

STAKEHOLDERS IN THE CULTURAL GOVERNANCE OF URBAN ART: AN ANALYSIS OF GARCIBUEY AND FANZARA Creativity as an Articulating Principle

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ABSTRACT

The transition from a cultural policy paradigm centred on administration (top-down) to one based on cultural governance has characterised the past two decades in Europe and Spain. Cultural governance in rural areas faces the challenge of balancing economic development, heritage preservation and social cohesion. In this context, creativity emerges as a strategic driver capable of generating cultural, social and economic value, transforming resource-scarce territories into sustainable cultural ecosystems. This article examines stakeholder participation in the cultural governance of urban art, adopting a comparative approach to Garcibuey (Castile and León) and Fanzara (Castellón). Both localities have developed distinctive models of collaboration between artists, local government and the community, generating dynamics centred on the common good and strengthening local identity.

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1. Introduction

Cultural governance is understood as the set of processes, rules and relationships through which multiple actors (public, private and civic) co-produce cultural value, deliberate, allocate resources and are held accountable (Bonet & Négrier, 2018; Pratt, 2008). Freeman's (1984) notion of the stakeholder provides the strategic framework used in this article to identify those who affect or are affected by cultural action and advocates their informed inclusion in decision-making.

Various studies have explored how stakeholder management influences urban and cultural development. According to Landry (2000) and Comunian & Gilmore (2015), the inclusion of multiple stakeholders is key to the development of creative cities. Artists, local residents and municipal authorities form a network of stakeholders that influences decisions concerning public space and cultural heritage (Comunian & Gilmore, 2015; Pratt, 2008). The effective identification and coordination of these actors contributes to project sustainability and strengthens the sense of community, whereas a lack of communication or alignment of interests can generate conflicts and undermine project sustainability (Arias, 2010; Yúdice, 2003).

Understanding how interactions among different cultural and social actors influence the planning, implementation and sustainability of urban art projects provides conceptual tools for the study of cultural governance in rural and semi-rural contexts such as Garcibuey (Salamanca) and Fanzara (Castellón).

Cultural governance is defined as a management model that incorporates transparency, participation and shared responsibility (Comunian & Gilmore, 2015). It entails a shift from a vertical approach (with the state as the sole decision-maker) to a horizontal and collaborative one, in which different actors negotiate meanings, resources and policies. Pratt (2008) emphasises that, in the context of creative cities, culture functions as a driver of social and territorial innovation, provided that local stakeholders are integrated into decision-making. Cultural governance therefore involves not merely "managing resources", but weaving networks that sustain communities.

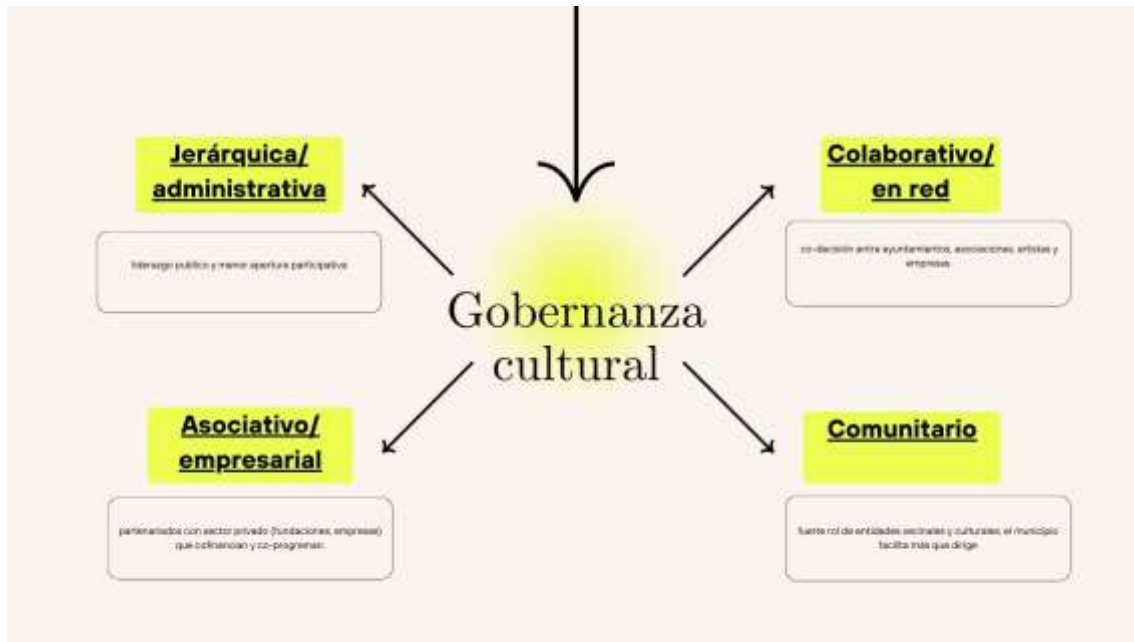
Authors such as Bonet and Négrier (2018) point out that, in the cultural sphere, this transition has meant that the state is no longer the sole guarantor of cultural policy, but instead shares responsibilities with foundations, businesses, associations and local communities. In this sense, cultural governance is not merely a form of technical management, but a relational space in which trust, negotiation and collective creativity become key resources.

