

**CITIES:
THE FABRIC OF CULTURAL MEMORIES.
CONFRONTATION OR DIALOG?**

Tenth Interdisciplinary Conference
of the
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TABLE OF CONTENTS

A Note from the Editor.	5
William CHAMBERS: <i>Charities and Others in Liverpool</i>	7
Réka BARABÁS, Bálint FILEP, László I. KOMLÓSI, Zsolt KOVÁCS: <i>The Cooperation of Elephants and Racing Horses: Harmonizing Organizational Cultures in a Dynamic City.</i>	19
Charles XUEREB: <i>Memory and Forgetfulness in Valletta: Confrontation or Dialogue with the Past?</i>	29
Jonas ERICSON and Per HOLM: <i>Joining Forces as the Perspective Widens. How Interdisciplinary Cooperation Provides Longer Reach and Adds Cultural Value.</i>	35
Kamila KAMIŃSKA and Agnieszka WIESZACZEWSKA <i>Cultural Mapping in Evaluating the European Capital of Culture Project 'Microgrants ESK2016'.</i>	45
Witold OSTAFIŃSKI: <i>Cultural Memories of the Polish.</i>	59
Nóra GÉCZY and László I. KOMLÓSI: <i>Challenges of Urban Design Driven by Dynamics of Socio-Cultural and Urban-Space Needs: A Case Study of the City of Győr, Hungary.</i>	71
Han SO-HEE: <i>Festivalisation at a Distance: Avignon, the Locals and its Visitors.</i>	79
Notes on Contributors.	89

A Note from the Editor

This volume brings together the papers of the Tenth Interdisciplinary Conference of the University Network of the European Capitals of Culture, which took place on 17/18 October 2016, in Wrocław, Poland. As all its previous editions, the 2016 conference maintained its interdisciplinary character. The theme of the conference was “Cities: The Fabric of Cultural Memories. Confrontation or Dialog?”, and papers were invited on topics such as: Methodologies for urban research, Urban mythologies, City text, Urban communities, Welcoming the *other*. By organising such events, UNeECC aims to stimulate interdisciplinary debate among scholars, local administrators, and cultural managers involved in the ECoC programme, on the announced conference theme and the exchange of ideas and good practices between academics and practitioners working with and in European Capitals of Culture (ECoC).

The ninth volume of the conference includes eight papers, which were presented in the conference panels. All of them focus on the conference theme, “Cities: The Fabric of Cultural Memories. Confrontation or Dialog?”, but the multitude of perspectives and the diversity of conclusions strengthen our belief that UNeECC is truly a forum for multicultural dialogue, which fosters debate and collaboration among scholars and practitioners in various areas, among universities and communities all over Europe.

We wish to thank all those who make such wonderful things happen every year, especially the hosts of the 2016 conference, the University of Wrocław and the city of Wrocław, Poland, as well as all those who contributed to this volume.

The Editor

Charities and Others in Liverpool

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Abstract: *In the C19th Liverpool was the 2nd port of the British Empire. Many philanthropic organisations developed. Throughout most of the C20th it was a poor declining port city culminating in the 1981 Toxteth Riots. Towards the end of the 20th Century and in the early years of the Millennium, with the help of the European Social Fund and the European Capital of Culture 2008, a renaissance began. This renaissance coincided with the world economic crisis and the change of British government from socialist (Blair, Brown) to conservative (Cameron). Major pockets and groups of 'others' (with social, economic, health and cultural disadvantage) remain. This paper shows how some 'others' are integrated into Liverpool society through the agency of small humanitarian charities.*

Keywords: *Liverpool, charities, others, race, asylum, crime, football, mental health, music, dance*

The Global and UK Context

The world went through a major economic recession during the early twenty-first century. Whilst some countries have recovered, the United Kingdom has remained in recession this has considerable impact on the marginalised 'others' in society. This has coincided with a period of Conservative government and a national referendum to decide whether the UK will stay within the European Union or leave (BREXIT). One response of the British Government was the Big Society which was launched at Liverpool Hope University on 19th July 2010 by the Prime Minister, David Cameron. The Big Society aimed to reduce the State budget by reducing the size of the State, increasing localism and promoting volunteerism. Despite the hype surrounding the launch of the Big Society, it was slowly abandoned because of a lack of financial resources, a lack of political will and inclination and skepticism in the Third (Charity) Sector. It had little impact on the lives of 'others'.

