

Title of the Presentation:

**ROOFTOPS OF PRIVATE BUILDINGS IN BARCELONA:
A SPACE FOR CULTURE, CREATIVITY AND
SOCIAL INNOVATION**

Thematic Axis: Culture, Significance and Communication

Subject: Culture and City

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Summary

The research has the general objective of analyzing how cultural events are managed and carried out on private rooftops in Barcelona, using two cases as examples; “Summer Nights in La Pedrera” and “Upstairs BCN”. Apart from the comparative analysis between them, what will be investigated is the management modalities of these events, the degree of participation of people and the type of impact and social innovation. The general hypothesis is that the degree of social impact linked to the use of the roofs varies according to the management model and the degree of participation.

The specific hypothesis is that *Upstairs BCN* has more social impact than *Summer Nights*. The methodology is qualitative, document analysis, participant observation, semi-structured and in-depth interviews were conducted with key professionals in the conception and management of events, artists and participating public. The research analysis perspective is based on the sociology of culture and articulates with cultural management and urban studies. Parallel to this investigation, what is missing in these events has been detected and, as a practical result, a professional project has been created that seeks to be in accordance with the new social demands.

Key words: rooftops, cultural events, creativity, social innovation, Barcelona.

1. FOUNDATIONS

1.1. Introduction to the problem

Since the 1992 Olympics, the Barcelona brand has been projected globally, making the city a benchmark for cultural policies in Spain and in the world. In addition to the massive events, many local cultural events and activities take place, especially in spring and summer. However, there are hundreds of private roofs that are closed and without use. In general, they are community roofs on residential estates. A privileged space that could be used by everyone who lives and/or works in the building. According to the "Government measure to promote Living Roofs and Green Sheds in Barcelona Consell" (2014:19), the main objective is to activate the roofs of the city, considering them as a collective use of space, 67% of the roofs in Barcelona are rooftops that are flat roofs and generally accessible.

Concerts and cultural events are held in some community roofs of residential buildings, but they are very few. Most of them are a place where junk accumulates. The keys to these roofs, in general, are held by the building administrator and there are many people who have never even been to the rooftops of the building where they live. It's an almost forbidden subject when talking, it is a problem, when it should be the opposite, as explained Delgado and Juan (2012:184):

The basic difference with other stages of history is that now most of the community roofs are empty and apart from sometimes being used as a space to hang out clothes get almost no use at all. In the majority of the cases, going up to the rooftop even just to hangout for a little while means doing it in hiding, risking being judged from other neighbors.

In this sense, some event proposals have emerged to bring the roofs to light and open them to the public, so that everyone can enjoy their space, as well as the historical, cultural and panoramic views of the city. In addition to the Nits d'Estiu La Pedrera, which was one of the pioneers, in recent years some cultural and collective associations have emerged that carry out cultural events on rooftops of housing estates, including: "Terrats en Cultura", Upstairs BCN, "Encajes Urbanos", Musical Terrat and Upperground Barcelona. This is how the desire to recover the roofs in the city, to get away from everything for a moment, to understand and know how to use this collective and local space, outdoors, so visible and invisible at the same time, begins to awaken, as explains Delgado and Juan (2012:17):

Neither inside nor outside. Neither fully exposed nor completely covered.

Neither public nor private. The roofs have all the basic characteristics of the border spaces, which participate in the universes - inside / outside, public / private, nature / city ... - which at the same time unite and separate.

1.2. Case studies: Nits d'Estiu La Pedrera and Upstairs BCN

For this research, the events “Nits d'Estiu La Pedrera” (translation: Summer Nights at La Pedrera) and Upstairs BCN have been chosen as case studies, because they represent two different models of programming, management, public and citizen participation. The Nits d'Estiu presents characteristics of a less collaborative model, that is, decisions are made, following a top-down hierarchy, with a more elite schedule and audience, events are held on a rooftop of an emblematic estate and with almost no citizen participation.

Since 2001, the Nits d'Estiu has been part of the program from the ‘Fundación La Pedrera’ holding concerts from on the terraces of Gaudí's most important works: Casa Batlló, La Pedrera and Palau Güell from June to September each year. In La Pedrera the event is called “Nits d'Estiu La Pedrera”, jazz predominates in its programming and includes a free visit to the ‘Espai Gaudí’ and a visual tour of the architect's work. The programs are advertised in tourist guides and the Nits d'Estiu has been a success since it started with tickets usually selling out before the day of the show.

