FUTURE
DIVERCITIES

Democracy,
participation,
ownership, local

2. Protection (local
ownership, political and
ideological context,
increasing inrquality)

4. Innovation (city is
our's, environmental
an cultural
sustainability)

Absolute value of
art and doing art,
international

1. City 2.0

3. Empowerment
(Freedom, absolute
value of art)

■ SOCIAL SERVICES

FUTURE DIVERCITIES-PROJECT (E)VALUATION REPORT

THE PROJECT TEAM: **Kalevi Paldanius and Miika Kajanus**

FUTURE
DIVERCITIES

Future Divercities-project (e)valuation report

Paldanius, Kalevi & Kajanus, Miika

1st edition

Abstract

This report describes the evaluation process of the Future DiverCities project. The evaluation is based on the material collected in four workshops organised in Bergen, Zagreb, Liepaja and Kuopio. We try to analyse FDC- project interdisciplinary by reflecting on sociocultural psychology and cultural/historical activity theory (CHAT). We present a hypothesis for the proximity zone in Future DiverCities – context. Based on the evaluation results, our hypothesis is that the journey to City 3.0 have protective elements (like local ownership, political and ideological context, increasing inequality), empowering elements (like freedom, absolute value of art) and innovation elements (like the city is ours, environmental and cultural sustainability). The one dimension includes elements as democracy, participation and ownership and the other dimension is the absolute value of art, doing art, international. These dimensions have tensions and activities need balancing those tensions. The results describe some of the main development dimensions the partners will have to continue their work. Dimensions are not deterministic by nature. Actualisations and directions depend on how the activity systems succeed in their knot work.

Correspondence: miika.kajanus@savonia.fi

CONTENTS

1 INTRODUCTION

Future Diver Cities-project defines itself as follows: "Future DiverCities (FDC) is an initiative of 10 partners in Europe and Canada, all key players in the field of citymaking and new artistic forms, funded by the Creative Europe programme, to explore the power of creative innovation in challenging urban spaces. Using intercultural collaboration in a socio-cultural and digital context, Future DiverCities is looking to take further the vision of art in cities and harness the spirit and thinking of the City 3.0, a vision of cities in our digital era "*harnessing the collective imagination and intelligence of citizens in making, shaping and co-creating their city*" (Prf. Charles Landry, The Creative City: A Toolkit for Urban Innovators.) Future DiverCities explores new ways of collaboration and co-creation by using innovative co-design methodologies in artistic processes, incubating artwork that shuffles urban geographies, or explores new participative digital tools to creatively experience the city. Future DiverCities is a holistic programme looking at the ever-changing role of art and creative work in the urban context. The programme includes a wide range of activities, community labs, citizens workshops and artistic interventions, to explore and show how artists and creatives can propose innovative ways to build our future cities and how this responds to the current thinking and needs around urban transformation. Future DiverCities sees creative innovation as a tool to enable citizens to see things in a different way, supporting the development of stronger communities and contributing to the concepts of happy and resilient cities." (http://futuredivercities.eu/index.php/about/)

Creative Europe's stated aims are to: Help the cultural and creative sectors seize the opportunities of the digital age and globalisation; Enable the sectors to reach their economic potential, contributing to sustainable growth, jobs, and social cohesion; Give Europe's culture and media sectors access to new international opportunities, markets, and audiences. (https://ec.europa.eu/programmes/creative-europe/about_en)

This report describes the evaluation process of the Future DiverCities project. Our purpose here is primarily to answer the key questions that arise in project implementation: like are we doing the right things and how can we improve? This evaluation is based on the material collected in four workshops organised in Bergen, Zagreb, Liepaja and Kuopio.

Manach & Pop (2017) describe FDC –project´s aims following way: "*We will create an economically, socially and artistically sustainable ecosystem for creativity and art and music production across Europe and beyond. We will create the greatest possible structure Observe structure (systems) for high quality and diverse cultural production. FDC-project aims to soften hard impacts urban change has on citizens. This is meant to do by arts, culture and creativity, which form an essential pillar in this task.*"

Being broad geographically, themes and issues are not easy to handle. Citizens, societies, systems, cities and their relationship concern many study fields from social sciences to cultural and systemic sciences. Levels of analysis move from individual, to group and organisational as well as societal and cultural levels. The origin of FDC's idea seems to be that urbanization causes hard effects for people. In FDC- project art is interpreted to be a factor or a tool for softening those collisions. On the other hand, digitalization is another variable changing human life and its conditions at the deepest level. It is interesting that despite these huge challenging issues and structures, an individual is defined to be "*a figure of hope for our future*". Citizens can be smart, democratic, critical, engaged (Toft

Ag 2017). Maybe it is best to interpret this individual Max Weber's ideal type theoretical individual reflecting the demands of modern urban and digital life.

On the other hand, creativity has a long history of being explained and interpreted as an individual feature (mystical genius). Sawyer (2012 in explaining creativity used keyword sociocultural in the first edition. Keyword he uses has changed. Edition 2012 suggests interdisciplinary as a keyword. By this change he brings together sociocultural and individual points of view. In this article we try to analyse the interdisciplinary FDC project by reflecting it in the frame of sociocultural psychology and cultural/historical activity theory (CHAT). Our purpose is to bring some new points in the discussion about evaluation as activity and theory. As recommendations and conclusions we use the concept of the zone of proximal development (developed by Vygotsky and e.g. Engeström) as an analytical and theoretical tool. Zone of proximal development is one option to find answers to question what should be done and how to change behaviour. Activity is always multidimensional. In order to find out the most important dimensions is formed by dialogue between actors in the project.

2 DETERMINING THE VALUE OF A PROJECT

Evaluation is an important part of human work, especially when work is organised as programmes and/or projects. If the idea of evaluation is to determine the value of something (Latin origin Valere for evaluation), we need solid theoretical and practical understanding about the nature of the project from the beginning and it also means to make sure that the project is running in the right direction and in a planned time frame. During the last fifty years a general means to plan and manage different programmes and projects has been the Logical framework (see below). However, the Logical framework lacks an implicit connection to changing human behaviour. That is why Theory of Change (ToC) could provide a complementary view to Logical framework. In next chapters we discuss this theoretical basement for a project evaluation.

2.1 Logframe as a planning and evaluation tool

Complementarity between logframes and theories of change, the potential benefits of their integration are rarely realized. While in the design phase programs are often required to develop both, rarely does a program call on one of the tools to support the other. As such, programs tend to forget about their potential mutuality: one as an internal focal guide and the other as a point of reference in a wider environment. The position we hold is that the underlying reasons for the limited integration of logframes and theories of change are rooted in conceptual conflation of the tools, the parallel ways in which the tools are developed and designed, and the differing purposes in their subsequent implementation.

Cloete (2009:296) identifies and outlines three types of evaluation: ongoing evaluation, formative evaluation and summative evaluation. Formative evaluation is the opposite of 'ex-post evaluation', which is defined by the OECD (2002:21–22) as 'the evaluation conducted (directly or long) after the actual implementation of the policy, programme and projects has been completed. As the desired future is projected as a distant period, there is a high level of uncertainty. This explains why formative evaluations are undertaken using statistical analyses and other trend-projection techniques such as modelling, scenario building, and cost–benefit analyses' (Cloete 2009). Therefore we argue that formative evaluation is the most difficult to execute and possibly the least accurate because it relies on trend analysis and predictions. Formative evaluation is conducted to determine the policy outcomes of a generally unknown future and relies on complex technology-based trend-projection techniques that are not necessarily known to all evaluators. The ongoing or process performance evaluation is done at different intervals 'when a policy project or programme is still being implemented'. This type of evaluation is used to evaluate what has actually been accomplished at a particular time during the implementation process.