Although there are studies on cultural governance and citizen participation, few analyses systematically integrate stakeholder theory with urban planning in small and medium-sized municipalities. Moreover, little research has examined how stakeholders manage conflicts and priorities in long-term sustainable cultural projects. In Spanish local practice, hybrid models predominate: flexible networks anchored in municipal structures, ad hoc participatory mechanisms and agreements with businesses.

2. Cultural Governance and Stakeholders with Creativity as an Articulating Principle

Cultural governance in Spain has undergone a significant shift in recent decades, moving from a hierarchical-administrative model towards more open and collaborative approaches. This change responds to the need to integrate multiple actors (stakeholders) into the processes of designing, implementing and evaluating cultural policies, particularly in rural contexts where culture becomes a strategic resource for territorial revitalisation. The different types of cultural governance models found in Spain can be grouped according to the degree of institutional involvement, ranging from greater to lesser levels of participation.

Figure 1. Typology of cultural governance according to institutional involvement



Source: Own elaboration, 2026.

In the Spanish context, recent studies highlight the emergence of hybrid models in which local government, neighbourhood associations, artists and businesses jointly participate in cultural projects, particularly in municipalities affected by depopulation (Arias, 2010; Comunian & Gilmore, 2015).

Stakeholder theory (Freeman, 1984) holds that organisations must manage their relationships with all actors who affect or are affected by their activities. Mitchell et al. (1997) refine this idea by proposing legitimacy, power and urgency as criteria for prioritising stakeholders. Applied to the cultural sphere, this framework makes it possible to analyse the plurality of interests surrounding heritage, the arts and the management of public space. In cultural governance, it helps identify who should participate in decision-making, who contributes symbolic legitimacy (for example, recognised artists) and who exerts social pressure (such as neighbourhood movements). In this way, stakeholder theory provides a methodological framework for balancing multiple interests and ensuring that cultural projects are not confined to institutional or market-driven logics.

Authors such as Savage et al. (1991) and Bryson (2004) emphasise the importance of identifying, prioritising and managing stakeholders in order to improve the efficiency of public policies, transparency and the legitimacy of governance. In urban settings, this translates into the capacity of local governments to create channels for participation and collaboration, ranging from dialogue forums to digital platforms and community cultural projects.

Creativity occupies a central place in cultural governance and stakeholder management: as a resource for negotiation, it generates new forms of dialogue between actors, transforming conflicts into collaborative processes (Comunian & Gilmore, 2015); as an emotional infrastructure, it functions as an affective mechanism that mobilises stakeholders and consolidates networks of trust (Pratt, 2008); and as a shared value, creativity, understood as a common good, legitimises citizen participation in the definition of cultural policies, preventing culture from becoming merely a "service" provided to the public (Yúdice, 2003). In this way, creativity produces not only works, but also the social and cultural capital that sustains participatory governance.

The convergence of these theories makes it possible to construct a framework in which:

- Stakeholder theory explains who has interests, power and legitimacy in cultural processes. It provides tools for identifying, classifying and prioritising actors. It

represents the nodes in the rural context.