Liverpool as a City of Deprivation

On most indices of health and wellbeing, despite the flourishing city centre and (some) leafy suburbs and the recent culture and tourism led renaissance, much of Liverpool remains deprived with many 'other' groups inhabiting the most deprived areas. On the major indices of health, life expectancy, housing quality, employment and education Liverpool remains in the lowest quintile nationally (Office for National Statistics 2014).

Overall, Liverpool is ranked the 4th most deprived local authority area nationally. It has 26 LSOAs (Local Super Output Areas) in the most deprived 1% nationally, which is 8.6% of the city's total and 134 LSOAs in the most deprived 10% nationally, which is 45% of the city's total. On the Indices of Deprivation 2015 Health & Disability, Employment, and Income domains have the highest levels of deprivation. On the individual Indices of Deprivation domains, Liverpool is ranked

3rd nationally on the Health Deprivation and Disability domain, 5th on the Income Deprivation domain and 5th on the Employment Deprivation domain.

Liverpool as a City for Immigrants

In addition to the large proportion of socio-economically deprived inhabitants is another category of ‘others’, the historic and recent immigrants to the city. Belchem (2006 p387) talks of ‘cosmopolitanism’ being ‘a critical feature of Liverpool’s culture, character and history’.

The strap line of Liverpool’s Capital of Culture in 2008 was ‘the world in one city’. Liverpool has a long tradition of welcoming immigrants starting with the movement of Afro-Caribbean immigrants as result of the slave trade. The city also boasts the oldest Chinese community in the UK and welcomed hundreds of thousands of Irish during the Potato Famine of 1848. Most of these communities are now well established. The situation is not the same for the late 20th and early 21st century asylum seekers from Africa, the Middle East and Asia and the contemporaneous East- and Central-European immigrants (mainly Polish and Romanian) attracted to the ‘City of Sanctuary’ (2012) by the freedom of movement and employment opportunities offered by membership of the European Community.

The 2011 Census showed that Liverpool City had a population of 466,415 (Office for National Statistics 2014) from the following ethnic groups:

Table 1: Liverpool and England & Wales Population 2011 by Ethnicity

Ethnicity	Liverpool %	England and Wales %
White British & Irish	86.3	81.5
White other	1.4	0.9
Mixed	2.5	2.2
Indian	1.1	2.5
Pakistani	0.4	2.0
Bangladeshi	0.2	0.8
Chinese	1.7	0.7
Other Asian	0.7	1.5
Black African	1.8	1.8
Black Caribbean	0.3	1.1
Other Black	0.5	0.5
Arab	1.2	0.4
Other ethnic group	0.6	0.6

Others: Similarities and Differences

In countries with a colonial history, like the UK, whether difference is portrayed positively or negatively it is judged against the dominant group i.e. white, middle-to-upper class, heterosexual, Christians. Others are therefore different, alternative, contrasting, distinct, dissimilar, separate, unrelated and implicitly inferior. Others may be disadvantaged, poor, homeless, ill, disabled, criminal, immigrants, asylum seekers or, in some contexts, white working-class males.

In the absence an efficient State ‘others’ are supported by the Voluntary (Charity) Sector which provides a vast array of services based upon Maslow’s (1954) Hierarchy of Needs ranging from the physiological, to self-esteem, affection and safety to self-actualisation.

What is a Charity?

A charity is an organization set up to provide help and raise money for those in need. There are a number of terms used to categorise the charity sector, sometimes the third (in contrast to the public and the private) sector; sometimes the voluntary or community sector; other times the not-for-profit sector or the civic or social sector. Many charities focus on providing social services, safeguarding the environment, providing education, encouraging the arts, and enhancing health and well-being. In the current economic climate many spend a disproportionate amount of time raising money. The Charity Commission had 167,204 charities registered in England and Wales in December 2016 (www.gov.uk/government/organisations/charity-commission).

Others and Charities in Liverpool

Despite its association with the proceeds of slavery, Liverpool also has a long history and positive reputation as a city of charity and philanthropy (Massie 2014). Much of this is based upon the proceeds of slavery. Large local benefactors include Henry Tate, the Rathbones, Bryan Blundell.