Ongoing or process performance evaluation is done to keep track of the timeframe and the spending patterns on the programme. Ongoing evaluation also assesses whether there is sufficient progress towards objectives. It also assesses whether the quality and quantity of outputs have been achieved in economic, efficient and effective ways (Cloete 2009).
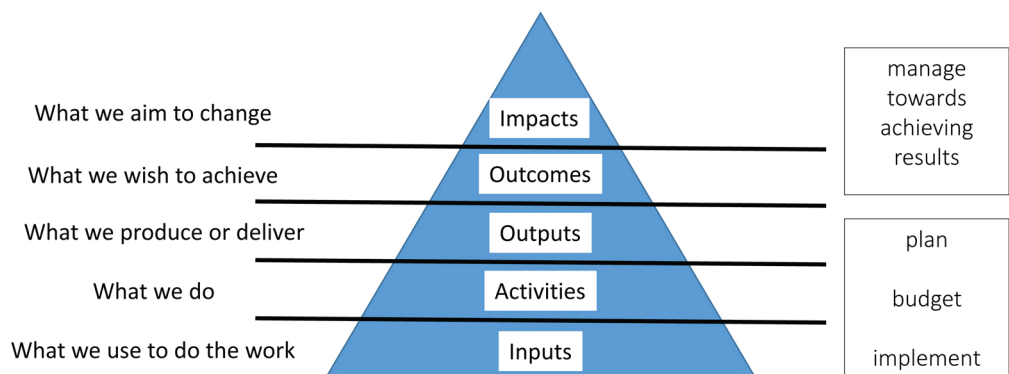
Figure 1. The logframe model (mid-term evaluation mind the gap) (PSC 2008).

The different types of evaluation found in the literature can be classified into two major categories based on 'the time evaluation is conducted' and the 'focus of the evaluation on the logframe. Different agencies and donors, governments and so on modify the formats of the logframe, the terminology and the tools used in their logframe, the basic analytical principles do not change (Brown 2017:3). That is, irrespective of whether the logframe is represented as a matrix or as a chart in form or format, it always depicts the relationship between the inputs (money, time, people and skills), activities (processes), outputs, outcomes (short- and medium-term results) and impacts (long-term results).

Development of pluralistic research methodologies for business and management studies as well as methods that appear at the boundaries of several scientific disciplines is necessary in connection with the implementation of a growing number of evaluated projects whose significance, goals and effects increasingly go beyond rather easily measurable financial indicators. Currently, relatively few business activities and projects are of a short-term and purely commercial nature, and it is also possible to use a relatively small number of quantitative and simple criteria. Limiting yourself to the few simple and classic methods based on financial indicators is not advisable and it is necessary to carry out multifaceted research and take into account the diverse objectives of the project and the needs of stakeholder (Grzeszczyk 2013).

After this discussion about logframe as a project planning and evaluation tool we present some points concerning discussion about explanations of human activity.

2.2 Mediated activity

A simple behaviourist explanation for human activity was Stimulus – Reaction Schema. But it was soon demonstrated that behaviour is not possible to be reduced to R-S schema. Our connection into the world is not direct but it is mediated by tools and/or signs. Mediated activity does not mean that mediation somehow determines activity. Mediation takes many forms and enables humans to expand their skills in the form of tools, concrete or sign/symbolic tools. Mediated relationship replaces simple S - R relation. Mediated act is illustrated in Figure 2. X – Refers to a tool/sign symbol, which creates a new relationship between Stimuli - Reaction. (Vygotsky 1978)
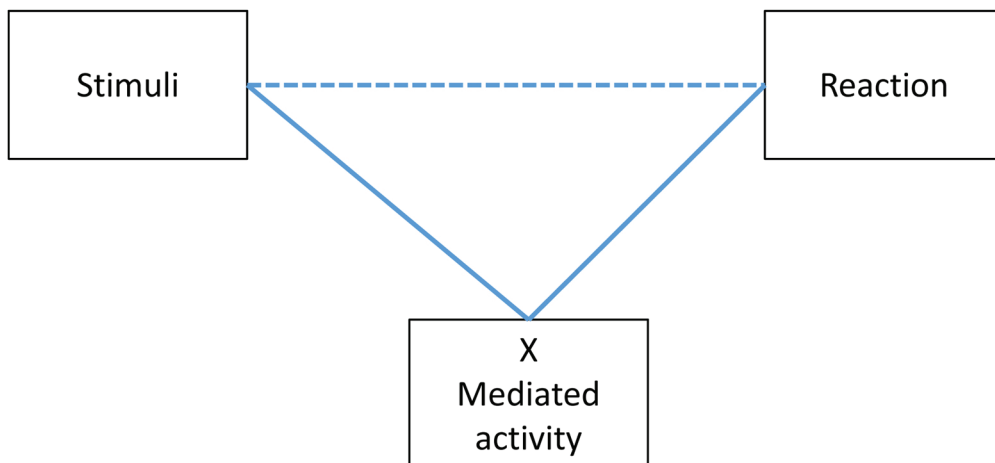
Figure 2. Illustration of mediated act.

The concept of mediated action refers to how humans use cultural (or mediational means) tools in their different forms of action. These tools are not necessarily material e.g. Natural language as well as computer. Along with each language, whole different worlds open up (Slunecko & Hengl 2007, 41). We can differentiate spoken and written languages but not less important also language of music or movies or in general language of art or languages of emotions (e.g. language of love).

Researchers in the fields of socio-cultural activity theory have developed this basic point of departure. One of these developers is Finnish Yrjö Engeström. He has developed a model for the structure of a human activity system (1987) and modified it in later publications. We use the model published in 2001.
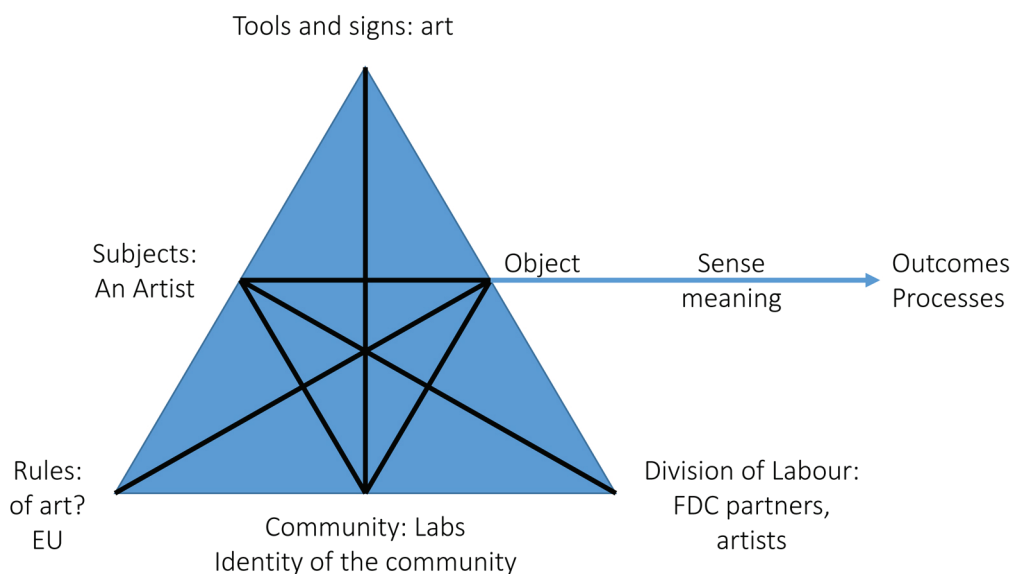

Figure 3. The structure of FDC as a human activity system (Engeström 2001) (references added by MK&KP).

The Object is one of the central concepts defining the nature of the activity system. It binds different people together, the object is handled, modified by the tools used by the subject. It has also been understood as a true motive (by Leontiev) but used in this meaning it confuses the use of concept motivation. (Nardi 2005) defines objects power and passion, being objects of desire in scientific research, and even more so, in artistic work.

Using the activity system model in its triangle form leads easily to very technical description of elements e.g. listing elements like we have done in Figure two. But by searching tensions or even contradictions in and between activity systems we can step further in analysis. In the field of CH/AT concept zone of proximal development zone is practical analytical tool for evaluating state of play in some activity.

The zone of proximal development refers to the difference between what an actor (person or organisation) can do without help and what an actor achieves with guidance and encouragement from a skilled partner. Thus, the term "proximal" refers to those skills that the learner is "close" to mastering. The zone of proximal development has been defined as: "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under guidance, or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). The role of project or program can be seen as "*collaboration with more capable peers*". The concept of proximal development zone can be applied also in development project evaluation.

2.3 The evaluation as a gap assessment

As an evaluation tool, it is often relied upon to evaluate the success or failure of government interventions. Literature suggests that government interventions are implemented and evaluated in a dynamic environment, which is ever-changing, complex and often chaotic i.e. Corona times. Cloete (2009:296) defines evaluation as 'gap analysis', and identifies and outlines three types of evaluation: ongoing evaluation, formative evaluation and summative evaluation.