- Cultural governance defines how these interests are articulated in practice through participatory mechanisms, consensus or tensions. It provides the relational and cooperative framework. It represents the fabric connecting the nodes in the rural context.
- Creativity acts as a catalytic force that enables the governance network to function as a living ecosystem.

Taken together, these perspectives make it possible to rethink culture as a collective process that facilitates shared creativity among multiple stakeholders. Aguado (2022) notes that cultural projects are sustained insofar as they promote the common good and the participation of multiple actors as co-creators of cultural value. In other words, cultural governance cannot be understood without a stakeholder map.

2.1. Objectives and Methodology

Objectives:

1. To identify and categorise the stakeholders involved in the urban art projects in Garcibuey and Fanzara.
2. To analyse how relationships between actors influence cultural governance and project sustainability.
3. To compare models of participation and cooperation in both municipalities.

Specific objectives:

1. To identify and map the key actors involved in both municipalities.
2. To assess the strengths and risks of each cultural governance model.
3. To connect the findings with international sustainability frameworks.

Methodology:

A qualitative approach was employed, combining documentary analysis, semi-structured interviews with local actors and artists, and participant observation. Stakeholder mapping was used to identify power relations, patterns of collaboration and levels of influence in each context.

2.2. Contextualising Dimensions of Cultural Governance in Garcibuey and Fanzara

In the rural context of Fanzara's Unfinished Museum of Urban Art (MIAU), cultural governance is shaped by community negotiation. Local residents, international artists and local authorities co-designed a cultural model that has revitalised the municipality for over a decade. The stakeholders are not only artists and cultural managers, but also residents who agreed to transform their everyday surroundings into cultural infrastructure. Fanzara Town Council has played a crucial role in facilitating access to spaces and resources. However, in 2024, a conflict arose when the Town Council attempted to introduce an ordinance requiring prior approval of mural sketches, which was perceived as an attempt at censorship. Following pressure from the community and several institutions, the ordinance was withdrawn, allowing the project to continue. More than 440 artists from around the world have taken part, creating over 160 murals on the façades of buildings throughout the village. The artists contribute their work free of charge, while local residents offer their homes as accommodation. The local community has shown strong support for the project, actively participating in the organisation of the festival and in hosting the artists, with more than 50 volunteers providing logistical support for each edition. In 2025, the festival included a collaboration with UNRWA to create a mural in defence of the human rights of Palestinian refugees, highlighting the project's social and solidarity-based character.

Garcibuey, in the province of Salamanca, has implemented the Graffitibuey project, which has transformed the village into an open-air museum featuring 16 large-scale murals on façades and in other public spaces. The project has involved a range of stakeholders.

Garcibuey Town Council has supported the initiative by providing resources and facilitating collaboration with artists, while more than 16 artists have participated in creating the murals and contributing to the village's visual identity. The project has been positively received by the local community, which has participated in related activities and promoted urban art as a tool for community revitalisation, thereby fostering further collaboration. In Garcibuey, mural art has helped articulate a network of stakeholders based on local identity and heritage preservation. The murals combine rural knowledge with contemporary creativity, strengthening affective ties between artists and the community. Here, cultural governance functions as a mechanism for territorial cohesion, in which community participation ensures the sustainability of the project as a cultural ecodestination.

Figure 2. Comparative table of governance models and stakeholder distribution in Garcibuey (Salamanca) and Fanzara (Castellón)

Dimensión analizada	Fanzara	Garcibuey
Modelo gobernanza	Comunitario-colaborativo (bottom-up). Con un rol del Ayuntamiento como facilitador	Municipal-colaborativo (top-down híbrido). liderazgo central del alcalde del municipio
Nivel participación ciudadana	Altos (asambleas, co-curaduría)	Medios (talleres, consulta, co-creación puntual)
Gestión Stakeholders	Vecinal central; red abierta	Municipal central; red institucional y cívica
Riesgos	Turistificación; burnout voluntario	Municipal central; red institucional y cívica
Fortalezas o palancas	Capital social; legitimidad	Marca territorial; apoyo institucional

Source: Authors' own elaboration based on interviews and documentary analysis. The figure shows the relationships between the different actors and their levels of influence in both municipalities.