Created in 2014, Upstairs BCN is an online platform whose main objective is to activate the private rooftops of Barcelona. It presents a more collaborative management model, that is, with decisions that include some participation processes among the different actors in a more visible way. With an alternative cultural program and a middle-class public, the events take place on the roofs of residential buildings around the “Ciudad Vieja” (Old City), “Sagrada Familia” and “La Pau” neighbourhoods. Advertising for the event is local, basically there are no tourists and the owners of the roofs and/or neighborhood community earn extra money by renting the space. The catalog of activities includes astronomical observation sessions, introductory workshops on urban horticulture, gardening or beekeeping, music concerts, performing arts, film screenings, poetic readings, walks on the rooftops and gastronomic experiences.

1.3. Objectives and questions

This work aims to analyze the cultural events that take place on the rooftops of private buildings in Barcelona. Based on a comparative study between the Nits d'Estiu La Pedrera and the Upstairs BCN, in the years 2016/2017, the degree of people's participation in the creation, management and participation in these events will be analyzed. In this sense, the questions to answer are: How the

private roofs for community-use in Barcelona are used? How are cultural events on these roofs managed? What could be the mechanisms to achieve a more democratic, creative and sustainable management? Additionally, it is important to know about creativity in event design; the communication and the realization of the same; the role of the artist; the public participation and the social impact in the neighborhood and in the city.

1.4. Theoretical framework

1.4.1. Social innovation

The term "social innovation" has been used in different fields in recent years and they are several lines of analysis for your understanding. According to Caulier-Grice, Davies, Patrick & Norman (2012), this term has been used to describe: a transformation of society; an organizational management model; a social entrepreneurship; the development of new products; the services and programs; and a governance, empowerment and capacity building model. In this framework, the definition of the International Manual of Social Innovation (2013) is used as the basis for the analysis of this research. This book considers social innovation as an innovation in social relations and in the defense of social innovation as a key to human development. It connects social innovation to the dynamics of empowerment, thus giving a political character to social movements and to governance initiatives from the bottom to the top: *bottom-up*.

The term bottom-up refers not only to particular actions but also to the mobilization-participation processes and the result of actions that lead to improvements in social relations, government structures, greater collective empowerment, etc.

The field of social innovation is wide and varied, and also encompasses examples such as microfinance, fair trade, online platforms that allow for crowdfunding, mass collaboration, and peer-to-peer learning. In this framework, the example of the collaborative economy will be considered as a reference for the analysis of the management models of the case studies. According to Tepsí Growing Social Innovation (2012), the term social innovation is also used to describe aspects of organizational management; such as the practical development of "solutions" to social challenges; the process of developing the capacities, assets and resources of particular communities.

This work will investigate how a more or less collaborative management model of rooftop events can change the relationship between neighbours. For this reason, in this framework, the role of private artists and neighbours in this process will also be analyzed. According to Pradel, García & Ezaguirre (2013), social creative strategies reveal two organizational elements: the sense of place (the

attachment to their neighborhood or city) and the networking capacity (the capacity of connections of local artists with external public, private and social artists outside their own local context). The sense of place includes the promotion of relationships with the community, the link between the objectives of the group and the neighborhood or the community in which the innovative artists are, which is fundamental for the analysis of this work. As Pradel et al explains. (2013: 165), we must consider other variations of the bottom-up model, such as the bottom-linked model, when talking about civil society and changes in government institutions in the search for social justice.

There are different modes of participation and citizenship practices. Depending on the local context and the multilevel framework, the relationships between these forms of innovation may change. Taking these complementary aspects into account, we argue that the term 'bottom-linked initiatives' becomes more useful for the study of creative social strategies.

1.4.2. Cultural Events: a social dimension

Culture today is a strategic element of great influence on public policies, since it is increasingly placed on the stage of social cohesion strategies, dialogue between different communities and as a resource for equitable development. As Belando, Ulldemolins and Zarlenga (2012) explain, culture has become one of the decisive elements in the economic, social and identity development of cities. And one of the most effective ways to stimulate and expand the reach of culture is through cultural events.