Clearly, based on the above logframe discussion and the fact that an evaluation can focus on the different parts of the logframe model, the evaluation can also be classified as an input evaluation, process/activity evaluation, output evaluation, outcome evaluation and impact evaluation. These are called in the literature as the evaluand. The concept 'evaluand' refers to 'the object of an evaluation'. Based on the analysis of this article, the evaluand could be any form of government intervention, a policy, programmes or projects, but the focus of an evaluation (i.e. evaluand) could also be an entire organisation, a department in the organisation or persons. Thus, the evaluation, which focuses on the evaluand should give us at least six major types of evaluation. This is because policies are often implemented through programmes (which could be divided into sub-programmes); programmes and sub-programmes are implemented through projects (which could be divided into subprojects); projects are implemented by organisations (which comprise many departments); and departments are made of units that are manned by people. Each one of these components is an evaluand because it can be evaluated. Thus, even though Auriacombe (2011:42) argues that 'programme logic model is an analytical tool that is used to plan, monitor and evaluate projects', it can be argued that the

logframe model also applies to all government interventions (policies, programmes and projects).

In previous chapters we have presented theoretical points of view for evaluation. In the next chapters we present data collecting methods.

2.4 The PRIA-method in collecting data

The PRIA-method (Prospective Rapid Impact Assessment for Human Security) is a general tool for prospective rapid impact assessment. Our purpose here is primarily to answer the key questions that arise in project implementation: like are we doing the right things and how can we improve? The assessment can be done during or even before the activities. It aims to find ways to improve performance already during the operation. The essential parts of the PRIA-method are the framework, the portfolio-analysis and its participative process. The PRIA method is based on participative workshops including analytical assessment. It consists of the following phases: defining the context (what, who, when, why), collecting and co-creating insights with various stakeholders, assessing the identified factors from different perspectives, identifying the most commonly agreed and mutually acceptable factors as a basis for decision making, taking into account factors interconnectedness and finally, co-creating and developing solutions to improve performance.

The first phase of the PRIA-method is collecting and co-creating insights with various relevant stakeholders related to defined context. PRIA-method uses six categories, namely 1 Values, hopes, goals; 2 Opportunities, possible worlds, 3 Threats, risks, fears; 4 Strengths, capacities; 5 Weaknesses, missing capacities and 6 Actions, strategies, means. Similar framework was presented for the first time by Kangas et al (2016). The approach for holistically managing the SWOT together with possible goals and potential actions to be included in the implementation of the strategy. Normally about five most relevant factors are listed in each of those categories. What values, hopes or goals people do have in the context you defined? What external opportunities or possible worlds do you see in a defined timeframe? What external threats, risks of fears are you able to recognise? What internal strengths or existing capacities are there? What weaknesses or missing capacities can you identify? What actions, strategies of means could or should be taken? The values, opportunities and threats are related to the question of what we should aim for. The strengths, weaknesses and actions are related to the question of what should or could we do.

For idea generation, the PRIA – principles are considered and used to help to identify relevant factors, see below:
- RIA is for finding ways to improve performance already during the operation or event
- Values, not problems, should guide the decision making, including foresight and preparedness
- No good to hope without reason. First, you have to get information and do something about it, only then you may hope. (Kant: Reasonable hope)
- Put people in the centre, focus on the most vulnerable.
- Understand mutual interdependencies of multiple factors that are mutually reinforcing.

- Ask questions from those who know best, i.e. people themselves and science, to find new knowledge and use the concept of possible worlds for reasoning.
- Social acceptance: how fair, just and necessary the actions are perceived
- Identifying the jointly understood, agreed and accepted factors

When interpreting the results, the categories can be combined in PRIA-zones: 1) Protection zone where threats meet weakness, 2) empowerment zone where opportunities meet strengths and, finally 3) innovation zone where objectives meet actions.

2.5 Portfolio-analysis

Any project (program) responses often contain the selection of the most efficient set or portfolio of actions. Typically, a large number of interrelated candidate actions complicate the identification of the most efficient portfolio. A Portfolio Decision Analysis (PDA) is a powerful approach for dealing with multiple objectives, targets and budget constraints. The ability to make decisions to balance different aspects of sustainability is increasingly important in modern societies. Making these decisions requires overall understanding of the ecological, economic, and social systems as well as relationships within and among them. Such understanding can only be built through a dialogue between planners, scientists, stakeholders, and policy makers. Hence, there is a growing demand for methods that can facilitate interaction between relevant actors and support the structuring and analysis of environmental decision problems. One key aspect in any project evaluation is that objectives are pursued through implementing a group or a portfolio of actions rather than a single action (Lahtinen et al. 2017). The main advantage of PDA is that it helps to consider a comprehensive set of actions and is not restricted to a small number of alternatives constructed unaided by stakeholders. It also helps identifying those action candidates which are dominated by the other actions, and allows inclusion of incomplete information in the modelling.

3 THE SOCIO-CULTURAL REFLECTIVE (E)VALUATION

3.1 Collecting materials / evaluation workshops

Four evaluation workshops were organised in Bergen, Zagreb, Liepaja and Kuopio. All included the same phases: context setting, identifying important factors, evaluating the factors, core value analysis and reflecting the results. In the first city Bergen, our ambitious aim was to put the major emphasis in reflecting the results and, that is why, to organise a context setting, identifying the factors, the evaluation the factors and a core value analysis as a pre-assignment before the workshop so that the joint co-creation work could be started with already analysed core values. However, it turned out that in spite of a lot of informing and communication we got only one pre-assignment done before the workshop. We learned that for busy participants it is necessary to invest in joint understanding of the context and purpose of the evaluation. That is why the rest of the evaluation workshops were organised so that all the phases were implemented during the workshop.

The local coordinator and coordinating organisation had a central role in workshop preparation. They selected, invited, motivated and informed the participants. General goal was to have ten to fifteen key persons into the workshop representing three backgrounds: artists, city authorities and the creative industry. The general goal was that the participants had collaborated somehow into the FDC-project, so that they had their own experience of it.

The general program of the workshops were as follows. The local coordinator and FDC project leader opened the workshop and told the general purpose of it. Then the participants shortly introduced themselves and told their point of view to the evaluation process. Then evaluators presented the methodology and set practical goals for the workshop. After that the local coordinator presented the local impact logic matrix for FDC-project, clarifying local Inputs, Activities, Outputs, Outcomes and expected Impacts for FDC-project. Then FDC-project leader explained City 3.0 – concept as a background thought.

Table 1. City 3.0 concepts by Charles Landry.

Charles Landry	City 1.0	City 2.0	City 3.0
References	Museums, National and local Theatres, art venues	Seasonla Festivals, cultural workshops, European Capital of Culture, creative districs, starchitecture	Creative hubs, makers culture, pop-up spaces, digital events, repair, upcycle and DIY
Social system	Sectorial States/Cities/culture professionals	Territorial and local: Tourism boards, local businesses, and cultural players	Communities: Networks, hyperlocal initiatives, neighbourhood groups
Economical system	Economy of culture: Production and distribution of culture products	Creative Economy: Spillover effects of culture to tourism, local economy etc	Sharing Economy: Collabpration, digital, collaborative consumption and economy

In table 1, the Bergen impact logic matrix is presented. Input column shows the resources used, activity what were done, output the concrete deliverables, outcome the achievements and finally, impact the wanted changes. All the other cities produced similar matrices, they can be found in the Appendixes.

Table 2. Bergen impact logic matrix.

Input	Activity	Output	Outcome	Impact
Funds from EU	Lab May 2017/ co-creation/ drone tech	Drone image, video, images, text	Staff/BEK: new knowledge	Changed working methods (staff)
Funds from The City	Lab June 2018/ seminar, key notes, stream- ing, technology	Streamed video/ accessible, text	Staff/BEK: new network	New views on methodology (staff)
Funds from the state	Seminar on cre- ating communi- ties that create Okt 2017	New relation to new context (social innov.)	Participants: new network	Knowledge on administration other countries (staff)
Equipment and facilities at BEK	Lab June 2019 (upcoming)	All material cre- ated are treated as shared/open	Participants: new knowledge	Self esteem related to internatio- nal co-operations (institution)
Staff time and competence	Exhibition March 2020 (coming)		Participants new possibilities	Having agency in national discourse related to european projects (institution)
Participants competence	interactions		Salary for participants and staff	On Bergen: BEK as agent in the culture community will influence, byt a direct impact on the city we see the exhibition 2020 as most influent.
Local culture scene engagement			Possibility to make IPR after	BEK influence the City council in a political and administrative direction

After a short discussion the workshop turned into the co-creative phase identifying for possible important PRIA-factors (Objectives, wishes, values; Possible worlds, opportunities; threats, risks and fears; Strengths and existing capacities; Weakness, vulnerabilities and lacking capacities; Actions, means and strategies) at local context. The co-creative process proceeded by the following phases: existing insights individually, expanding ideas in small groups and finally co-creating joint understanding all together.