In Fanzara, community leadership predominates, with the residents' assembly regulating and legitimising decision-making. Artists and visitors act as allies but remain subordinate to the community. By contrast, in Garcibuey, the Town Council acts as the central strategic manager. The community participates, but more as an ally than as a decision-maker.

The essential difference lies in the balance between power and interest: Fanzara displays a horizontal, community-based distribution, whereas Garcibuey is characterised by institutional centralisation combined with collaborative participation.

In Fanzara, the stakeholder ecosystem is more diverse and inclusive, incorporating artistic collectives, cultural associations, tourists and the media. Participation is organised horizontally, fostering co-creation and experimentation in urban art and generating local and external social networks that strengthen cultural governance.

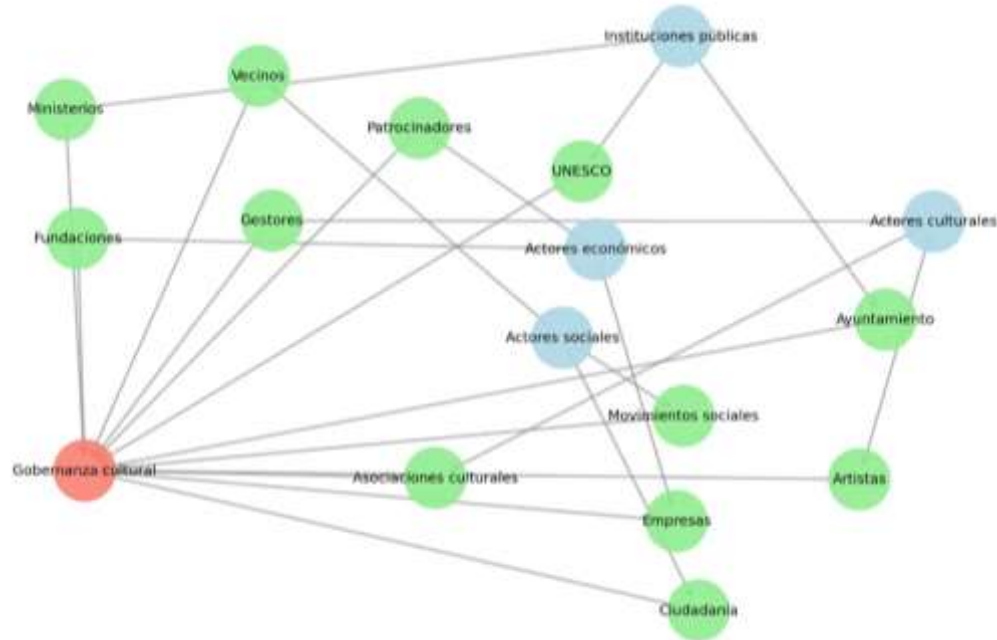
The comparison reveals significant differences: Garcibuey is oriented towards a centralised yet collaborative model, whereas Fanzara adopts an open and experimental

model. Both approaches demonstrate the importance of trust and social capital for the success of urban art projects, although they employ different strategies and achieve different outcomes in terms of participation and sustainability.

3. Materiality Analysis: Stakeholder Matrix in Fanzara and Garcibuey

A stakeholder matrix was developed with reference to material environmental, social and governance issues, following a review of public documentation and multi-sited observation. The quadrants resulting from the materiality matrix make it possible to prioritise these issues, with those of greatest importance or requiring priority attention in governance positioned in the upper quadrant.

Figure 3. Stakeholder map in cultural governance



Source: Own elaboration, 2026.

Stakeholders in Fanzara have legitimacy and urgency rather than formal power, giving rise to a community-based model, whereas Garcibuey follows a hybrid model in which the local government concentrates power while integrating actors with cultural legitimacy. Both cases confirm that cultural governance depends on the dynamic interplay between power, legitimacy and interest, rather than on a single dominant actor.

