications between the policy-makers, the citizens and the artists in particular. To give another example, artists' willingness to have more cultural projects in the neighborhoods of Timișoara is also part of the ECC 2023 goals and ambitions, that of moving parts of Timișoara's culture from the city center to the neighborhoods (Bidbook, 2016, pg 46).

Regardless of artists' experience with participation in urban planning processes, the results show that there is a hierarchical system in Timișoara, rather than a reticular system. In a hierarchical system where the municipality does not properly communicate with the artists and cultural managers, an environment of constant cultural interventions and planning is not possible.

At the moment, Timișoara remains a city where citizens and in this case, artists' participation remains outside of the big planning process. As Smith (1973) explains, in a hierarchical system, citizens are invited occasionally by planners and the municipality or citizens are forcing their way occasionally. For a city to have a structure to allow naturally positive inputs from the citizens, it needs a theoretical reorientation from the conventional hierarchical system towards a reticular system (Smith, 1973). In addition, the collected data shows that without effective planning of the culture-led development, frustration of the artists may appear, creating future conflicts. Trying to change a neighborhood through sporadic interventions is not effective and it leads to artists' frustration. Oftentimes the artists perceive that the municipality's view on cultural interventions is rather a tool to check some of the promises for ECC 2023 rather than an instrument to have a long-term social and economic impact on the local community. As Sacco et. al (2009) explain, the culture should not be a policy instrument to achieve certain goals, but a sensitive social asset that has an economic impact on the local community. At the same time, it should be considered that implementing ECC 2023 goals is a step-by-step procedure, to prepare the city for 2023 when it has to deliver a high number of projects. Therefore, though artists might feel frustrated about some ECC 2023 projects that look rather as a short-term interventionist idea, these short-term projects might be the key to prepare the city for 2023.

Another requirement of the artists is to have a more flexible, effective, and simpler financing system. At this moment, to access the money from the open calls, the energy and the knowledge needed for the artists are extremely demanding. The artists' source of inconvenience comes more from focusing on writing projects for open calls rather than investing their energy and creativity in doing art. Also, according to Lysgård (2013), artists tend to focus more on their artistic creation than on the art's influence on social and economic development. Opposed to Lysgård (2013), this study data suggest that artists asked the municipality to put the effort in moving the culture of the city center to the neighborhoods, the need for long-term planning and projects rather than sporadic interventions, and the need for two-way communication. All of these needs are rather connected with the idea of the artists contributing to a more inclusive (art in the neighborhoods) and transparent (communicative) society than as a focus on artists' creation. It is true that Laura, one of interviewed civil servants mentioned that sometimes when they participate to an open call, artists check some of the social impact criteria to receive the necessary points for receiving the funding. However, she never mentioned that the artists are not generally interested in having a

social impact with their art, but rather that sometimes with their open-calls, the municipality gets out the artists from their comfort zone. In Laura's example, the municipality is the institution with the initiative while the artists are those more passive.

Regardless of the ECC 2023 goals, the data shows that the writing of the goals has been done through a long participative process together with various NGOs, artists, and international collaboration. Moreover, Timișoara ECC 2023 goals tend to justify the need for a more participative society and the idea of moving the culture from the center of the city into the neighborhoods as an approach to social empowerment. The bid book of Timișoara tends to respect some of the key goals that transformed Barcelona into a successful city, regardless of culture-led development through social inclusion (Degen & Garcia, 2012; Trumbull, 2014). However, at the moment, Timișoara ECC 2023 is trying to overcome a crisis by restructuring the whole administrative system of the municipality. Therefore, the municipality created new departments such as the Center Project and Cultural Capital, whose main motivation is to transform ECC 2023 into a success. The main reason of the crisis was the high number of conflicts inside the board of ECC 2023 that led to numerous resignations from the board (Marta, 2020).

The results of this study add to the call of Borén and Young (2017) of discovering new conceptual spaces for developing a better and more complex and democratic relation between planners and artists. Based on this study outcome, understanding artists' needs can create a better relationship between them and the municipality. This study makes a theoretical contribution by providing a better contextualization of artists' needs and how the accomplishment of their needs could directly contribute to local cultural development and enhance participatory planning. From a scientific point of view, based on the outcome of this research, it can be stated that artists' needs are in coherence with cultural-led development and participatory planning concepts. Additionally, this research explores the necessities of the artists in a city transitioning from a hierarchical participatory system to a reticular system.

6.2 Limitations

Firstly, the study was done during the COVID 19 pandemic and at the time of the study, big attendance events have not been possible for more than a year. Therefore, this could have influenced artists' perception and experience with ECC 2023 and their participatory planning

perception. Secondly, the results do not intend to generalize and the context of Fabric should be considered. Regardless of the transferability of the results, Fabric is a neighborhood with several societal issues, therefore artists that choose to express their culture in Fabric could be different than artists that prefer to express themselves just in the city center. Also, Timișoara is a post-communist city, with a different context than a city from Western countries.

6.3 Conclusions

Further research about artists' needs in different contexts is recommended. Timișoara is already a city that through ECC 2023, is trying to improve its participatory planning and culture-led development. A study about artists' needs from a city with a different context could help us better understand artists' experiences. Secondly, further research about how the reticular system influences the needs and cultural expressions of artists could be conducted. The study could focus on how artists express differently in a hierarchical system compared to a reticular system.