The Identified factors were input into the Into-tool (into.savonia.fi/) and then the participants assessed the factors by using Into-tool (about Into-tool, see e.g. Kajanus et al 2014). The criteria used in Liepaja and Zagreb were Significance and acceptance from the point of artists and Significance and acceptance from the point of view of citizens (people) and grades from 1 to 7. In Kuopio we used three criteria: Significance to artists, Significance to city and Significance to mediators. In Kuopio each participant evaluated only the criteria expressing their own background point of view using grades from 0 to 1 (approval voting method).

Once the participants had evaluated the factors, the core values were calculated by using Into-tool. The preliminary results were presented in the workshop and discussed. Soon after the workshop, the results were sent to participants for further reflection.

3.2 PRIA-results

In the following we present first the results from Zagreb, Liepaja, Kuopio and Bergen. The results from Zagreb and Liepaja are the most commensurable (same process, and same criteria used). In Kuopio the process was the same but criteria slightly different, in Bergen results, the whole process was different.

The results contain the portfolio of the most important factors based on the assessments done and core values calculated by using PDA-method. The results are presented in PRIA-zones: 1) Protection zone where threats meet weakness, 2) Empowerment zone where opportunities meet strengths and finally 3) Innovation zone where objectives meet actions. The font size indicates the core value of the particular factor, the bigger the font is more significant it is seen by evaluators. In each zone, at least two factors are selected based on the core values. The portfolio is collection factors, which can be recommended to be taken into account in designing and deciding actions how to improve. The factors can be handled independently, or the interdependencies among each other can be taken into account; some factors might support each other (synergy), some might have negative dependency to each other (trade-off). The synergic set of factors composes an activity where a number of factors are strengthening each other.

In the following Figures, each city's results are presented separately. From each city, we present two pictures, one having the whole portfolio of factors and the other presenting outlined synergic combinations of factors in different colors. In the Zagreb results (Figure 4 and 5), the political and ideological context got the biggest core value in the protection zone. Underdeveloped economy, poor city management and short sighted interests were also seen as important factors. In the innovation zone, urban arts institutions run by professional people and encourage citizen participation in democracy were seen as the most important factors. In the empowerment zone, mobility and audience are not tired were seen as the most important factors.

Figure 4. The Zagreb PRIA-results.

Three synergic combinations can be identified. Citizen Democracy (in red color) connects political and ideological context, grass root tendency and encouraging citizen participation in democracy. Professional art institutions (in blue) connect creative hubs in Zagreb space, and the audience are not tired and lack cultural spaces. City vision (green) connects vision less on local tourism, underdeveloped economy, mobility, well connected geographically and lobby focus groups.
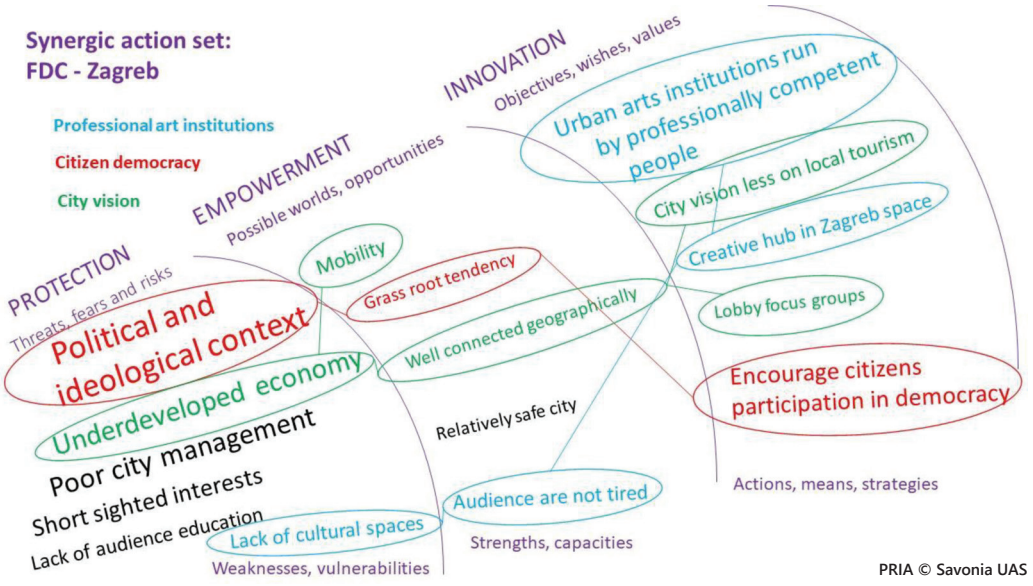

Figure 5. Synergic action sets in Zagreb.

The Liepaja results are presented in the Figure 6 and 7. The most important factors were Freedom, Opportunities and Democracy in the Empowerment zone. In the innovation zone Funding and Space were seen as the most important factors.
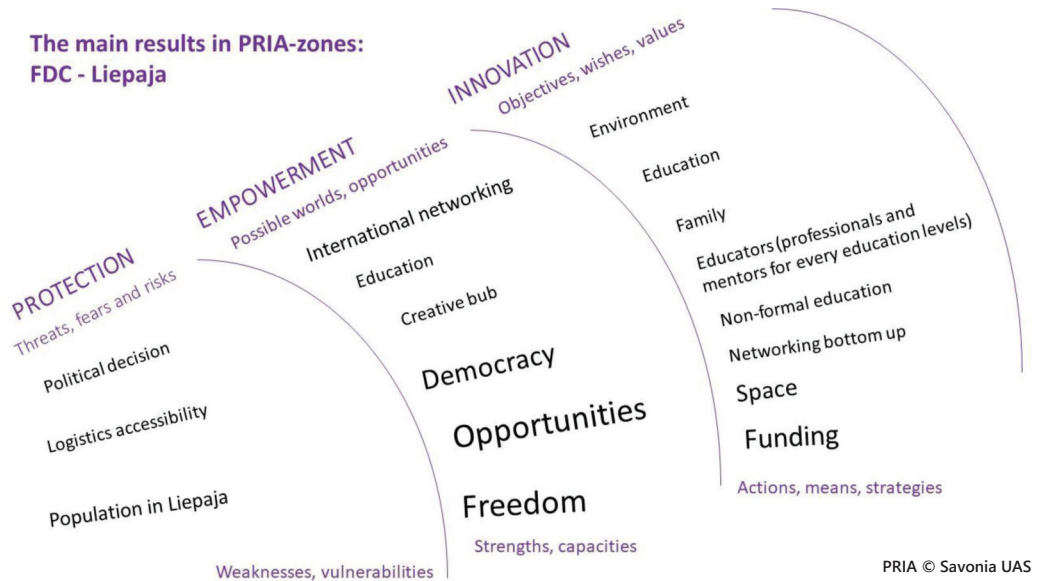

Figure 6. Liepaja PRIA-results.

Education (red) can be identified as a synergic combination, connecting educators (professional mentors for every educational level), non-formal education and population in Liepaja. Freedom & democracy (blue) connects networking bottom up, family and political decisions. International art space and funding (green) combines international networking, creative hub, space and funding. (see Figure 7)
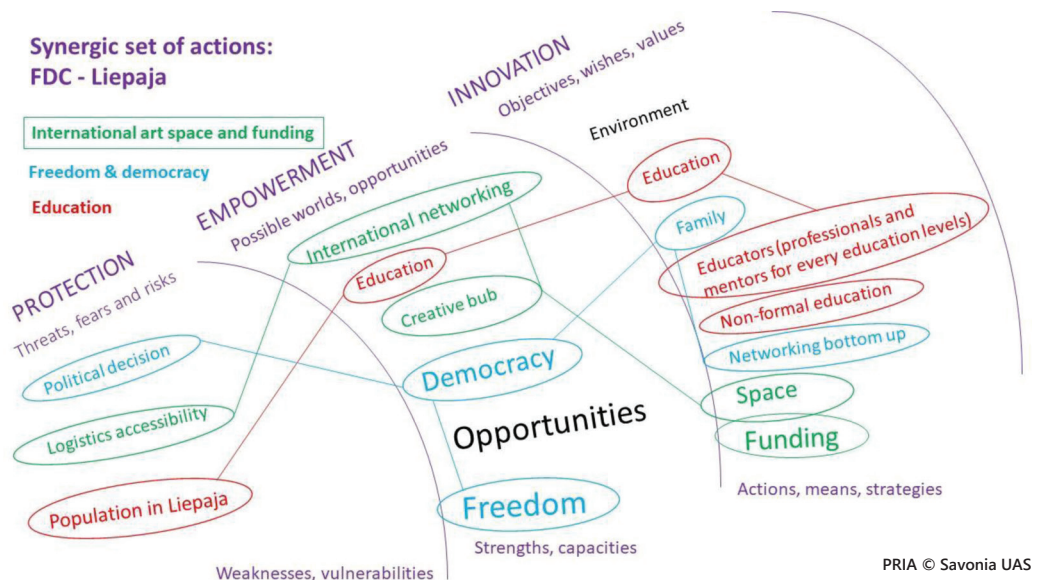

Figure 7. Synergic set of actions in Liepaja.