Figure 4. Delimitation of stakeholders in the municipality of Fanzara

Stakeholder	Poder	Interés	Posición en la matriz	Observaciones	Cuadrante estratégico
Asamblea vecinal	Medio	Alto	Gestores activos	Núcleo del proyecto MIAU, impulsan y regulan las decisiones colectivas.	Gestionar de cerca
Artistas invitados	Bajo	Alto	Aliados comprometidos	Su implicación creativa depende de la legitimidad comunitaria.	Mantener informados
Ayuntamiento de Fanzara	Medio	Medio	Facilitadores	Apoya en logística y permisos, pero no dirige el proyecto.	Mantener satisfechos
Comercios y hostelería local	Bajo	Medio	Actores periféricos	Beneficiados indirectamente por el turismo cultural.	Mantener informados
Visitantes y turistas	Bajo	Alto	Beneficiarios	Aportan dinamismo económico, pero sin capacidad de decisión.	Mantener informados
Medios de comunicación	Alto	Bajo	Observadores influyentes	Proyectan la imagen exterior del municipio.	Mantener satisfechos

Source: Authors' own elaboration based on interviews and documentary analysis. The figure shows the power-interest relationship among stakeholders in the municipality of Fanzara.

Interpretation by Quadrant

1. Manage closely (high interest, medium-high power)
 - Residents' assembly: the core of governance. Its involvement is crucial to the continuity of the project.
2. Keep informed (high interest, low power)
 - Invited artists, visitors and local businesses: although they do not define policy, they sustain the cultural and economic vitality of the event.
3. Keep satisfied (high power, medium-low interest)
 - Town Council and the media: they ensure institutional support and visibility. Managing expectations and ensuring alignment with local identity are key.
4. Monitor (low interest and low power)
 - In this case, this category is virtually non-existent. All identified actors are directly involved in the cultural dynamics.

Figure 5. Delimitation of stakeholders in the municipality of Garcibuey

Stakeholder	Poder	Interés	Posición en la matriz	Observaciones	Cuadrante estratégico
Ayuntamiento de Garcibuey	Alto	Alto	Gestores estratégicos	Lidera el festival Graffitibuey, coordina presupuesto y permisos.	Gestionar de cerca
Diputación de Salamanca	Alto	Medio	Facilitadores	Apoya financieramente y da visibilidad al proyecto.	Mantener satisfechos
Artistas (SEA162, bordadoras)	Medio	Alto	Aliados creativos	Generan valor estético y simbólico en la identidad del pueblo.	Gestionar de cerca
Asociaciones vecinales	Medio	Alto	Gestores activos	Impulsan actividades paralelas, talleres y mantenimiento comunitario.	Gestionar de cerca
Propietarios de fachadas	Medio	Medio	Actores clave situacionales	Deciden cesión de espacios y su implicación define el alcance del festival.	Mantener satisfechos
Visitantes/turistas culturales	Bajo	Alto	Beneficiarios	Incrementan la economía local y refuerzan la marca territorial.	Mantener informados
Medios de comunicación	Alto	Bajo	Observadores influyentes	Difunden la imagen del municipio como destino cultural.	Mantener satisfechos

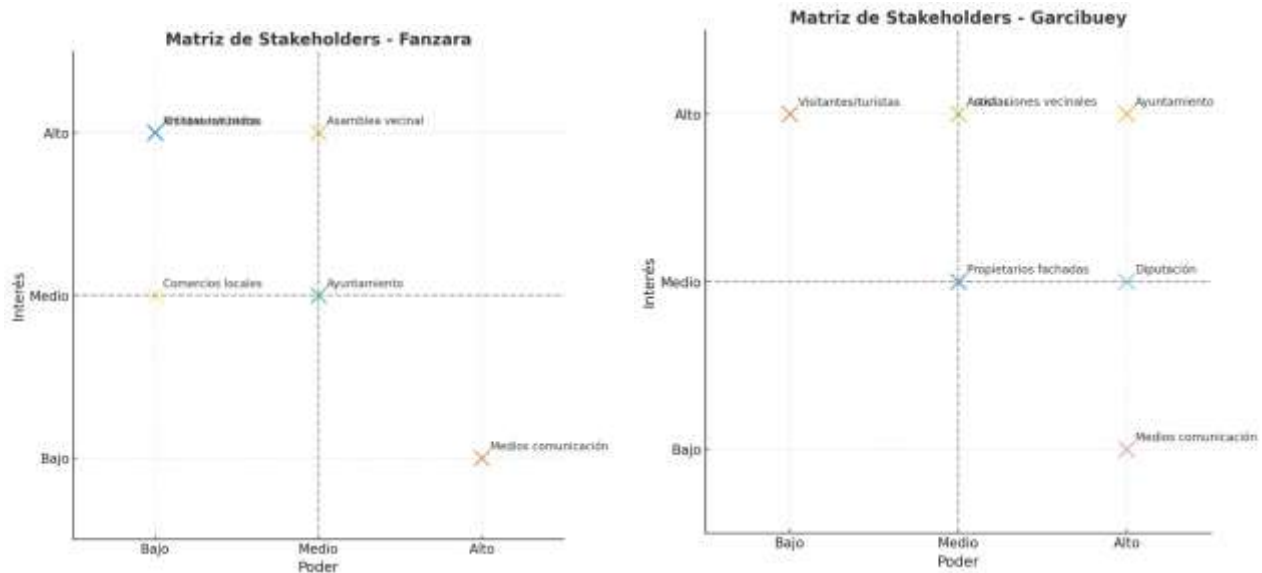
Source: Authors' own elaboration based on interviews and documentary analysis. The figure shows the power-interest relationship among stakeholders in the municipality of Fanzara.

