ÚJBUDA'S SOLUTION STORY: CCI MAPPING AND MEASURING PERFORMANCE

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Subject	The story of how Újbuda is using CCI mapping to help it solve the challenges of measuring performance
Network	Creative Spirits, Implementation Network
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You have a strategy, you have an action plan, the funding is lined up, but how do you ensure the work gets done? And once the work has been done, how do you check if you have achieved your results? The answer is deceptively simple, you measure implementation performance. But it is one thing to say you will measure performance and it is another to do it. And then what if you are attempting to measure performance in an area which, until relatively recently, received very little attention and, therefore, has very little data? What follows is the story of how the Újbuda, a district of Budapest, has been working to solve this challenge as part of the Creative Spirits network.

THE CONTEXT

Let's start with the context. Constructed as a new residential area at the start of the 19th century, Újbuda now has a population of roughly 140,000, making it Budapest's largest district. It contains some of the city's largest green areas, two of the biggest university campuses in the country, institutes such as the European Institute of innovation and Technology, as well as large housing estates and abandoned industrial facilities. The project's target area, Bartók Béla Boulevard and its surroundings, is one of the most elegant parts of the city centre, housing many of the city's contemporary galleries, design shops, and art cafes.

However, Budapest is a city of two halves. Újbuda is on the Buda side of the Danube, but the majority of Budapest's cultural and creative industries are located on the Pest side, housing as it does many of Hungary's most important cultural institutions. Újbuda's Cultural City Centre project, the instrument the city has been working to implement in Creative Spirits, aims to change this, transforming the target area into Budapest's creative district. Prior to Creative Spirits, implementation had focused on hard interventions such as the restoration of public spaces and a selection of historic cultural venues. Therefore, for Creative Spirits the municipality decided to concentrate on implementing soft measures such as programmes for business incubation and community building.
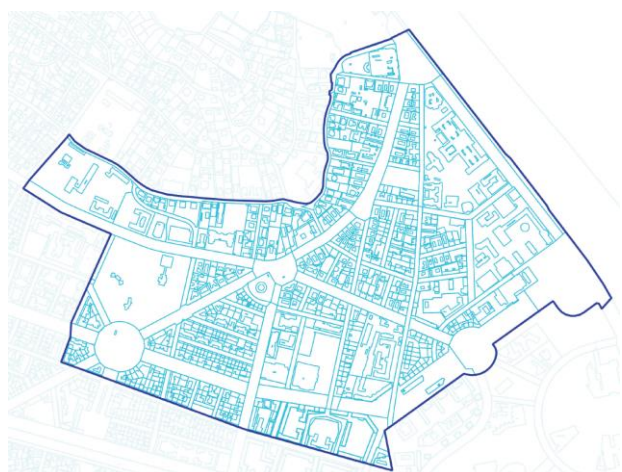
THE CHALLENGE

It is in this context that Újbuda has been working to overcome the challenge of measuring performance. Through the city's participation in Creative Spirits, the municipality visited Sofia for a case study meeting. Whilst there, the city's representatives attended a masterclass delivered by Tako Popma. The subject of this masterclass was on measuring performance and the URBACT results framework. The aforementioned Cultural City Centre project falls under the city's Integrated Settlement Development Strategy (2014-2020) and, although this strategy includes a set of indicators, they are very broad. Therefore, the strategy mandates individual projects such as the Cultural City Centre project to develop their own. However, you can not develop indicators without the date data upon which they must be based. Attending the Sofia masterclass made it clear to Újbuda that serious work needed to be done before its results framework would be ready, starting with data collection.

Collecting data might sound relatively simple but when it comes to culture and creativity things get complicated. It is relatively easy to measure the success of an urban tram strategy (change in travel time, change in CO2

emissions, etc.), but how do you measure intangibles such as creativity and cultural significance? The problem is further complicated by the fact that the cultural and creative sector was only recognised as one worthy of detailed statistical analysis relatively recently. The first European framework for cultural statistics was drawn up in 2004[1] and the first economic overview of the cultural and creative industries within the EU was only completed in 2014.[2] Because of this context, several cities in the Creative Spirits network lacked data from which they could draw on to inform the development of their results frameworks, and this meant they had to start from scratch, Újbuda included.

THE SOLUTION

So, how did Újbuda respond? How did it solve the challenge of collecting data for the cultural and creative industries to help with measuring performance of its implementation? Fortunately, there is a ready-made methodology: mapping.

Pioneered in Britain in the late 1990s, mapping was developed as a method to help countries, regions, or cities start thinking about the value of their cultural and creative industries. The British Council's mapping toolkit defines mapping as "shorthand for a whole series of analytic methods for collecting and presenting information on the range and scope of the creative industries".[3] The precise content of the process depends upon the context in which it is deployed as a tool. However, as the toolkit notes, there are six basic building blocs from which a mapping exercise can be constructed: a literature review, the statistical analysis of official government data, industry-specific studies, the analysis of non-governmental data, primary research to create a directory, and case studies.