The Kuopio results are presented in Figures 8 and 9. The most important factor we see in the City is ours' – experience in the Innovation zone. Other important factors were Ecological sustainability, Multiculturalism. In the empowerment zone the Absolute value of art was seen as an important factor and artists subsistence in co-creation in protection zone.
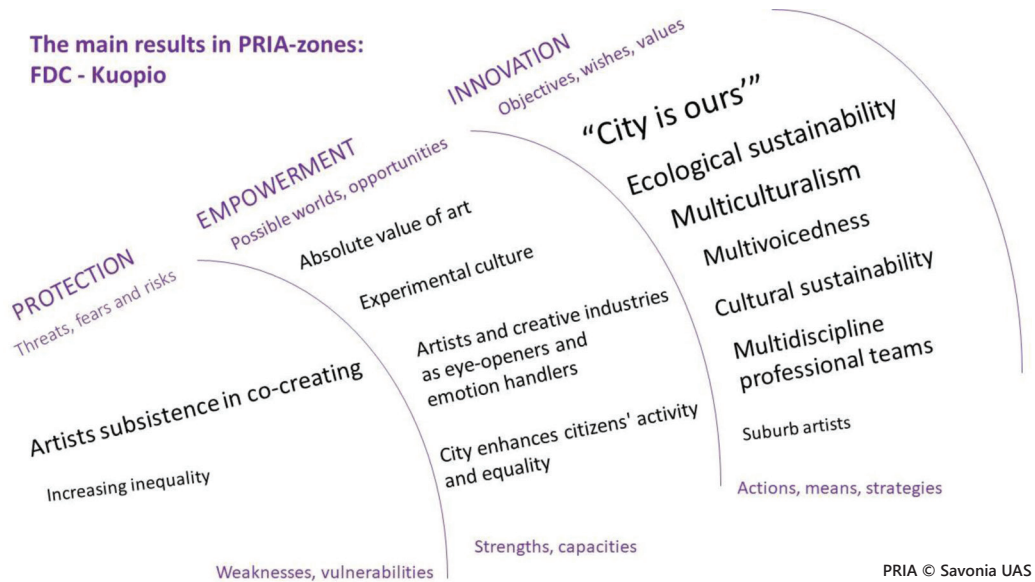

Figure 8. PRIA results in Kuopio.

Our city (red) can be identified as a synergic combination combining multiculturalism, multivoicedness, cultural sustainability, city enhancing citizens' activity and equality, increasing inequality and suburb artists. Another synergic combination is Eye-opener (blue), connecting experimental culture, ecological and cultural sustainability and multi discipline professional teams. Art (green) as a synergic combination connects art's absolute value, artists subsistence in co-creation, cultural sustainability and suburb artists.
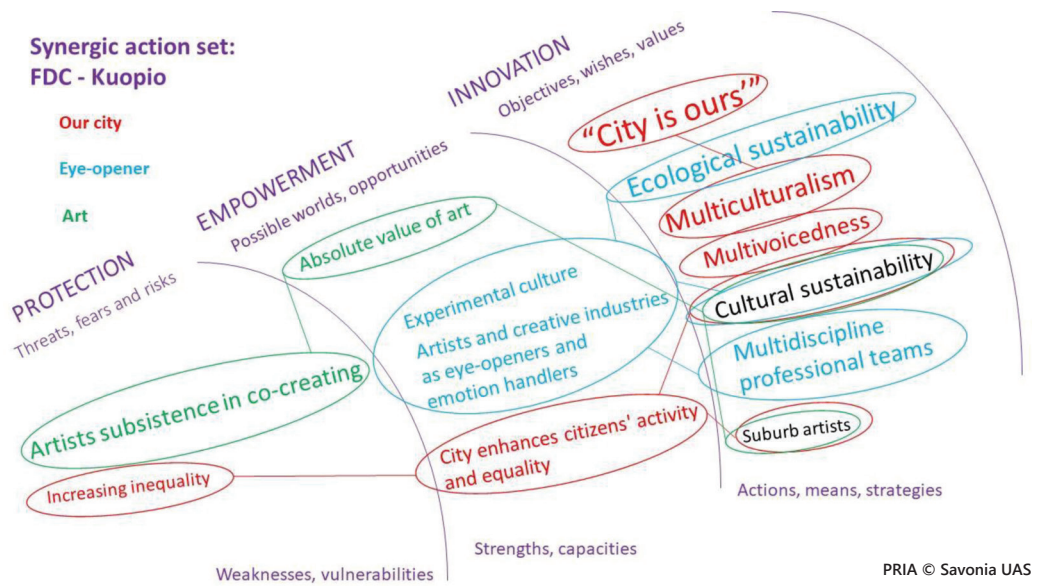
Figure 9. Synergic set of actions in Kuopio.

The Bergen results are presented in Figures 10 and 11. In Bergen it was not possible to calculate core values (see above). However, the workshops were fruitful with intensive co-creation discussions. The discussions pointed out two main questions, local ownership and gain to local. The Local ownership (red) emphasised the local point of view, like strengthening and challenging local, commitment to local and being relevant in Bergen. Gain (blue) to local emphasises selecting two innovations to continue after the project that will change the system, complexity of innovation, analysing activities done and learning from that.
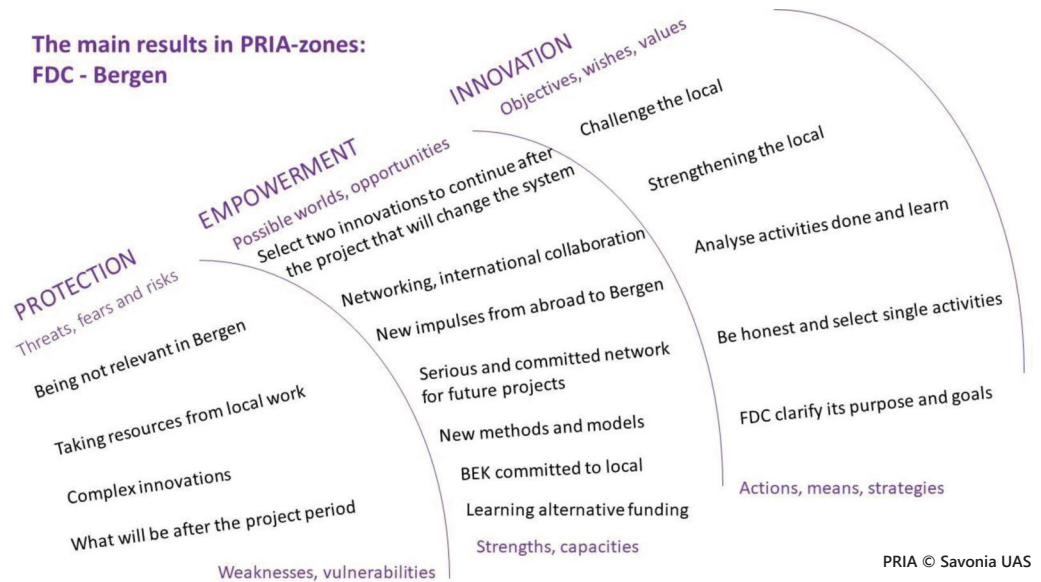
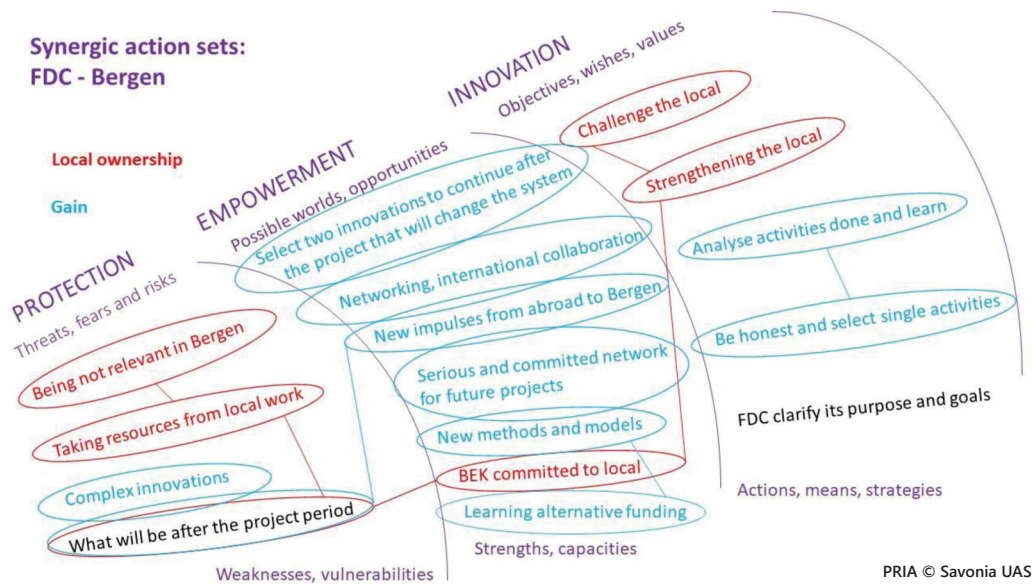