This theoretical framework will be based on the event concept proposed by Delanty et al. (2011) and Richards (2015). While the first concept has a more anthropological point of view, analyzing festivals and culture from the public sphere; the second raises the concept of event from the point of view of revitalization, urban space and management.

Delanty et al. (2011) makes a reflection comparing the current festivals and those of the past which had a folkloric character. According to the authors, today's festivals are seen as more "consumers of culture" and less as a "culture debate". On the other hand, they highlight the importance of post-traditional urban festivals as expressions of contemporary society, with special emphasis on the notion of cosmopolitanism. This point of view is important since rooftop cultural events are an expression of contemporary life, but with a more local than global dimension. The authors also mention that the public cultural sphere makes it possible to distinguish between festivals that present an ethical cosmopolitanism and those that present an aesthetic cosmopolitanism, and that the tendency is for the latter to disappear and the former to prevail.

Richards et al., mentions Getz (2017: 18), which defines an event as an occurrence at a given place and time, a special set of circumstances, a remarkable occurrence. It has the capacity to establish bridges of dialogue and reinforces local relations. In addition, events generally rely on face to face to make contact, which is often a powerful value creation tool. Whether at local events or large events, being in person can create links not only between people, but also with the place where it is being held.

According to Richard (2015), the role of events as spaces for social interaction has shaped the way people think about the spaces where they live. It is also a way to get people to go from online to off-line, and also to mix them in the physical space. But events are also increasingly complex as their range of functions grows and they need an increasingly specific methodology, which changes depending on the context and its objectives. The elements that characterize cultural events, added to those that characterize social innovation, are key to the analysis of the cases presented in this work.

1.4.3. Public participation: interaction and co-creation

Interaction in cultural events

In relation to public participation, Abbing (2016) explains that art events are part of (or are a subset of) all interaction events. In any interaction there are social barriers and, therefore, inclusion and exclusion. This can occur at different levels. According to Abbing (2016:6), the stronger the collective effervescence is, the more intense and successful the event will be. This is reflected in its results. At successful art events it is through the collective effervescence that the ingredients lead to the results. The author's point of view suggests that the success of the event does not depend on the number of people, but on the collective effervescence. The results of a successful event are: the formation of a solidarity group; creating group membership symbols; feelings of justice; and emotional energy among individual participants. During this type of event feelings of solidarity and belonging develop, and the participants have a shared identity. A way to stimulate inclusion and avoid social exclusion. As Abbing (2016) explains, group membership symbols are generated and celebrated during the event. However, if there is public participation in the pre-design of the event, as we will see next, perhaps the membership symbols can be generated before the event itself.

Co-creation in Events

According to Ramaswamy (2009: 6), co-creation is the process by which products, services and experiences are jointly developed by companies and their stakeholders, opening a new world of value. Those values have a collective value, since the event has been co-created. Considering the premise

that culture is a public good, and that avid people are needed in this field of action to conceive, design and reconfigure its setting, a reinvention of the public-artist relationship emerges in the case of cultural events. For this, cultural institutions and artist collectives begin to manage co-creation projects, in the medium or long term, that complement their programming, from where the public can build and dialogue on proposals based on themes of community interest or of global character. However, for the strategies to be successful in accordance with the stated objectives, full transparency is necessary. According to Ramaswamy (2009:12), true co-creation allows consumers to engage with the company at any stage of the process, and whatever level of participation they desire. In accordance with the principle of co-creation, the user can lead the artistic dynamics with the decisions and limitations that such praxis entails, to channel values, knowledge, imagination, needs, passions to extend their feeling of belonging and lead to significant contributions in the process of production and cultural democratization.

1.5. Research design

For the development of this investigation, a qualitative methodology was used, based on the comparative study of cases. The information collection techniques used include primary sources, in addition to secondary ones. As primary sources, participant observation was made during the events, semi-structured and in-depth interviews with key professionals in the conception and current management of the selected cultural events, interviews with artists and the public participating in those events. As a secondary source, analysis was made of documents such as newspaper articles on the subject in Spain and in other countries, national and international blogs on the subject, event web pages and social networks.