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Appendix A: Interview guide (artists)

	Questions
Pre interview	<p>Thank you for participating</p> <p>Small talk to create a relaxed atmosphere</p> <p>Explanation of our research and researcher</p> <p>Explanation ethics and informed consent</p>
Research sub question: What are the needs and requirements expressed by artists in Fabric for the development of their cultural practices?	<ol style="list-style-type: none"> 1. What are your needs to express your cultural practices in Fabric neighborhood? 2. To what extent the municipality offer these needs to artists from Timișoara? 3. Do you feel there is a difference between municipality support of mainstream and underground artists?
Research sub question: How do Fabric artists perceive their participation in urban planning processes related to the European Capital of Culture?	<ol style="list-style-type: none"> 4. Do you feel the opinion of artists matters in planning discussions and strategies? 5. Are there attempts to include the voices of artistis in increasing the empowerment of citizens of Fabric neighborhood? 6. Are these attempts sufficient to achieve Fabric cultural development? 7. On what issues were artistis able to have influence in Timișoara and Fabric neighborhood?
Ending interview	<p>Is there anything you would like to add or ask?</p>

	<p>Do you think there is anything that we need to improve during the interview process?</p> <p>The interview will be ended by expressing satisfaction with the collected data and thanking the interviewee, as recommended by Dunn (2016, pp. 166-168).</p>
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Appendix B: Interview guide (policy-makers)

	Questions
Pre interview	<p>Thank you for participating</p> <p>Small talk to create a relaxed atmosphere</p> <p>Explanation of our research and researcher</p> <p>Explanation ethics and informed consent</p>
<p>Research sub question: What are the goals that the municipality sets out to achieve with the European Capital of Culture Timișoara?</p>	<ol style="list-style-type: none"> 1. What is your view on the motivations by the municipality to develop Timișoara through culture? 2. How did your department took action in ECC 2023 goals planning and implementation? 3. What was the process of deciding the goals to be achieved for 2023? 4. Parts of Timișoara bid book long-

	<p>term plans are urban regeneration through culture and the increase of quality of urban public spaces. To what extent these goals are met?</p> <p>5. Considering that the artists and municipality have to strongly cooperate for ECC2023 goals, how is your experience of this cooperation?</p>
<p>Research sub question: What are the needs and requirements expressed by artists in Fabric for the development of their cultural practices?</p>	<p>6. How has your department's view of artists' participatory planning changed since Timișoara became ECCC 2023?</p>
<p>Ending interview</p>	<p>Is there anything you would like to add or ask?</p> <p>Do you think there is anything that we need to improve during the interview process?</p> <p>The interview will be ended by expressing satisfaction with the collected data and thanking the interviewee, as recommended by Dunn (2016, pp. 166-168).</p>

Appendix C: Informed consent

Informed consent for the master thesis “The role of the artists from Timișoara in a more transformative participatory planning of Fabric neighborhood”

My name is Marius Andrei Raveica and I am a master's student at the University of Groningen in the Netherlands. For my master thesis, I research the role of Timișoara artists in the development of the Fabric neighborhood.

The interview is recorded for transcription and analysis only. The data resulting from this interview will be used exclusively for my master's research. The data is only accessible to me and my thesis supervisors, Sander van Lanen (s.van.lanen@rug.nl) and Daniele Mantegazzi (d.mantegazzi@rug.nl).

Your participation in this interview is voluntary and will be fully anonymous. Your identity will be anonymized in any publication following this research. You are not obliged to answer questions you do not want to answer and you can stop the interview at any time.

For any other questions, please e-mail me: m.a.raveica@student.rug.nl.

Please sign the following;

- I read the above text about the research project and possible questions were answered to my satisfaction. I had enough time to consider my participation.
- My participation is completely voluntary. I can withdraw from the study at any time, without giving a reason.
- I agree with the recording of this interview.

Name and signature of participant Date

I certify/confirm that I have informed the participant about the study. I will inform the participant of matters that may affect his/her participation in the study.

Name and signature of researcher Date

Marius Andrei Raveica 07.04.2021

Appendix D: Interviews codebook

Themes	Codes	Definition of the themes
Culture led development	<ul style="list-style-type: none"> • Artist's empowerment (deductive) • Cultural infrastructure (deductive) • Building's revitalization (inductive) 	Long term plans and interventions to develop a community economy, infrastructure and quality of life through cultural paradigm and interventions.
Participatory planning	<ul style="list-style-type: none"> • Social empowerment through art (deductive) • Bottom-up process (deductive) • Artist's needs (deductive) 	Community initiatives and engagement for solving local issues, especially through art.
European Capital of Culture	<ul style="list-style-type: none"> • ECC 2023 goals (deductive) • ECC 2023 current status (inductive) 	Respondents mentioning European capital of culture goals, initiatives, plans or current crisis and status of the program
Cultural budgeting	<ul style="list-style-type: none"> • Open calls (deductive) • Project center (deductive) • Financing (deductive) 	Everything related to the financial part of cultural activity of Fabric artists and arts from Timișoara

Appendix E: Document analysis codebook

Themes	Codes	Definition of the themes
Culture led development	<ul style="list-style-type: none"> • Artist's empowerment (deductive) • Cultural infrastructure (deductive) • Building's revitalization (inductive) 	Long term plans and interventions to develop a community economy, infrastructure and quality of life through cultural paradigm and interventions.
Participatory planning	<ul style="list-style-type: none"> • Social empowerment through art (deductive) • Public debates (deductive) • Bottom-up process (deductive) 	Community initiatives and engagement for solving local issues, especially through art.
European Capital of Culture	<ul style="list-style-type: none"> • ECC 2023 goals (deductive) • International collaboration (inductive) 	Respondents mentioning European capital of culture goals, initiatives, plans or current crisis and status of the program
Cultural budgeting	<ul style="list-style-type: none"> • Open calls (inductive) • Financing (inductive) 	Everything related to the financial part of cultural activity of Fabric artists and arts from Timișoara