Figure 10. Bergen PRIA-results.

Figure 11. Synergic set of actions in Bergen

In the Figure 12 combined protection, empowerment and innovation zones are present-ed. They include all factors from every city portfolio. The factors are grouped in somehow logical groups. In the protection zone, increasing inequality and political and ideological context are emphasised, in the empowerment zone absolute value of art, freedom and opportunities and in the innovation zone city is ours'-experience, encouraging citizen participation in democracy and environmental and cultural sustainability.
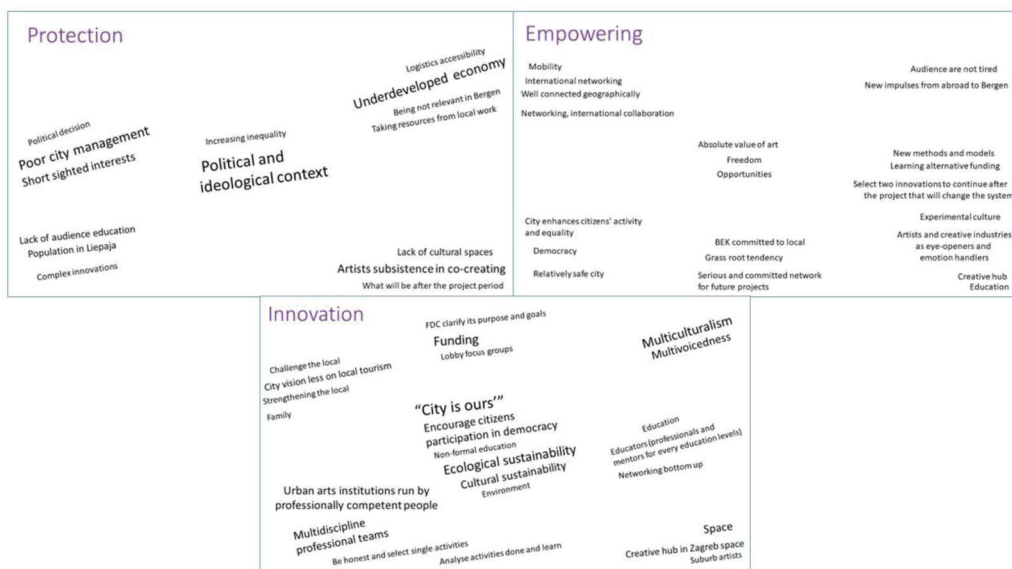

Figure 12. Combined protection, empowerment and innovation zones.

4 WORKING IN THE ZONE OF PROXIMAL DEVELOPMENT: CONCLUSIONS

Future DiverCities is looking to take further the vision of art in cities and harness the spirit and thinking of the City 3.0, a vision of cities in our digital era "harnessing the collective imagination and intelligence of citizens in making, shaping and co-creating their city" (Landry 2017.) The main focus of this Future DiverCities-project evaluation was in managing toward achieving the results. What can be done to strengthen the aimed change? The main results of the evaluation workshops are combined in the following table 5. The most important factor shows the particular factor considered as the most important in the assessments: local ownership, political and ideological context, freedom and city is ours-experience. In the next column is the most important action (mean, strategy): FDC cultural innovations to gain the local, encourage citizen participation in democracy, funding and multi discipline professional culture teams. The evaluators also outlined possible synergic combinations of factors. They were Local ownership; Gain the local, Citizen Democracy; Professional art institutions; City vision, Education; International art space and funding; Freedom & Democracy and Our City experience; Eye-opener; Art. These can be used as a starting point to design the further actions.

Table 5. The main results from evaluation workshops.

	The most important affecting factor	The most important actions	Identified combinations
Bergen	Local ownership	FDC cultural innovations to gain the local	Local ownership; Gain the local
Zagreb	Political and ideological context	Encourage participation in democracy	Citizen Democracy; Professional art institutions; City vision
Liepaja	Freedom	Funding	Education; International art space and funding; Freedom & Democracy
Kuopio	City is ours - experience	Multi Discipline professional culture teams	Our City experience; Eye-opener; Art

The results can also be interpreted in the activity theory framework. The zone of proximal development is one of the key concepts of the theory. It refers to potential development as determined through problem-solving in collaboration with more capable peers. City 3.0 is challenging to achieve. However, it is possible in collaboration in a defined proximity zone.

In the Figure 13 we present a hypothesis for the proximity zone in Future DiverCities – context. Let's think the city represents well the City 2.0 concept and is aiming to achieve City 3.0. Based on the evaluation results, our hypothesis is that the journey to City 3.0 have protection elements (like local ownership, political and ideological context, increasing inequality), empowerment elements (like freedom, absolute value of art) and innovation elements (like the city is ours, environmental and cultural sustainability). The one dimension includes elements as democracy, participation and ownership and the other dimension absolute value of art, doing art, international. These dimensions have tensions and activities need balancing those tensions.
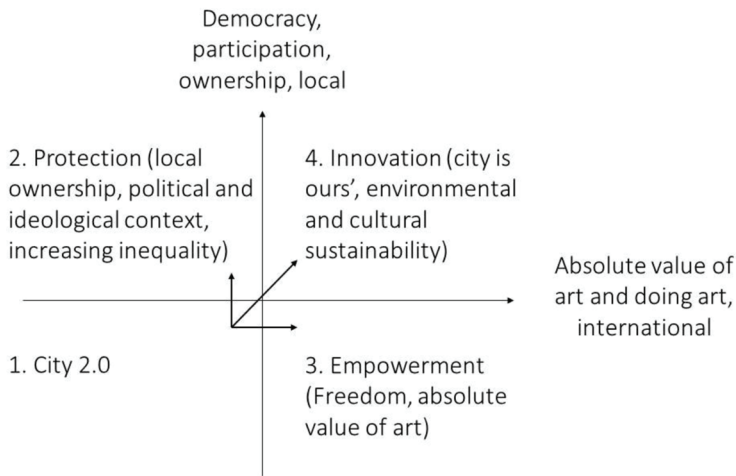
```
                Democracy,
               participation,
             ownership, local
                      ↑
  2. Protection (local  |  4. Innovation (city is
  ownership, political and | ours', environmental
  ideological context,   |  and cultural
  increasing inequality) |  sustainability)
                      ↗                    Absolute value of
  ───────────────────┼───────────────→     art and doing art,
                      ↘                      international
  1. City 2.0            |  3. Empowerment
                        |  (Freedom, absolute
                        |   value of art)
                        ↓
```

Figure 13. Hypothetical zone of proximal development for FDC.

The recommendation derived from action theory is that actors themselves define the object for development. The selected object defines the community involved, the FDC of labour, what rules are needed (and what rules not) as well as the tools needed (see Figure 3 page 9). The hypothesised proximity zone (above) can be used as a tool to define the object for development.

The real world is much more complicated and dynamic, and a research (here project-evaluation), even the most holistic or interdisciplinary one, cannot capture in one realm. We used different methods of gathering data from partners and from project docu-ments. They have different theoretical backgrounds but we tried to make sense of these data by interpreting them in the frame of CH/AT. Our recommendations are presented in the form of a zone of proximal development. It describes some of the main development dimensions the partners have to continue their work.   Dimensions are not deterministic by nature. Actualisations and directions depend on how the activity systems succeed in their knot work.