1.5.2. Selection of Interviewees

A selection of the sample of the interviewees was made, making a conceptually conducted sequential sampling, with a minimum of three professionals for each case. Included in this analysis is the information collected by the researcher as a participant observer at a Nits d'Estiu concert held on 06/10/17, and at an Astronomical Observation Workshop conducted by Upstairs BCN on 11/17/16. For the Nits d'Estiu La Pedrera case, the following were interviewed: Jordi Feixa, coordinator of cultural activities for the Catalunya La Pedrera Foundation, including the Nits d'Estiu; Rique Sabaté, musician who has appeared at two Nits d'Estiu events, in 2007 and 2011; Eduardo Hofman, an audience member participating in the event in 2005 approximately. For the Upstairs BCN Case, the following were interviewed: Florenci Guntín, co-founder and coordinator of the Upstairs BCN;

Nêga Lucas, singer who has participated in an event on a rooftop of the Plaza Real, on 04 and 06/05/16; Sebastián González, public participating in the event "Astronomical Session Workshop", held on 11/17/2016, on a rooftop on Calle Joaquín Costa, 24; and Ángela Aparicio / Upperground Barcelona, tenant of the rooftop of calle Joaquín Costa, 24.

1.5.3. Analysis method

The seven interviews carried out are transcribed and the analysis from the data collected in the interviews is made from the perspective of the concepts defined in the theoretical framework. The objective is to compare the characteristics of these events, applying the comparative method and a cross-sectional analysis. From a comparative analysis between the interviews, participant observation and document analysis, the management modalities of these events are investigated versus the type and degree of participation of the people; levels of creativity and innovation; and its connection to the urban environment.

2. EVIDENCE / RESULTS

For the analysis of the interviews, it was decided to do it by dimensions, comparing the information collected from the interviewees of each case study, according to their roles. We made a table with the main results to facilitate the analysis (see table 4).

Table 4: Results by dimensions

Dimension	Nits d'estiu	Upstairs BCN
Design & Concept	Closed: it is in the hands of the program coordinator.	The coordinator leads the design but experts and neighbors collaborate.
Participation	Void for the public, scarce for the artist, there are no more artists involved.	Little participation for the public but greater for the artist and the tenant or owner who is involved.
Creativity, impact and social innovation.	Creative and innovative at the beginning. Today uncreative, there is no innovation or social impact.	Creative in details of concept and programming. Social innovation as a bottom-linked governance model.

2.1. Dimension: the design and realization of the event

Regarding the design and realization of the event Nits d'Estiu La Pedrera, according to the interviews of the coordinator, the artist and the interviewed public, we can affirm that there is no participation in the design or realization of the event. Everything is controlled by the event coordinator. There is a concern in valuing local talent, which is a characteristic of the sense of place, but it develops in a centralizing way. And since the event takes place on a rooftop of an emblematic building in the city, it must be approved by the 'Eixample District' before it takes place. We therefore have a hierarchical management model that includes the public sphere.

In the case of Upstairs BCN, before designing the event, it is necessary to look for a rooftop and have the permission of the owner and/or neighborhood community. The design of the event depends on the characteristics of the roof: size, location, view, whether there is an elevator or not, among other details. According to the coordinator, the moment they speak to the rooftop owner, they are already shown a proposal for the event and are invited not to pay the entrance fee. The person who is renting can intervene in the event proposal, make suggestions, but always under Upstairs quality control.

There is some participation in the design of the event, as is the case of the group "Les Filles Follen", which has created a contemporary dance choreography specifically for a rooftop in the La Pau neighborhood. This group has even been a suggestion from one of the Upstairs collaborators. Here we have an example of creative social strategy, once Upstairs has allowed the group to create an unprecedented choreography for this rooftop, stimulating the sense of place, the attachment to the neighborhood and, in this case, also to the building and the rooftop. A way to value space and strengthen local relationships. There is also the example of the interviewee who rents out her rooftop for Upstairs events and has already participated in the design of some Upstairs events.

Regarding the events of Upstairs, we can affirm that, in some cases, there is a participation of the neighbours. According to the coordinator of the event, some residents come up with their chairs so as not to remove the chairs from the public on the day of the event.

In relation to the dissemination of events, while the Nits d'Estiu has a wide dissemination that includes tourist guides, Upstairs communicates it by email and networks without saying the exact address of the event. According to Florenci, this care is to "protect" the host, as Airbnb does. He considers this "underground" to be one of the points that attracts people to the event. The artist interviewed does not think the same, but the interviewed audience is fine with them because they much prefer something that is not in the mainstream.