For the purposes of this paper, five charities with which the author is engaged are used to exemplify Charities and Others in Liverpool. The charities are

- The Brain Charity (BC)
- The Catholic Association for Racial Justice (CARJ)
- Asylum Link Merseyside (ALM)
- Everton in the Community (EitC)
- Milapfest.

Table 2 Profiles of the Charities

Charity	Income £	Staff	Volunteers	Beneficiaries
BC	433,000	20	98	1800
CARJ Liverpool	?	3	5	100
ALM	292,000	9	90	3643
EitC	2,160,000	131	279	20000
Milapfest	592,000	9	14	5012

The Brain Charity offers services to people with neurological conditions, their families, friends and carers.

ALM assists asylum seekers and refugees, by raising public awareness about refugee issues, providing a safe space and offering friendship, welcome, respect and dignity.

CARJ supports people from black and minority ethnic backgrounds in the struggle for a more just and cohesive society and give them an effective voice in the Church and in the wider society.

EitC, the official charity of the Everton Football Club, an English Premiership football club, helps hard-to-reach and hard-to-help members of society with a focus on juvenile and adult criminals, the poorly educated, the disabled, unemployed and homeless.

Milapfest aims to 'Unite Hearts through Arts' by producing memorable and inspirational experiences in Indian Arts for everyone through performances, education and artist development.

The Brain Charity

The Brain offers practical, emotional and social support. Practical support is offered to carers as well as those with neurological conditions in the form of carer support, advocacy and advice, with particular emphasis on employment and welfare benefits and the law. In addition, there is a great demand for advice on the full variety of neurological conditions. In addition, emotional support is offered through counselling (often with waiting lists exceeding 3 months) and support groups. Finally, a third form of support is social. This includes coffee mornings, volunteering (many of the service users are also volunteers), money raising, participation in events such as walks and dances and creative activities such as membership of choirs and art and craft groups. Referring to Maslow's hierarchy many of these services satisfy the need for esteem, love and belonging.

Asylum Link Merseyside

This charity provides a similar group of services. Hard, practical professional support includes casework with particular reference to immigration claims, benefit payments, housing, health and overcoming destitution. ALM also provides practical professional training for social work, law and education students including those on ERASMUS exchanges. For the most destitute asylum seekers accommodation, furniture, food and clothing is provided. For all asylum seekers a daily breakfast and lunch is provided to an average exceeding 200 people each day. Education about destitution and homelessness and the politics of migration immigration and asylum seeking is provided using a Destitution Roadshow taken to religious, school, university, community and political groups. All needy, as well as destitute, people are provided with food, clothing and furniture.

Apart from these physical needs the major demand is for English Language Classes. In addition, there is always a demand for Mathematics and IT classes although many of the asylum seekers are already well educated and skilled.

As ever, there is a considerable demand for social activities leading to enhanced mental well-being and health. A wide range of sporting activities including table tennis and football, gardening, cycling, choir, women's group and conversation (with students from local universities) are provided and often lead to better integration into local indigenous groups. Examples include participating in (and winning) the Liverpool Table Tennis League and obtaining Level 1 Liverpool County Football

Association Refereeing qualifications, leading to officiating in local Liverpool amateur league matches and hopefully better and faster integration. A number of our young men have had trials with national professional football league teams.

Using Maslow's hierarchy ALM helps Asylum Seekers achieve their needs for safety by providing somewhere to go and meet; their physiological needs through the provision of warm, dry homes, clothing and food; the provision of love and belonging by gaining respect from the indigenous community and with other asylum seekers (sometimes ending in marriage); esteem when they volunteer to help themselves and other asylum seekers and compete as equals in sport and finally, and most importantly, self-actualization when they are awarded legal status to remain in the UK with all the rights and entitlements which this entails. As one of the asylum seekers stated 'Surviving is not enough. We need to be valued and treated with respect.'

Catholic Association for Racial Justice

CARJ is a small charity with one full time employee nationally. It is based in London and has one regional group in Liverpool. Nationally it supports a range of interests and activities including a Travellers' Network, an Urban Network, a Youth Forum for World Citizenship and a Schools Network. It is funded largely by the Bishops' Conference of England and Wales through its national Racial Justice Sunday parish collection. The Liverpool Group has one part-time employee and several volunteers and is supported by the national group and through bidding to various other charities. Liverpool runs three activities, a Primary Schools' Gospel Choir, an After-School Club at two Homeless Shelters and Mothers' Refuges and an instrumental music project.