These results are based on the co-creation in organised workshops and are based on the insights of the participants. The results are context specific and cannot be generalised.

REFERENCES

Auriacombe, C.J., 2011, 'Role of theories of change and programme logic models in policy evaluation', African Journal of Public Affairs 4(2), 36–53.

Cloete, F., 2009, 'Evidence-based policy analysis in South Africa: Critical assessment of the emerging government wide monitoring and evaluation system', *South African Journal of Public Administration*, 44(2), 296. Source: Uwizeyimana, D.E., (2020)

Daniels, H. (2004) Activity Theory, Discourse and Bernstein, Educational Review 56 (2), June 121- 132.

https://ec.europa.eu/culture/policy/culture-policies_en (haettu 22.3.2020)

Engeström, Y. (2000) Activity theory as a framework for analyzing and redesigning work. Erconomics (43), 7, 960-974.

Engeström, Y. (2002) Kehittävä työntutkimus. Perusteita, tuloksia ja haasteita. Edita. Helsinki.

Engeström, Y. (2004) Ekspansiivinen oppiminen ja yhteiskehittely työssä. Vastapaino. Keuruu.

Engeström, Y. & Blackler, F. (2005) On the Life of the Object. Organization 12 (3), 307 – 330.

Grzeszczyk, T. 2013. Developing a new project evaluation system based on knowledge. Foundations of Management, Vol. 5, No. 2 (2013),

Kaptelinin, V. (2005) The Object of Activity: Making Sense of the Sense- Prf. Charles Landry, The Creative City: A Toolkit for Urban Innovators.

Jyrki Kangas, Jukka Tikkanen, Pekka Leskinen, Mikko Kurttila & Miika Kajanus (2016): Developing hybrid SWOT methodologies for choosing joint bioeconomy co-operation priorities by three Finnish universities, Biofuels, DOI: 10.1080/17597269.2016.1271625

Lahtinen et al. 2017. Portfolio decision analysis methods in environmental decision making. Environmental Modeling & Software, 94, 73-86.

Landry, Charles (2017). The Civic City in a Nomadic World. ISBN 9789462083882.

Leontiev, A.N. (1977) Toiminta, tietoisuus, persoonallisuus. Kansankulttuuri Oy. Kuopio.

Manach, L. & Pop, S. (2017) Creativity in Urban Context. An Action Research Project by Future DiverCities.Miettinen, R. & Virkkunen, J. (2005) Epistemic Objects, Artefacts and Organizational Change. Organization 12 (3), 437 – 456.

Nardi. B.A. (2005) Objects of Desire: Power and Passion in Collaborative Activity. Mind, Culture, and Activity, 12 (1), 37 – 51.

OECD (2002:21–22). Glossary of Key Terms in Evaluation andResults Based Management. This publication was reprinted with a new cover in 2010.

Public Service Commission (PSC), 2008, *Basic concepts in monitoring and evaluation*, p. 42, viewed 20 March 2017, from http://www.psc.gov.za/documents/docs/guidelines/ PSC%206%20in%20one.pdf from: Africa's Public Service Delivery and Performance Review ISSN: (Online) 2310-2152, (Print) 2310-2195

Sawyer, R. Keith. 2012. *Explaining Creativity : The Science of Human Innovation,* Oxford University Press USA - OSO, 2012. ProQuest Ebook Central, http://ebookcentral.pro-quest.com/lib

Star, S. L. (1998) Working together: Symbolic interactionism, activity theory, and information systems. In Y. Engeström & D. Middleton (ed.) Cognition and Communication at work. Cambridge University Press

Slunecko & Hengl 2007. Language, cognition, subjectivity – a dynamic constitution. In book: Handbook of Sociocultural Psychology (pp.40-61)Chapter: 2 Publisher: Cambridge University PressEditors: Jan Valsiner, Alberto Rosa.

ToftAg, T. (2017) Future Diver Citizens in Manach L.; Pop, S. (ed.) (2017) Creativity in Urban Context. An Action Research project by Future DiverCities.

Uwizeyimana, D.E. (2020) The logframe as a monitoring and evaluation tool for government interventions in a chaotic and complex environment', Africa's Public Service Delivery and Performance Review 8(1)

Vygotsky, L.S. (1978) Mind in Society. The development of Higher Psychological Processes. Cambridge

Wells, G., (2003). Dialogic inquiry: Toward a Sociocultural Practice and Theory of Education.

APPENDIX

Zagreb impact logic matrix

Input	Activity	Output	Outcome	Impact
Funding, human resources (project team), FDC partners (co-curation for lab and participating at the symposium), Touch Me festival as a presentation platform, materials and technology (equipment), venue resources (technicians, Internet etc.), local partnerships	1st Future Diver-Societies lab in Zagreb, Pogon Jedinstvo – Zagreb centre for independent culture and youth and Zagreb dance centre	5 day workshop for 4 Croatian and international artists, production of a new artwork (sound installation), public presentation and exhibition of the installation at Touch Me festival, project symposium	- Collaboration between artists from different fields of work and different countries in a new and unusual context - Support for experimental new media art - Exploring new technologies and merging art with science - New audience approaches and presentation formats - Education of artists and exchange of knowledge and skills - Exploring new artistic themes - Networking for partners and presentation of the project to audiences	- Audience development - Development of local and international artistic scene (knowledge, collaboration, new artworks) - Affirmation of local cultural hubs (project venues) - Strengthening cohesion between partners - New visibility of the project and our organization
Funding, human resources (project team), installation of the artist Zimoun as a content basis for the lab, materials and technology (equipment), venue resources (technicians, Internet etc.), local partnerships and sponsors, interdisciplinary team of mentors, Zagreb Academy of Fine Arts (new media department), Picture of Sound radio broadcast programme on HRT (Croatian national TV and radio network)	2nd lab: New sound perspectives at Pogon Jedinstvo – Zagreb centre for independent culture and youth, during exhibition of Zimoun's site specific installation for Pogon hall	Workshop for 10 Croatian art students mentored by 2 sound artists and a sound engineer, production and exhibition of a new artwork (site specific installation), performance, concert, radio broadcast	- Incorporating the programme as a part of the official university syllabus - Interdisciplinary approach - Practical work with students - Investing in emerging and young artists and experimental new media art - Collaboration with Zimoun and local artists as mentors - Strong focus on urban context and complex site specific approach at the venue - Diverse presentation formats for audiences	- Contribution to new classes and approaches at the University: art merged with science and technology, sound art - Promotion of interdisciplinary collaboration and group work for young and emerging artists - Advocating for a more significant role of cultural NGO's and independent cultural scene in formal education - Audience development - Affirmation of Pogon as a relevant cultural venue

Funding, human resources (project team), FDC partners – co-curating the lab, Device art festival as a presentation platform, two Croatian museums as main partners, other local partnerships and sponsors, workshop mentors and lecturers from different fields (management, arts, business sector, marketing etc.), materials and technology (equipment), venue resources (technicians, Internet etc.)	3rd lab: TRANSMISSIONS – working beyond sectors and media at Museum of contemporary art in Zagreb and Museum of modern and contemporary art in Rijeka	Programme in two cities – Zagreb and Rijeka. Workshop for 10 international and Croatian artists, lectures, performances, round table discussion and presentation at the Device art festival.	- Developing program on a wider national level - Education for young and emerging artists in planning, time management, communication - Networking - Interdisciplinary approach and practical work during the workshop - Relevant guest lecturers - Presentation of 5 different sound performances - Contextualization through talks and discussions - Co-curation and exchange with FDC partners	- Introducing a more contemporary content to Croatian cultural institutions - Re-defining sound art in international context as a diverse and heterogeneous artistic field - Placing focus on significance of interdisciplinary non-formal education in arts and culture - Developing the local and international new media scene - giving new opportunities, new contacts and insights to quality emerging artists
Funding, human resources (project team), FDC partners – co-selection of participants, Extravagant bodies festival as an educational platform, over 30 international artists and festival participants, international curatorial team, workshop mentors, M28 studio and artists, materials and technology (equipment), venue resources (technicians, Internet etc.), local partners and sponsors	4th lab: Co-creating Extravagant love. HALA V of the Nikola Tesla Technical Museum and art studio M28 in Zagreb.	A 10-day educational programme and a workshop for 5 international and Croatian cultural workers.	- Interdisciplinary education of young and emerging cultural workers working in various contexts (production, management, curation etc.) - Connecting the participants with wide international and local cultural scene through the large Extravagant bodies festival and local partners - Experimenting with a practical hands-on approach, larger number of mentors, more complex workshop programme and direct, on-spot feedback - Capacity building for our organization and FDC partners who participated	- Introducing new educational models to local and international artistic scene: advocating for development of new approaches regarding curatorial, production and management work with provocative, taboo social themes and artworks - Opening new job perspectives and opportunities, new connections and contacts for the participants - Encouraging critical thinking and feedback exchange in workshop formats