2.2. Dimension: Public participation during the event

During Nits d'Estiu events, the public basically does not participate. According to the interviewees, it is an event to go to either as a couple or in a small group. The center of attention of the event is the roof of La Pedrera and the public is more interested in enjoying the space and the architecture. Music is a complement. Another factor that hinders interaction between the public is that most of them are tourists. According to the coordinator, in August 75% of the public are foreigners. It is perceived that there are many foreigners even at the entrance: this year part of the text had translations to English and French as the researcher observed at the event.

In the case of Upstairs, the public is basically local, Catalan and foreign, but people who live in the city, according to the researcher's participatory observation. We can say that there is a little more public participation, which feels more comfortable on the roof of a residential building. The fact that it does not have a stage facilitates the interaction between the artist and the public, according to the interviewees. In this case, the space stimulates the interaction between people, everyone is on the same level and the energy between the participants flows better. As Abbing (2016) explains, the success of the event does not depend on the number of people, but on the collective effervescence. However, for the interviewed audience of Upstairs, people could have interacted more after the expert's presentation at the Astronomical Session Workshop. In this case, an interaction space has been created, but a feeling of belonging to the group has not been created, as stated by Abbing (2016). If every successful event is imbued with emotion, the symbols that generate this feeling are missing.

2.3. Dimension: Creativity, impact and social innovation

Before starting this section, we will briefly clarify how the interviewees interpret the concepts of creativity, innovation and social impact. For most of them, in general, creativity would be somewhat more ephemeral, details that make the event different. Innovation would be something grander, pointer and never done before. It is about impact and social innovation, for them, when the event changes the lives of people and / or the neighborhood.

Considering these interpretations, the interviewees consider that the Nits d'Estiu event was very creative and innovative at the time it emerged, in 2005. According to the coordinator, it was the first cultural center, museum, which began to open at night, including the terrace. The objective was to offer the people of the city of Barcelona the possibility of visiting a space such as La Pedrera, outside normal hours, after leaving work. In other words, at the beginning, the Nits d'Estiu had a concern with the local community.

The artist and the interviewed public consider that it is a good idea to do concerts on the roof of La Pedrera, but it is not an innovative event and does not generate social impact. For the artist, it is good that the public are not experts because they can improvise. For the interviewed public, the fact that the public does not understand jazz makes the Nits d'Estiu programming very standard, in his words, a bit hipster.

For the Upstairs coordinator, the event is creative and innovative as it is a rooftop of residential buildings. Also, according to him, there is an effect on people when they go up to the rooftops, they change the mood. If one of the characteristics of a successful event is the emotional energy of the participants, as Abbing (2016) affirms, the rooftop already provides that just by going up on it.

For the interviewed tenant, the Upstairs event is creative, innovative and has a social impact. For her, it being on a rooftop makes art closer to the person, changes the artist's relationship with the public, humanizes the artist a little more. She also highlights that the event has a social impact in the sense of stimulating interaction and integration between people:

In Barcelona there are many people from all over the world. It is a priority that we integrate, that we get to know each other. It is even more important that we interrelate. People can integrate, but they can not relate, like that phrase: "together, but not stirred." (Ángela Aparicio, rooftop tenant, January 2017).

Here we have an interpretation of the event as creative and also as a model of governance, empowerment and capacity building, one of the forms of social innovation, as explained by Caulier-Grice, Davies, Patrick and Norman (2012). A possibility to change relationships in a public space that would be the rooftop. It can also be considered as bottom-linked as it establishes different modes of participation and citizenship practices, as Pradel et al (2013) explains.

2.4. Practical result: the Coterrats project

Thought out of the deficiencies found in the case studies, the Coterrats project was created. A project that proposes the holding of cultural events on the roofs of public and private buildings in Barcelona, with the participation of local communities in all stages of the process as a priority, through an online platform and co-creation sessions between artists and the neighbours.

Presented at the Call of the Canòdrom Barcelona Conference, the project was approved in January 2017 (see website and video presentation in Annex 2), and was incubated in the Canòdrom Creative Research Park, where the pilot event was held. To design the pilot, we did three co-creation sessions

with artists from Fabra i Coats, Taller de Músics Can Fabra, and other artists from the Sant Andreu District in Barcelona. The design of the pilot was created with the Research Park in mind, stimulating a sense of place.

