

Research Article

José María Mesías-Lema*, Álvarez-Barrio Carla, Eiriz Sabela, Pérez-Guilarte Yamilé

Cartography of Cultural Practices and Promoting Creative Policies for an Educating City

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Abstract: This article results from a knowledge transfer report commissioned by the Culture Area of the A Coruña City Council in Galicia (Spain), a city with an average population of 250,000 inhabitants. The report's goal was to map all the cultural actions happening in the city. Due to their variety, dispersion, and multiplicity, the local government's culture department required a comprehensive catalogue of these practices. The initial challenge was to collect and structure the information to create a visual atlas that would allow for the mapping of these activities, identifying potentialities, shortcomings, and weaknesses to establish future cultural action lines. As a result of investigative and fieldwork, it was decided to document the actions carried out by both public and private institutions, whether conducted by the City Council's culture department, funded externally, or independent. This information was analysed to draw conclusions for planning the city's cultural future.

Keywords: cultural cartography, creative policies, educating cities, learning infrastructure, knowledge transfer

1 Introduction

This article aims to present the process and results of the cartography of cultural practices in the city of A Coruña, carried out in 2022, derived from the research report requested by the Culture Area of the A Coruña City Council. The purpose of the report was to collect and classify the different cultural practices taking place in the city, encompassing those organised by the culture department as well as those promoted by other institutions (both public and private), whether funded or independent. The objective was to observe, record, and catalogue the city's cultural fabric based on individuals and groups, spaces, and cultural events or actions over the past 10 years. This “snapshot” of cultural practices provided a clear understanding of the city's cultural dimension. Additionally, the study aimed to identify potentialities, shortcomings, and weaknesses to establish future lines of cultural action and open new strategic avenues in the coming years from the City Council itself.

A Coruña is a Spanish city located in the northwest of the Iberian Peninsula, the capital of the homonymous province, with approximately 250,000 inhabitants. It is a port city with a high concentration of companies, notable at both the Galician and national levels in the field of Information and Communication Technologies. Due to its peculiar peninsular geography, the city centre is almost entirely surrounded by the

* **Corresponding author: José María Mesías-Lema**, Department of Specific Teaching Training and Research and Diagnosis Methods in Education, University of A Coruña, A Coruña, Spain, e-mail: jose.mesias@udc.es

Álvarez-Barrio Carla, Eiriz Sabela, Pérez-Guilarte Yamilé: Department of Specific Teaching Training and Research and Diagnosis Methods in Education, University of A Coruña, A Coruña, Spain

Atlantic Ocean. Its cultural profile is diverse, with a varied environment concerning artistic practices and cultural actions and platforms. Additionally, as a city with a wide range of artistic education offerings, it hosts a variety of profiles not only in terms of disciplines but also in their level and trajectory.

Cultural practices have the capacity to transform the city and its urban fabric. They drive the creation of spaces for meeting, creation, and learning, and foster policies more deeply rooted in the citizenry. This transformation is, moreover, bidirectional, as it feeds back into these practices. Their development can have an economic and social impact on the city that must be nurtured, enhanced, and stimulated as an unprecedented cultural value in Galicia.

Given the diversity, dispersion, and multiplicity of cultural actions in A Coruña, this study sought to systematically map and visualise as many and varied practices as possible. To achieve this, their common characteristics were identified to establish a coherent classification in the form of individual records for each person, space, or action. This approach facilitates subsequent consultation of these cultural agents and events. Thus, a visual atlas of cultural action developed across the city was constructed.

2 Literature Review

2.1 Urban Development through Cultural Activation

We understand culture not as a mere product, but as a set of activities anchoring creative processes in their context as bases of shared identity and collective transformation. Culture is also perceived as a “mechanism through which individuals, communities, and nations define themselves, seek to address their interests in an individual sense, and develop their group identity” (McNarr, 2000, p. 9).