Liepaja

Input	Activity	Output	Outcome	Impact
EU fund and municipality funds	Liepaja Culture department staff participant in Capacity building workshop in Zagreb 2019	Event production workshop 10 days	Liepaja CD staff training, new knowledge	New knowledge, new methods organising events
EU fund and municipality funds	Social Innovation Forum city/citizens 2019	Different approaches in social innovations through art	Different approaches, experiences. Impact on local and international level. New knowledge	New knowledge for local artists and creative industry operators, new approaches organising events and different mindset. Partners introduced with creative sector in Latvia and Liepaja
EU fund and municipality funds	3D video session in elderly people house 2019	3D video Video sessions	Artist experience in making 3D video Elderly people involvement	New knowledge and experience for artists, artist engagement with society through art and technologies, improvement of seniors mental health
EU fund and municipality funds	Artist residency 2019	Spatial sound lab equipment, video performances for music, workshops	Trained artists, experience exchange, exchange of methodology	Knowledge exchange, artist network development, innovations
EU fund and municipality funds	Partners meeting	meetings	New knowledge, experience exchange	Team work, experience exchange, new methodology

Kuopio

Input	Activity	Output	Outcome	Impact
Total budget 4 M€ for the whole project £ 568,000 Staff person/year project during 4½ years Artists Purchasing services total more than € 15,000 Tools, networks	Labs once a year for a total 4 Events: once a year, total 4 Co-development co-curation Partner events	Event (lab) participation - artists - communities - Networking - Social media - Visibility of artists Co-development of local community content App Artistic contents IPR Video and other documents Workshops for artists	Increase access to cultural services for marginalized groups (young people at risk of exclusion) Active cultural participation in increasing Competence is growing New working methods and habits are being introduced Artists and actors who move more (the collaborative network improves) get job opportunities Peer mentoring	Exclusion prevented inclusion The participation of Kuopio residents is improving Active inclusion is visible when the potential for influence is recognized The increase in enequality is decreasing Artists working in the suburbs (rather than with a cocktail), the diverse cityscape is expanding Recognizing todays's cultural participation (subcultures): Participating in the Instagram feed is a cultural activity Artists internationalized and visibility improved Peer mentoring expand effectiveness

*E*valuation and development workshop.
Bergen 5th June /notes from group #1 by Lars Ove
(Group 1: Eli Veim, Katrine Meisfjord, Lars Ove Toft, Mayra Henriques)

Starting points:
A. How can the local gain OWNERSHIP to the FDC
B. How can FDC cultural innovations gain the LOCAL

● First of all we broaden the perspective of these questions by treating FDC as an example of art projects with local interaction. The participants in our group have had a brief contact with FDC before, therefore our notes are of a general kind, more than specifically related to FDC. The we defined the local as the local participants, that made it easier to talk about our personal experiences.

The following points has to be included and implemented in an art project to make local interaction a success:

● Belonging, the local needs to get an understanding of how this project belongs to themselves.
● Participation, on all levels to avoid a feeling of US and THEM.
● Exchange, it's very important that there is room for suggestions and opportunities for influence both ways
● Cooperation between professionals and amateurs, both approaches are to be integrated as a whole
● It might be easier with a cross disciplinary approach, it broadens the ways of participation.
● Door openers, to get credibility, the project needs people who can open doors and make contacts in the local society.

All this might end up in a successful art project, and strengthen the feeling of opportunity and the belief in achievement amongst the locals.

*E*valuation and development workshop.
Bergen 5th June /notes from group #2 by Anne Marthe
(Group 2: Livelin Remme, Vilde Salhus Røed, Eva Pfitzenmaier, Anne Marthe Dyvi)

Starting points:
A. How can the local gain OWNERSHIP to the local
B. How can FDC cultural innovations gain the LOCAL

A is easily answered: BY PARTICIPATION
ENGAGE instead of SHOW
More:

● To long sessions/is hard to invest in. People are busy
● Be clear on: THE AMBITION
● Be clear on: THE EXPECTATIONS
● Who are target groups

- You/WE are the locals. Be careful so you don´t create 'the others'
- Be specific in what we create and for whom it is interesting
- BEK is for the art community. That is ok. That is reality. WHY Bek should do this or that must be addressed. The 'purpose'
- If for someone else 'why'
- Categories related to target groups can also be narrowing
- 'Everyone does not need to do everything' (related to what BEK do within the FDC framework)
- When involving artists they should get a 'welcoming package' *'welcome to fdc- this is the project, these are the other artist, this are the organisations, these are your possibilities and so on'*
- WEBSITE! Communicate and share what you offer
- HOW DO WE (FDC) present our project? By saying that 'it ends' in 2020 we have already killed it.
- Rename: From FUTURE diversities to PRESENT divercities
- It is the content/aims and values of the project that should continue
- LABs needs concepts and responsibilities or else it is meaningless and hard to be part of for artists (ref Barcelona LAB)

Action points:
- **Idea: make exhibition 2020 AS best practice with transparent economy and open info on fees for the artists**
- FDC must decide: what is it in the project we want to take with us/continue
- BEK must extract what BEK have learned
- Make this WRITTEN and communicated
- Continue: joining the international and the local
- FDC/BEK must find a way to maintain the NETWORK, EXPERIENCES, AWARENESS gained in the FDC project

Zagreb feedback

1. What do these results mean to you?

For us it was important to enter this type of evaluation process for the first time together with artists and workshop participants, and people working in the organization. This was a rare opportunity to exchange viewpoints and ideas in this manner, facilitated by professionals that were not directly involved in project activities. It was important to talk about our city and ITS problems as well as opportunities it offers to us as cultural workers, and to share some perspective of improving the conditions we live and work in. It was important and interesting to see the scores and deviations and to try to explain them together - this showed a wide variety of opinions and sometimes contrasting viewpoints that were yet all valuable, plausible and well argued.

2. Why are the results as they are?

The results were probably very much influenced by the profile, interests, educational background and perspectives of participants (not as much diversity). I think it showed a

bit of a pessimistic and sometimes even a too critical atmosphere which is typical for the Zagreb art scene (if not Zagreb people in general). It is closely related to the attitudes where complaining is stronger then the effort to find a solution for a problem - so it was good to have this part of the workshop where we propose some solutions after we have analyzed the numbers and results. It was curious to see that most of us participating at the workshop seem to think similarly on the largest problems we face (lack of infrastructure, political context, bad economies etc.). It would be curious to compare these mostly external issues with som self-critical analysis and to see what would happen if we take on a more auto-reflexive approach, and think about for example what is it that we are doing (or not doing) that sustains this situations, and what are our own issues that we can work on in order to make our city better.

3. What should be done?

I believe a good start would be to discuss more about these themes with people working in the creative sectors, and later on with broader groups of citizens. These opportunities are rare in our community, and we don't have much chance to sit together and spend some hours talking about these themes and what can be done to improve our own activities and the city we live in. Furthermore I think it would be good to start to promote a more solution-oriented way of thinking and redirect the problem analysis to creative conversation that can put forward perhaps some not so typical solutions, experimentations, creative speculations.

FUTURE DIVERCITIES-PROJECT (E)VALUATION REPORT

Future DiverCities (FDC) was an initiative to explore the power of creative innovation in challenging urban spaces. Using intercultural collaboration in a socio-cultural and digital context, Future DiverCities was looking to take further the vision of art in cities and "harnessing the collective imagination and intelligence of citizens in making, shaping and co-creating their city" (City 3.0 by Charles Landry). FDC-project aim was to soften hard impacts urban change has on citizens by arts, culture and creativity.

This report describes the evaluation process of the Future DiverCities project. The evaluation was based on the material collected in four workshops organised in Bergen, Zagreb, Liepaja and Kuopio. The interdisciplinary analysis is reflecting on sociocultural psychology and cultural/historical activity theory (CHAT) and it uses the PRIA-method (Prospective Rapid Impact Assessment for Human Security) as a practical tool. The analysis and results are presented in this report.

FUTURE DIVERCITIES