Interpretation by quadrant

1. Manage closely (high interest, medium-high power)
 - Town Council, artists and neighbourhood associations: they form the core of cultural governance. Their collaboration determines the success of the project.
2. Keep informed (high interest, low power)
 - Visitors/tourists: they are direct beneficiaries and amplify the project's cultural impact, although they do not participate in decision-making.
3. Keep satisfied (high power, medium-low interest)
 - Provincial Council, façade owners and the media: they require strategic attention in order to maintain their support and avoid conflicts.
4. Monitor (low interest and low power)
 - No actors fall clearly within this quadrant; cultural governance in Garcibuey is highly interconnected.

The analysis revealed the presence of three main stakeholder groups: local government, artists and the local community. Each group plays a specific role: local government facilitates access to resources and permits; artists design and implement the interventions; and the community contributes to the selection of spaces and the dissemination of the project.

Figure 6. Comparative representation of stakeholder power versus interest in both municipalities



Source: Authors' own elaboration based on interviews and documentary analysis. The figure presents the comparative materiality analysis of both municipalities.

3.1. Comparison of Stakeholders and Cultural Governance in Fanzara and Garcibuey

The institutional role assumed in each territory differs markedly. In Fanzara, the Town Council acts as a secondary facilitator, while the residents' assembly occupies the central position, ensuring legitimacy and social sustainability (Pratt, 2008). In Garcibuey, by contrast, the Town Council is the central actor and is supported by the Salamanca Provincial Council. This gives rise to a more institutionalised model that is more dependent on administrative structures.

Citizen participation has greater relative power than institutional actors in Fanzara, whereas Garcibuey is characterised by mixed governance, in which neighbourhood associations have a voice but ultimate control is mediated by the Town Council.

In Fanzara, artists are invited participants with limited power, reinforcing community identity over artistic authorship. By contrast, in Garcibuey, artists play a more structural role and co-create alongside associations and the Town Council, thereby increasing their decision-making power.

The comparison reveals two ways of articulating the relationship between stakeholders and cultural governance in rural contexts. Fanzara prioritises the common good from the bottom up, with urban art functioning as emotional infrastructure and a mechanism of cohesion (Comunian & Gilmore, 2015), whereas Garcibuey consolidates a more institutionalised form of cultural governance that balances artistic innovation with local development objectives aligned with the SDGs.

The findings confirm that stakeholder participation is decisive in the cultural governance of urban art. The models examined show how adaptation to the local demographic, cultural and economic context shapes the impact of artistic interventions, highlighting the importance of inclusive and flexible governance.

Both municipalities demonstrate how urban art can function as a catalyst for multi-stakeholder cultural governance, albeit with notable differences. Fanzara exemplifies a model of community empowerment, with associated sustainability risks. Garcibuey, by contrast, provides an example of municipal leadership that engages the community, but must take care not to reduce participation to a mere source of legitimacy.

The relationship between stakeholders and cultural governance in these cases confirms that the degree of openness, transparency in processes and clarity of roles determine the legitimacy and sustainability of projects. Moreover, both cases are aligned with the SDGs, particularly SDG 11 (Sustainable Cities and Communities) and SDG 16 (Peace, Justice and Strong Institutions).