Therefore, understanding the cultural characteristics of a territory constitutes the starting point for designing cultural policies that respond to the real needs of its inhabitants (Thite, 2011). These policies act as institutional and democratizing supports of art that channel both aesthetic creativity and collective lifestyles, acting as a bridge between these registers (Miller & Yúdice, 2004; Scott, 2004). To expand this definition, we include the concept of “rhizomatic cultural policy” proposed by Kizlari (2019), which, based on the rhizome metaphor of philosophers Deleuze and Guattari, describes a non-hierarchical and non-linear model that advocates for a constant diversification of what is considered culture, valuing current expressions of the arts within their contexts.

As spaces of intervention, cities become “the ultimate text to tell and transmit their own story: they are living books where citizens record the defining manifestations of their own identity” (Betancur, 2020, pp. 19–20), but also “permanent, plural, and multifaceted educational agents capable of enhancing social transformation” (IAEC, 2020, p. 4). The importance of municipalities as spaces of intervention are recognised in the competition between private and public institutions not only for the management of artistic and symbolic goods but also for the political space that emerges between State-society-artists and individuals. In cities, “cultural policy then deals not only with the world of the arts but also with the activation of new forms of symbolic production, that is, developing new meanings and relationships in the social fabric” (Peters, 2020, p. 208). Hence, the need to address the cultural fabric of cities as part of urban and social development (UIL, 2021).

We understand that all cities have the inherent capacity to be educational spaces – even without explicitly incorporating intentionalities or educational strategies – due to the daily interactions that occur in them (Rosero Tobar, 2021). However, not harnessing this characteristic hinders citizen development and raises concern that it primarily serves neoliberal interests, relegating sociocultural issues to the background (Boshier, 2018; Partida-Hernández & Patiño-García, 2021). This concern to avoid superficiality is reflected in the commitments proposed by international organisations, which promote the adherence of cities globally committed to initiating structural changes in urban and cultural development (Matovic, 2021).

This is the case with *Educating Cities*, a project managed by the International Association of Educating Cities (IAEC), with 482 member cities. Its manifesto is outlined in the *Charter of Educating Cities*, drafted in 1990 and revised in 2020, aiming to activate administrations and specific plans for the creation of cultural networks (Essomba, 2022). Urban projects developed with this approach seek active citizen participation aligned with democratic-cultural ideals. Among the commitments involving cities is the *Global Network of Learning Cities*, which since 2013 has identified localities that understand cultural activity as a pillar for constant learning and improving the quality of life of their inhabitants. Currently, this network comprises 356 cities in 79 countries (UNESCO, 2024). This approach is directly related to the *UNESCO Creative Cities Network*, created in 2004, which acts as a network of contact and collaboration among 354 cities. Classified by thematic areas, their website provides a platform for exchanging and sharing updated information and initiatives implemented for urban development through cultural planning. Linked to this project, in 2017, the European Commission launched the *Cultural and Creative Cities Monitor*, a tool updated in 2019 to evaluate the cultural performance of cities in line with the New European Agenda for Culture of 2018.

Other international initiatives have emphasised the importance of culture and creativity in urban development. In 2018, UNESCO published *Culture 2030 Indicators*, a document designed to measure and evaluate the contribution of culture to the Sustainable Development Goals. Additionally, the United Nations General Assembly proclaimed 2021 as the *International Year of Creative Economy for Sustainable Development* (Escalona Orcao et al., 2022). In the international legislative arena, the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, adopted in 2005 and currently ratified by 151 states, has encouraged numerous countries and cities to develop cultural policies recognising culture as a global public good (Yúdice, 2019). In conclusion, policies that acknowledge and promote cultural diversity as a global public good reflect a deep concern for cities and their cultural contexts. These measures not only strengthen individual creativity and social cohesion but also aim to drive sustainable urban and cultural development through inclusive and participatory strategies and the promotion of locally based studies (Moguillansky, 2021).