The project and the results of the pilot were presented at the Sónar+D 2017, within the framework of the BCN Innovation of the Barcelona City Council (see video of the pilot event in Annex 2). For the next event, we will create the Decidim Coterrats online platform, based on the Decidim Barcelona open source. Through this platform it will be possible to develop the next event, including the participation of residents and artists in a transparent and democratic way.

3. CONCLUSIONS

The rooftops as a new cultural and social space in Barcelona are awaiting to be discovered. They make it possible to establish new forms of social relationships, cultural, economic and citizen empowerment. In this context, cultural events emerge as an important means for this transformation, depending on the way they are managed. In this research we confirm the hypotheses raised at the beginning of the work: the more collaborative the management of events on rooftops, the higher the degree of participation and the social impact. In the Nits d'Estiu, which has a closed management model, there is no citizen participation or social impact. While in Upstairs BCN, which has a less hierarchical and somewhat collaborative model, there is a little more participation and social impact. In addition, in the case of Upstairs BCN, the owner of the roof and/or the management of the building receives a financial remuneration for the renting of the rooftop, which can generate a new model of collaborative economy.

As mentioned at the beginning of the study, 67% of the roofs in Barcelona are rooftops. Even if they are inconspicuous and are privatized spaces, there is a potential to develop activities open to the public in these spaces. Some entities are exploring them in the framework of the changing economy that the city is suffering. Of these, there are some entities that are more business-oriented, such as Nits d'Estiu, and others that try to be more inclusive of citizens, such as Upstairs.

In this context, CoTerrats was born. As mentioned above, the project seeks to find new ways to make rooftop events more democratic, participatory, creative, sustainable and innovative, especially from a social point of view. In this way, if the hierarchical model of the Nits d'Estiu does not stimulate citizen participation, a solution would be to have in the programming some events co-created by local artists, with the participation of people who work or live near La Pedrera, and include the

citizens of Barcelona in the decision processes of these events. Coterrats proposes to manage these processes and look for other art and culture options that are in synergy with Gaudí's architecture. It is also a way of recovering the building's sense of place, today more global than local. In the case of Upstairs, there is a non-collaborative management model that allows the artists and the rooftop tenant to participate in the design of some events, and residents can collaborate on the day of the event. Coterrats proposes to extend the decision process on the use of roofs to all residents and to manage the co-creation processes between artists and citizens for the events that take place on these roofs.

Finally, the Coterrats project was created and developed during this research because we believe that the rooftops of Barcelona are configured as a privileged public space with the potential to transform into a new urban space for local culture, citizen creativity and social innovation. We also believe that cultural events can become a means of opening community rooftops to all, democratizing the way neighbors manage it and improving relations between them, generating a collaborative economy and stimulating the empowerment of citizens. Because, as Delgado and Juan (2012:16) affirm, "up there practical uses and forms of sociability are developed that are or were their own and that form a singularity that is not only merely architectural."

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5. ANNEXES

Annex 1

I. Questionnaire: Inputs and outputs of the event

Methodological Strategy: Qualitative

Research topics			Research questions	
Research topics	Research Subtopics 1	Research Subtopics 2	Core Research Questions	Research questions
I. Organization Mode (input)	1. Who designs and organizes	1.1. Public company	How did the event come about?	What is its purpose?
		1.2. Private company		
		1.3. Physical person		
		1.4. Legal person		
	2. How the event is created	2.1. Planning 2.1.1. How the market is researched 2.1.2. How opportunities are identified 2.1.3. How strategies are defined 2.1.4. How to define brand positioning (branding)	How is the event designed and organized? How is the event schedule created?	How is the event planned? How do you research the market and define strategies? How is brand positioning defined? How does the recruitment of sponsors work? How does the recruitment of the public work? How is the nature of the event defined (type of art and artists)? What is the criteria for choosing the date and place? How is the type of audience displayed? How are the intended results of the event reflected? How is a budget drawn up for the event?
		2.2. Event design 2.2.1. How the nature of the event is defined 2.2.2. What is the criteria for choosing the date and place 2.2.3. How the audience type is displayed 2.2.4. How the intended results of the event are reflected 2.2.5. How to prepare a budget for the event 2.2.6. How the work team is selected		
		2.3- Public participation in the creation of the event 2.3.1- Does not participate 2.3.2- Participate in one or more stages 2.3.3- Participate in all stages		