Stakeholder theory provides a valuable analytical lens for mapping and managing the plurality of interests in local cultural projects.

3.2. ESG Analysis Applied to Cultural Governance

Both festivals exemplify how urban art can act as a driver of sustainability in rural communities by integrating environmentally responsible practices, strengthening the social fabric and demonstrating effective governance in the face of economic challenges. ESG methodology is traditionally used by companies to assess sustainable and responsible performance across three key dimensions: environmental, social and governance. Applied to this analysis, it involves assessing the environmental impact of activities, including carbon emissions, resource consumption, waste management, conservation of natural heritage and energy efficiency. It also entails evaluating social impact in terms of social inclusion and community participation, while taking into account education, diversity and social well-being. This enables the governance dimension to focus on examining management and organisational structures: transparency, accountability, ethical decision-making, funding and regulatory compliance.

Figure 7. Environmental dimension

Dimensión	Indicadores clave	MIAU Fanzara	Graffitybuey Garcibuey	Comentarios
Medioambiental	Consumo energético sostenible	Medio	Medio	Ambos festivales promueven energías limpias y minimizan el consumo eléctrico con iluminación LED y logística eficiente.
	Gestión de residuos	Alta	Media	MIAU ha implementado campañas de reciclaje en talleres; Graffitybuey recicla pero con menor intensidad.
	Uso de materiales sostenibles	Alta	Alta	Ambos priorizan pinturas y materiales de bajo impacto ambiental y reutilización de espacios urbanos/rurales.
	Impacto sobre el paisaje	Alta	Alta	Intervenciones artísticas respetan el entorno; MIAU incorpora murales en fachadas y Graffitybuey reutiliza elementos patrimoniales.

Source: Own elaboration, 2026.

Figure 8. Social dimension

Dimensión	Indicadores clave	MIAU Fanzara	Graffitybuey Garcibuey	Comentarios
Social (Social)	Participación comunitaria	Alta	Alta	Voluntariado, talleres y co-creación con vecinos; alto compromiso social en ambos casos.
	Inclusión cultural	Alta	Media	MIAU atrae artistas internacionales y locales; Graffitybuey más focalizado en artistas locales y turismo rural.
	Impacto económico local	Media	Alta	Graffitybuey integra más a comercios y hostelería; MIAU genera turismo cultural pero con menor efecto económico directo.
	Educación y talleres	Alta	Media	MIAU desarrolla talleres educativos amplios; Graffitybuey realiza algunos talleres, pero menor alcance.

Source: Own elaboration, 2026.

Figure 9. Governance dimension

Dimensión	Indicadores clave	MIAU Fanzara	Graffitybuey Garcibuey	Comentarios
Gobernanza	Transparencia en financiación	Media	Media	Ambos combinan financiación pública, patrocinio y autogestión; se publican memorias y notas de prensa, pero sin auditoría externa.
	Gestión organizativa	Alta	Media	MIAU tiene comités y coordinación local; Graffitybuey más flexible y dependiente de coordinadores locales.
	Relación con stakeholders	Alta	Alta	Colaboración con artistas, comunidad, administración y asociaciones culturales en ambos casos.
	Planificación sostenible	Alta	Media	MIAU integra planificación a largo plazo y estrategias de continuidad; Graffitybuey tiene planificación anual y dependiente de recursos locales.

Source: Own elaboration, 2026.

Key observations

1. Environmental: Both festivals have a relatively low environmental impact, although MIAU stands out slightly due to its environmental education programmes.

2. Social: MIAU displays greater cultural diversity and educational reach, whereas Graffitybuey has a stronger impact on the local economy.
3. Governance: MIAU has a more formal structure and strategic planning, while Graffitybuey operates in a more collaborative and flexible manner, adapting to local resources.

In cultural festivals, ESG makes it possible to assess how these events generate sustainable cultural, social and economic value beyond purely economic benefits. MIAU performs particularly strongly in the social and governance dimensions, whereas Graffitybuey shows solid environmental performance but lower performance in the governance and social dimensions.

4. Acknowledgements

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