2.2 Cultural Cartography as a Foundation for Local Policy

Culture serves as a social and historical mapping of the territory in which it is located. In contrast, neoliberal philosophers exalt individualism as a requirement for “effective citizenship,” urging communities to relinquish their unique cultural characteristics in favour of a unified state (Miller & Peters, 2022, p. 39). According to López de Aguilera (2000), public institutions should not aspire to direct, control, or create culture, as this is artificial, contravenes cultural pluralism, and harms existing initiatives. However, it is a public duty to establish a favourable framework by activating strategic plans to nurture and revitalise creative actions, relying on demand and active creators. Therefore, thorough knowledge of heritage assets is essential to ensure that their treatment respects the unique characteristics of each cultural asset. This is where the promotion of research, inventory work, and locally focused cartographic studies come into play.

This highlights the need to activate independent mechanisms that, like observatories, periodically analyse the cultural capital of cities, enabling the development of new models that guarantee quality public services (González-Posada & Fernández-León, 2019). UNESCO (2009, 2010) recognises cultural cartography as a crucial technique for turning invisible knowledge into a resource that supports heritage management, education, and intercultural dialogue (Duxbury & Redaelli, 2020). Hence, cartographic study is presented as the first step in the cultural planning process, as it allows for an understanding of the creative sectors before making policy decisions (Arcila Garrido & López Sánchez, 2011; CCNC, 2010).

In culturally mapping a territory, the first commitment that institutions should make is to establish themselves as absolute defenders of freedom of expression and cultural diversity, ensuring four non-negotiable aspects: “that all creators can express themselves in their different disciplines and languages, that citizens engage with culture, the preservation of heritage (both tangible and intangible), and the maintenance of the infrastructures necessary for artistic encounters to occur” (Wainstein, 2018, p. 304). State and local governments should avoid acting as cultural judges dictating what constitutes culture and recognise their role as

facilitators of diversity, promoting the existence of a wide variety of cultural circuits where organisations, institutions, and other societal agents actively interact (De Giorgi, 2021). According to García (2008), a “popular cultural policy” cannot result from omissions; it must be built within the current conditions, meaning in close relation to those already engaged in cultural activities within the observed context. These atlases will allow the comparison of information with maps representing state perspectives, specifying, for instance, which agents are involved in the cultural sector and their actual resources (Kingsolver *et al.*, 2017).

An example of mapping citizens’ cultural interests can be found in the latest edition of the *Survey of Cultural Habits and Practices in Spain 2021-2022*, conducted by the Ministry of Culture and Sport in collaboration with the National Statistics Institute. It sampled 16,000 residents of Spain aged 15 and over, aiming to provide detailed indicators on specific cultural practices (such as visits to museums, monuments, archives, performing arts, music, audiovisual, etc.), as well as the cultural habits, levels of interest and satisfaction of the Spanish public with various cultural manifestations. Despite the valuable data collected, systematic searches reveal that cultural studies often focus on economic implications or public demands, without paying sufficient attention to the situation of cultural sector workers, who frequently face precarious conditions and limited financial support (Miller, 2018). This demonstrates how cultural mapping is often viewed primarily through the lens of economic growth, neglecting its crucial role in education and society.

Culture is continually in a threatened, underdeveloped, and unevenly distributed state. To address this, Rosenstein (2018) proposes a paradigm shift that includes the “management of culture as the management of creativity,” prioritising it over partisanship and economic benefits, and advocating for expanded and dignified cultural participation for all agents in the cultural system. Building on this idea, a mapping approach based on the concept of *learning infrastructure*, as proposed by Facer and Buchczyk (2019), is suggested. This concept rejects viewing the urban creative landscape as a mere collection of autonomous practices, offering a dynamic understanding that is continually constituted and reconstituted through the assembly and integration of various material, social, and cultural resources. From this perspective, the importance of “developing a set of tools that allow us to sensitively engage with the simultaneous precarity and relative stability of learning resources in the city, constantly being made and remade, deeply interconnected with other infrastructural practices, constantly dynamic, fragile, resilient, and precious” (Facer & Buchczyk, 2019, p. 185) is highlighted. This outlook implies a decentralised approach rooted in its context, focused on creators, organisations and artists, local governments, cultural recipients, and academic spaces that promote new perspectives of the cultural fabric, which can be translated into policies adapted to social needs (Ferreño & Olmos-Álvarez, 2013).