Having identified this methodology as the solution, in late 2018 Újbuda commissioned a local cultural institution, the Contemporary Architecture Centre (KÉK), to carry out the exercise. However, to make the most of this project, the municipality and KÉK decided to use it as an opportunity to involve stakeholders. Although the process of urban development is usually thought of moving in a linear fashion from strategy, to action plan, to implementation, the reality is more circular and iterative. So, for example, during the process of implementation a city might go back to its action plan and revise it. Therefore, Újbuda would use the CCI mapping exercise to inform a subsequent stakeholder engagement exercise.

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[1] *See page 25 of the ESSnet-Culture Final Report, available here.*

[2] *EY's 'Creating Growth: measuring cultural and creative markets in the EU', available here.*

[3] *See page 11 of the toolkit, available here.*

THE RESULT

The result? KÉK began the process. The methodology: survey the target area, run focus groups, and hold a World Café event.

The first part, the survey, was carried out by the local Eötvös Loránd University's Economic Geography department. They found 269 cultural and creative actors and divided these into 9 categories:

269 FELMÉRT SZERVEZET

- GASZTRONÓMIA, SZÓRAKOZÁS
- DESIGN
- KÖZÖSSÉG
- KULTURÁLIS, MŰVÉSZETI INTÉZMÉNYEK
- REKLÁM ÉS MÉDIA
- OKTATÁS
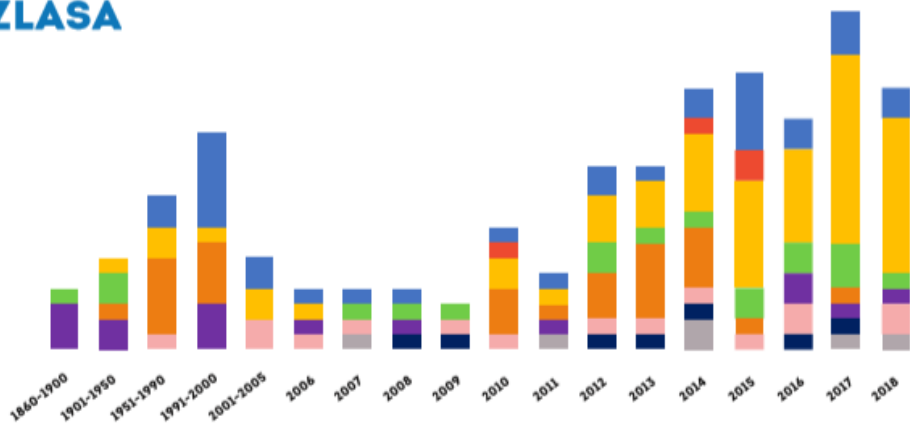- SZOFTVERIPAR
- SPORT
- ELŐADÓ ÉS VIZUÁLIS MŰVÉSZETEK

gastronomy, design, community, cultural and artistic institutions, advertising and media, education, software, sport, and the visual arts. The two biggest categories are gastronomy and design (including architecture). Nearly one quarter fall under the category of gastronomy, just over 18% under design (including architecture).

With the basic survey complete, the mapping continued by collecting data for the flow rate of businesses into the target area.

AKCIÓTERÜLETRE VALÓ KÖLTÖZÉS IDŐBELI MEGOSZLÁSA

- GASZTRONÓMIA, SZÓRAKOZÁS
- DESIGN
- KÖZÖSSÉG
- KULTURÁLIS, MŰVÉSZETI INTÉZMÉNYEK
- REKLÁM ÉS MÉDIA
- OKTATÁS
- SZOFTVERIPAR
- SPORT
- ELŐADÓ ÉS VIZUÁLIS MŰVÉSZETEK

As can be seen, from a low point in 2009, the trend has been upwards, with a record number of businesses moving to the target area in 2017.

In order get a more granular view, the team also distributed an online questionnaire that, amongst other things, gathered information on the motivations of the organisations for moving to the target area, e.g. connectivity, the neighbourhood's cultural offer, rents, etc. These questionnaires were followed up with seven focus group interviews featuring 28 participants. The discussions were centred around five questions

1. Why did you launch/move your organisation to the target area?

2.   What are the advantages and disadvantages of the target area?

3.   Do you imagine yourselves staying here for 5 years? For 10 years?

4.   Do you cooperate with other organisations in the area?

5.   How do you think the target area could be improved from a cultural and creative industries point of view?

Finally, the information gathered was used to inform a stakeholder engagement exercise, a World Café event. A World Café is a structured conversational process for knowledge sharing. Several groups of people discuss a topic at several tables, with individuals switching tables periodically and getting introduced to the previous discussion at their new table by a 'table host'. During discussion, notes are taken which can then be used to inform a common plenum session. During this session, opportunities for action and cooperation are identified and discussed.

Discussion was centred around four issues that had been identified as key during the previous rounds of investigation:

1.   Real estate

2.   Public space use and transport

3.   Communications

4.   Street management

It generated a portfolio of solutions and best practices which are now being actively investigated by the municipality and its partners.

What can other cities learn from this process? First, CCI mapping can be used to collect the necessary data for measuring implementation performance in the area of culture and creativity. Second, the process of data gathering provides a valuable opportunity for stakeholder engagement.