	3. Functional roles	3.1. Direction 3.1.1. Link by company 3.2.2. Link by projects	How many people work at the event?	How is the work team selected?
		3.2. Management 3.2.1. Cultural 3.2.2. Financial 3.2.3. Realization	What are their roles and functions within the organization of the event?	How do the links between managers work?
		3.3. Artists / Intellectuals 3.3.1. Musicians 3.3.2. Actors 3.3.3. Experts / Intellectuals 3.3.3. Creatives in general		How does the cultural and financial management and the realization of the event work?
		3.4. Sponsor 3.4.1. Public 3.4.2. Private		How do the relationships between artists, musicians, actors and creatives work? How do the roles between sponsors (public and private) work?
	4- The roles of public participation in the creation of the event	4.1- Does not participate	What is the type of public participation in the Event?	What kind of public attends this event? The age, social extraction, origin? Why? In what stages does the public participate in the event (design, creation, dissemination, realization)? How is the interaction between the public and the organizers?
		4.2- Participate in one or more stages		
		4.3- Participate in all stages		
	5- Creativity / Social Innovation	5.1. Culture Dimension	How is creativity expressed in the event?	How is the interaction between the public and the artists?
		5.2. Social dimension		
		5.3. Urban Dimension	What is its impact in social terms?	How is creativity expressed in the design and in the other stages of the event: realization, participation, show? What is the relationship of the initiative with the neighborhood where the event takes place? To what extent does it represent a new cultural offering with a social-oriented dimension? Does it involve some kind of group?
II. Operation (the dynamics of the event itself)	6. Neuralgic Center of the event	6.1. The theme of the event 6.2. The place 6.3. The artist 6.4. The public 6.5. The filmmakers / sponsors	How are the dynamics of the event?	What is the focus of the event? How is the event prepared and who prepares it? How is the event communicated? Who is responsible for the timing of the event? Who is responsible for the post-event?
	7. Roles of the participants during the event.	7.1. Directors	What are the roles of the participants during the event?	How does the integration between the organizers work? How do the artists interact with the event makers and the audience?

		10.3. Economy 10.3.1. How it generates income for the local community 10.3.2. How it generates income for tourism 10.3.3. How it generates income for the city 10.4. Creativity 10.4.1. Generate creativity 10.4.2. It does not generate creativity 10.5. Social Innovation 10.5.1. Generate social innovation 10.5.2. It does not generate social innovation	What are the effects of the event on the city?	In what sense can this event be considered creative and / or innovative in Barcelona?
	audiences	8.2. Interaction between them 8.3. Interaction with the artists 8.4. Interaction with each other and with the artists	between the public?	integration between the public? How does the integration between them work? How does integration work between an audience of different social classes (social inclusion, apathy, social exclusion)? How does integration work between an audience of different ages (youth, adults and children)?
III. Event Effects (Output)	9. On the participants	9.1. Integration 9.1.2. Among them 9.2.2. Between different social classes / social inclusion 9.2.3. Between different ages / youth, adults and children 9.2.4. Between people from different neighborhoods 9.2.5. Between people from different cities in Spain who live in Barcelona 9.2.6. People from different countries living in Barcelona. 9.2. Apathy 9.3. Social exclusion	What are the effects of the event on the participants?	Is there an integration between people from different cities in Spain who live in Barcelona? Is there an integration between people from different countries living in Barcelona? Are people coming from other places to participate in the event?
	10. In the city	10.1. Interaction between different audiences 10.2. Inclusion 9.2.1. Social 9.2.2. Cultural		What does the event bring to a city like Barcelona?

Annex 2

Coterrats website: www.coterrats.com

Coterrats Repte Canòdrom Barcelona Presentation: <https://vimeo.com/221600759>

Coterrats Pilot Event Presentation in Canòdrom, 2017: <https://vimeo.com/222363840>

Página web Coterrats: www.coterrats.com

Presentación Coterrats Repte Canòdrom Barcelona: <https://vimeo.com/221600759>