3 Methodology

3.1 Methodological Structure of the Study of Cultural and Artistic Practices

The mapping and cartography of cultural and artistic practices in the City Council of A Coruña are framed within the Logical Framework Approach (LFA). This methodology aims to facilitate the conceptualisation, design, implementation, and evaluation of projects (Ortegón *et al.*, 2015). Given the volume of data to be handled in this report, the LFA provides a structured and logical framework to set priorities in the information search and to determine the results and cultural actions in the city. When used correctly, it can significantly aid in developing a project concept into a comprehensive future project design document (Jakson, 1997).

In planning the mapping, it is necessary to find an appropriate balance between stability and flexibility (Hersoug, 1996). Generally, the more known about external factors that may influence a project, the more detailed the planning can be. Additionally, during the project’s execution, more realistic objectives can be established, aligning with the current thinking that project execution should be a learning process.

The LFA offers a generic approach that can be adapted to user needs, providing a basis for assessing a project’s effectiveness, efficiency, and relevance. Planning, implementation, monitoring, and evaluation are parts of a continuous process where lessons learned during implementation feed back into ongoing planning

(Aune, 2000). As a methodological process for mapping, the LFA includes four analytical levels: stakeholder analysis, problem analysis, objective analysis, and alternative analysis, guiding the proposed structure based on these four analytical phases.

Level 1 focuses on identifying and analysing the various agents involved in the cultural and artistic practices of A Coruña. As a result of this phase, a classification is proposed in three main categories: persons and entities, spaces, and events. Each category is further divided into the 30 subcategories shown in Table 1.

As a result of the Level 2 analysis, the study identifies the following problems:

- The dispersion of the multitude of cultural actions developed by both the City Council and city agents.
- The limited visibility, dissemination, archiving, and memory of all the city's cultural production.
- The proliferation of cultural actions of a very similar nature.

In Level 3, it is established that the main objective of this research is to map and chart all cultural and artistic practices occurring in A Coruña, both by public and private institutions, including those conducted by the city's cultural department as well as those funded or external. The resulting report aims to become a visual map of the city's cultural activity, identifying its potential, shortcomings, and weaknesses to establish future lines of cultural action.

Level 4 focuses on analysing the most suitable procedures and tools for collecting the necessary information to achieve the study's objectives. The adaptation of the LFA to the context of this study is summarised in the matrix shown in Table 2.

Table 1: Classification of cultural and artistic practices

Main category	Subcategories
Persons and entities	1. Artists (visual, audiovisual, plastic, musical, performers, literary, and artisans*) 2. Associations 3. Dance companies 4. Theatre and circus companies 5. Cooperatives 6. Publishers 7. Cultural management companies 8. Music groups 9. Cultural managers
Spaces	1. Archives 2. Libraries 3. House-museums 4. Cultural centres 5. Self-managed spaces 6. Studios and workshops 7. Foundations 8. Galleries 9. Bookstores* 10. Museums 11. Performing arts venues 12. Concert halls 13. Exhibition halls 14. Audiovisual screening rooms 15. Theatres and auditoriums
Events	1. Competitions and awards 2. Fairs 3. Festivals 4. Programmes and seasons 5. Residencies 6. Conferences and gatherings

Note: *Only when beyond their main economic activity do they participate in or organise actions, projects, or events in the artistic field.

Table 2: Summary of matrix

General Objective: To map and chart the cultural and artistic practices occurring in the city of A Coruña, with the aim of observing the potential, deficiencies, and weaknesses to help establish future lines of cultural action		
Specific Objective: To prepare a report grouping and visualising all cultural and artistic activities taking place in A Coruña		
Results	Indicator(s)	Sources of verification
1. Knowledge of the state-of-the-art regarding studies of cultural and creative entrepreneurs and nodes in cities	Studies and reports on the analysis of cultural production in other cities or regions of Spain	Database with the studies and reports found
2. Knowledge of the cultural fabric context in A Coruña	Observations made in the city, interviews, and meetings with cultural agents, artists, city cultural managers, and other cultural institutions of the City Council of A Coruña. Reports and databases provided by the City Council of A Coruña	Observation logbook, interviews, and meetings. Database with reports and information provided by the City Council of A Coruña
3. Classification of cultural and artistic practices in A Coruña	Determination of three main categories (persons and entities, spaces, and events) and 30 subcategories	Table with the classification of cultural and artistic practices (Table 1)
4. Design of a tool to organise information on each cultural and artistic practice in A Coruña	Three types of records. The first was designed for persons, the second for entities and spaces, and the third for events	Tables with the designed records for persons, entities, spaces, and events
5. Database of cultural and artistic practices in A Coruña	365 Completed records corresponding to the identified cultural and artistic practices in A Coruña	Tables with completed records corresponding to the identified cultural and artistic practices in A Coruña

3.2 Data Collection, Organisation, and Analysis Procedures According to the LFA

The study was conducted from September 15 to December 1, 2022. Below are the four phases in which it was carried out, corresponding to the different phases of the LFA structure previously presented:

- First Phase: Planning and cartographic methodology of the research. Adaptation of the LFA to the perspective of cultural practices in the city of A Coruña. Study of the context through observation and the search for similar reports on the analysis of cultural practices in other cities. Definition of the structure and categories of the cultural fabric. Identification of the actions, agents, and individuals involved in cultural management in the city of A Coruña.
- Second Phase: Fieldwork with associations, cultural agents, and artists, including interviews and meetings with festival directors, city cultural managers, and other cultural institutions of the City Council of A Coruña. Processing of the collected information.
- Third Phase: Design of records for creating the database of cultural and artistic practices in the city of A Coruña.
- Fourth Phase: Report writing, visual design, and layout for public presentation.

To organise and prioritise the mapping of cultural and artistic practices in the city of A Coruña, a tagging system was used. Each practice was assigned tags in the following categories: Typology, Disciplines, and Actions. The Typology aligns with the corresponding subcategory (e.g., artist, association, museum, gallery, fair, etc.; Table 1). Meanwhile, the categories Disciplines and Actions are outlined in Table 3.

To map all the cultural practices occurring in the city of A Coruña, which are numerous, the structure and phases developed in the LFA were used to gather as much information as possible. To map and record the entire process, prior reports on the economic management of culture in the City Council were reviewed to assess the impact of practices on the local economy. To systematise this information, data triangulation was

Table 3: Grouping of disciplines and actions

Disciplines	Actions
1. Plastic arts (drawing, painting, sculpture, printmaking, architecture, crafts)	1. Programmes and seasons
2. Audiovisual arts (photography, film, design, video art, multimedia art)	2. Festivals
3. Live and performing arts (theatre, dance, performance, circus, magic)	3. Competitions and awards
4. Musical arts (classical, traditional, choral, modern, contemporary, experimental)	4. Residencies
5. Literary arts (narrative, poetry, theatrical texts)	5. Conferences and gatherings
6. Documentation	6. Fairs
7. Science and technology	7. Dissemination

employed using various documents, databases, and information obtained from interviews. The selected instruments for collecting the necessary information are presented below:

- **Secondary Sources:** Reports on cultural practices in other cities and regions in Spain were sought. Internal documents from the City Council's cultural department were also consulted, including management reports, censuses, and databases of agreements with cultural entities or grants awarded to them. Specifically, the following City Council databases were consulted: REMAC, IMCE, Arraigo, Municipal Libraries Reports, Management Reports, Civic Centres Reports, PRESCO grant allocations, Music Guide update 2014, Open Studies Programme, Music Consortium, Municipal Archives, and Scientific Museums Network. Additionally, a systematic search was conducted online for the programming of local City Council institutions and through platforms and social media linked to the City Council's cultural activities.
- **Participant Observation:** Observation was used as a tool to understand the context in which cultural and artistic practices occur in the city. This method allowed direct information gathering from different involved agents and their cultural actions (DeWalt & Dewalt, 2011; Kawulich, 2005).
- **Semi-Structured Interviews:** Interviews were conducted with artists, music producers, cultural managers, and officials from the City Council's Cultural Department, including the head of the department, the head of Municipal Libraries, and the head of the Galician Craftsmen Association. The use of open-ended questions facilitated the exploration of topics and the construction of a holistic and comprehensive understanding of the cultural production reality in the city (Massot-Lafon et al., 2004).
- **Meetings:** Meetings were held with cultural managers from the city of A Coruña. These encounters provided access to relevant City Council documentation for identifying cultural and artistic practices in the city.
- **Cultural and Artistic Practice Records:** A record was designed to determine the most relevant information to collect for each practice. Three types of records were created: one for persons, another for entities and spaces, and a third for events. All records include the name, website or social media, cultural actions carried out, and assigned tags. Additionally, the records for entities, spaces, and events include the physical address, and for events, the estimated dates of celebration.

4 Results

The presented report has a multifaceted profile. First and foremost, it serves as an archive of the research results with the requested details. Additionally, it functions as a reference and consultation document, as well as a tool to identify needs or strategies for enhancing specific profiles or lines, establishing potential funding, future calls, or any other actions aimed at the city's cultural network.

When presenting the report's content, the complexity of sorting by categories and subcategories, combined with the tagging system, sometimes results in cross-references. The primary goal in designing the results was to facilitate and expedite the search and retrieval of content; thus, an interactive PDF file was created. This file can be accessed on any electronic device and navigated through buttons and internal links. Each of the three main categories is presented with its corresponding index, designed to be content-adapted while



Figure 2: Legend for the “People and Entities” Index with Artistic Disciplines. Note: From top to bottom in this order: plastic arts, audiovisual arts, live arts, musical arts, literary arts, documentation, science and technology.

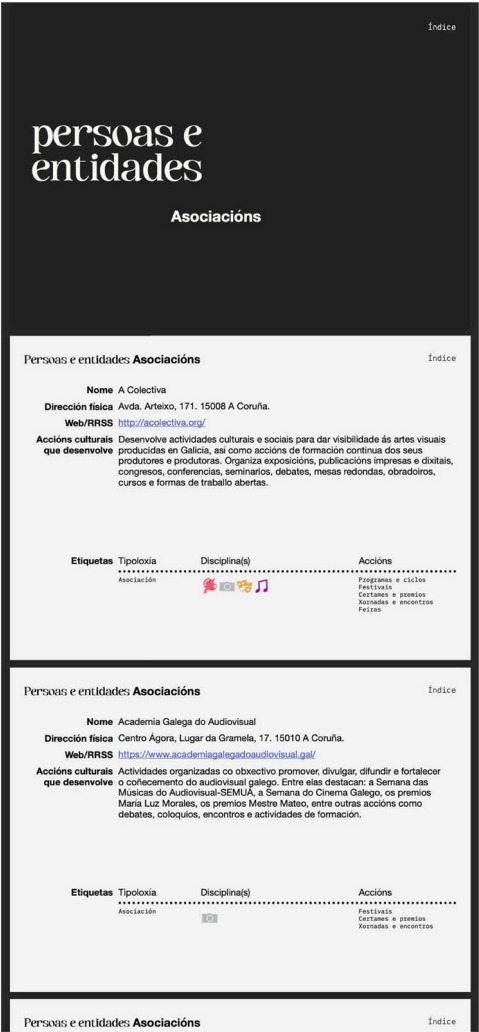


Figure 3: Overview of the “Associations” section cover and initial records in alphabetical order.

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Figure 4: Interactive Index for “Spaces.”

each item is accompanied by an identifying number for locating them on the map. This approach is chosen because these are all physical and specific locations, allowing for geographical identification for those familiar with the city. Additionally, this method helps to quickly visualise areas with a higher concentration of cultural spaces.

As with the previous case, clicking on the name of each item takes you to its corresponding record in the PDF file. Additionally, you can directly access the record by clicking the number on the map. As detailed in the records, you can find the exact postal address for each item.

The index for the “Events” category (Figure 5) differs somewhat from the previous ones, as these are not divided into subcategories and do not specify artistic disciplines. The reason for these decisions is that most events specify in their names the artistic discipline they are dedicated to and the category they belong to season, contest, competition, meeting, fair, festival, seminar, award, programme, or residency. Additionally, the total number of items is significantly smaller, and creating classifications would have resulted in many very brief lists, with only two items in some cases. Instead, the organisation follows a temporal logic, placing each event within the month or season of the year when it occurs. Thus, events are displayed according to specific months of the year on one side and, on the right margin, events that occur in particular seasons but not in a specific month, represented by simple symbols for quick visual identification. Finally, a brief section is included with events that occur throughout the year.

As previously explained, each index provides access to the individual records for the items listed. The following section will detail the contents and design decisions for the records of each category.

As mentioned earlier, a tagging system supported by visual maps was used to hierarchise the entities and cultural and artistic practices in the city. This approach not only facilitated classification and identification but also aided in analysing the interaction between different categories and elements. The assigned tags were: “Typology” (as outlined in Table 1, corresponding to the subcategories mentioned in each index), “Disciplines” (as listed in Table 3, detailed in the legend of Figure 1, and shown in Figure 2), and “Actions” (detailed in Table 3

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Residencia Literaria 1863

Abril

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Festival das don Anxetas
Programa THC Danza
Residencias Paralelo

Xullo

Feira das Artes Plásticas
Feria de artesanía
Festival Atlántic Pride
Festival Montaña First
Ciclo Xullo Pop

Outubro

Premio "Luis Vial" a proxectos pola igualdade
Festival Intersección de Arte Audiovisual Contemporáneo
Festival Noites do Porto
Festival Quince Gatas

Maio

Programa Maio Jazz
Festival SS Mostra de cinema periférico

Agosto

Feira do Libro
Vitrinas desde o Atlántico
Festival Noroeste

Novembro

Premio Editorial de Fotografía Documental Galega
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Marzo

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Xuño

Festival RESIS
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Setembro

Concurso "Quero cantar" de música infantil e xuvenil
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Festival Mar de Mares
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Decembro

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Concurso "Tran-Perez Nari" para grupos e artistas musicais
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Premio "Castela" de banda deseñada
Premio "Luis Kasko" de creación fotográfica
Premio "Manuel Muga" de ensaio
Premios de Teatro María Casares
Premios Mestre Mateo

Premio Internacional "Jesus Nunez" de arte gráfica
Premio María Luz Morales de ensaio audiovisual
Premio Miguel González Garces de poesía
Premio Otero Pedrayo
Premio "Raíña Lupa" de literatura infantil e xuvenil
Premio "Rafael Diez" de textos teatrais
Premio "Rosalia de Castro" de lingua
Premio "Torre de Balneario" de narrativa
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Ciclo Sen Numerar
Ciclo Principal

Residencias artísticas Fundación María José Jove

Festival Festival
Ciclo Sen Numerar
Ciclo Principal
Premio José Sellar
Programa Todo Público
Programa Tempestade Lírica

Figure 5: Interactive Index for “Events.”

and described in the analysis of the events index). This tagging system enables linking content across items, such as an entity organising a specific event. For consistency and ease of reading, a uniform design was chosen for all records, with only some content varying.

The record for “Persons” (Figure 6) is designed for profiles of artists and cultural managers. Since these are individuals, their postal addresses are not included (generally personal and untraceable). Instead, their stage

Nome

Nome

Web/RRSS

Enlace

Accións culturais que desenvolve

Accións culturais que desenvolve.

Etiquetas

Tipoloxía

Tipoloxía

Disciplina(s)



Accións

Programas e ciclos
Festivais
Certames e premios
Residencias
Xornadas e encontros
Feiras
Divulgación

Figure 6: Template for “Persons” Record.

Nome	Nome
Dirección física	Dirección física
Web/RRSS	Enlace
Accións culturais que desenvolve	Accións culturais que desenvolve.

Etiquetas	Tipoloxía	Disciplina(s)	Accións
	Tipoloxía		Programas e ciclos Festivais Certames e premios Residencias Xornadas e encontros Feiras Divulgación

Figure 7: Template for “Entities” and “Spaces” Records.

name, website, or, if unavailable, their primary social media profile is included, along with a brief description of their work, technique, and/or actions under the heading “Cultural Actions Developed.” This information is gathered from publicly available sources or provided by the individual whenever possible. If this information is not available, it is derived from the analysis of their work. In all cases, the goal is to achieve maximum precision and conciseness. Below this identifying information, the three tags – typology, discipline(s), and actions – are listed according to each profile. For disciplines, logos are used, while typology and actions are written out.

The record model for the “Entities” category shares the design and sections with the record for “Spaces” (Figure 7). It differs from the “Persons” record in that it includes a physical address (whenever possible).

Nome	Nome
Localización	Dirección física
Web/RRSS	Enlace
Calendario	Calendario
Accións culturais que desenvolve	Accións culturais que desenvolve.

Etiquetas	Tipoloxía	Disciplina(s)
	Tipoloxía	

Figure 8: Template for “Events” Record.

In some cases, such as with music groups, it was impossible to find an exact location. However, due to the collective nature of such entities, the design retains this section blank, allowing for future completion if necessary.

Finally, for the “Events” records (Figure 8), the previous sections are maintained with the addition of a “Calendar” section to specify when the event takes place as concretely as possible (considering potential variations and flexibility of certain events). The “Actions” label is omitted in this case, as it corresponds to the event category itself and would be redundant.

To conclude this section, it is worth noting that usability is considered on all pages of the report. Each record includes a button at the top right with the text “Index,” allowing users to return instantly to the corresponding general index.

5 Conclusion and Discussion

Mapping cultural practices in a specific local context, such as A Coruña, demonstrates that these practices are neither extinct nor in need of artificial activation; rather, it is essential to revalue local cultures (Canclini, 2012). Attention to culture and its creators should be viewed as a public issue (Lacarrieu, 2022), requiring the commitment of institutions to address the cultural interests and needs of their contexts, understood as spaces of heterogeneity and learning. In this regard, municipal cultural mapping emerges as a key strategy and the first step towards developing high-quality policies anchored in its context and identity.

Cultural practices not only transform the city and its urban fabric but also create policies more deeply rooted in its citizens. This bidirectional transformation has an economic and social impact on the city that must be nurtured, enhanced, and stimulated as a unique cultural value rooted in its framework. Through this research report, the cultural fabric of the city has been visually categorised based on people, spaces, and cultural actions or events over the past 10 years. This current “snapshot” of creative practices provides a clear picture of the city’s cultural dimension, demonstrating a real interest in valuing creators and opening new strategic avenues for intervention by the A Coruña City Council.

Furthermore, collaboration with the University as a cultural observatory is presented as a defence of the expansion of knowledge, innovation, and productive research by academia, which is often underutilised and constrained by the current globalised and productivity-driven system (Aladro Vico, 2022). This collaborative effort reinforces the value of culture as a global public good and as a vital driver for urban development. It aims to contribute to a proliferation of creators, actions, and cultural spaces through the legitimisation and media proliferation of artistic expressions (Navazo-Ostúa et al., 2021).

In conclusion, this visual mapping exercise through cultural cartography not only paves the way for more effective management of local cultural heritage but also facilitates the implementation of cultural policies. This leads to the promotion of expanded and dignified cultural participation, ensuring that various artistic and cultural expressions can flourish in their local context, thereby fostering urban and social development that is both identity-driven and anchored in the Galician context.

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