The original activity supported by CARJ in Liverpool was the Circle of Voices Gospel Choir. The Archdiocese of Liverpool Director of Education was asked to nominate the most deprived (but receptive) Primary Schools in Liverpool and two inner city schools were identified and agreed to participate. The school's pupils and families were characterised by a lack of confidence, recognition and aspiration as well as isolated prejudice. One school was categorised as 'Outstanding' and the other 'Requires Improvement' by The Office for Standards in Education (OFSTED)

A large (and increasing) number of the pupils are from minority ethnic backgrounds (established Afro-Caribbean and recent Central and Eastern European) who are living in the Picton Ward. This is one of the most deprived parts of the city and characterised by the highest rates of cancer; the 3rd highest rate of cardiovascular disease and the 7th highest rate of respiratory disease in the city. Fifty-one per cent of the children live in poverty and 27% are obese.

In 2014, the choir was started in the 2 schools with weekly after school sessions. Choral and gospel music was chosen because it is a low cost and accessible art form, it recognises and affirms minority ethnic cultures and provides opportunities for singing, dancing and playing simple instruments. The Gospel Choir is attended by over 70 6-11-year-old boys and girls for 1 hour per week for 36 weeks each year. There is a waiting list to join of 60 pupils.

Since starting the choir has performed at Liverpool's Anglican Cathedral on 5 occasions, Liverpool Parish Church twice, Liverpool Hospital at the invitation of the Bishop, the Chief Constable and Everton Football Club and at ASDA Supermarket.

The benefits to the children, their families, the schools and local community are immense. Most notable are the success and high standards and recognition gained. This has led to a massive sense of pride, self-esteem, the raising of expectations and aspirations, an improvement in behaviour and commitment and achievement, plus a wider understanding of a variety of faiths and a valuing of traditions. Comments from the children (CARJ 2016) include:

'We went to the Cathedral it was amazing!'

'It makes us feel special.'

'We love going to important places and singing for important people.'

'I like singing with my friends (it) makes me feel happy.'

In terms of Maslow's hierarchy, the Circle of Voices Gospel Choir provides self-actualisation, self-esteem and a sense of love and belonging to both the school, local community and the whole city.

The Belvidere Homeless Family Centre Homework Club is based at a purpose built 16 family unit housing up to 80 people at any one time. It is associated with the Whitechapel Centre which provides accommodation for homeless adults. The families are allowed to stay for an average of 15 weeks and then encouraged to move on. Since opening 4 years ago it has supported 338 families from Liverpool, London, Sudan, Syria, Portugal, Ethiopia and many other countries. All suffer from a variety of physical and mental traumas, debt, race hate and domestic violence.

A team of 4 CARJ teachers and volunteers provide an After School Homework Club on 2 afternoons per week. Attendance varies around 10+ children per session and the children are divided into Under 10 and Over 10 year groups. The aim is to provide individual learning and positive experiences through Art, Reading, Number and Creative activities. The major benefits of the project are the provision of a safe and physiologically secure environment for the mothers and their children away from often abusive and violent partners and parents. In addition, the children experience self-actualization through the formal educational activities, the raising of self-esteem and a sense of love and belonging. The mothers gain respite and private time for the duration of the classes. The success of this project has led to an expansion to another local Family Respite Centre.

Everton in the Community

Everton in the Community is the largest of the charities included in this survey and has the brand of a Premiership Football Club to support its charitable objectives. It is internationally recognised as one of the most forward thinking and effective community programmes run by top international football clubs. The main areas of activity are Employment, Education and Training, Youth Engagement, Health and Wellbeing, Sports Development and Community and Business development.

For the purpose of this paper 2 areas of activity will be discussed, Physical Disability and Youth Crime and Behaviour. The physical disability programme is led by Steve Johnson. He suffered a football accident in 1985, which terminated his career. Subsequently as an amputee he has gained 130 caps, captained the England Amputee team for 20 years; won 3 World Cups and was World Amputee Player of the Year in 1999.

EitC provides sport for a people with a wide range of disabilities including Learning, Dwarfism, Cerebral Palsy, Hearing, Sighted and Limb Loss. Between 2004 and 2010 the charity facilitated 17100 disability participants. In 2010 2850 players played in 26 disability teams representing Everton FC of which 8 individual players became internationals. Disability sport was supported in 50 Special Schools and in 20 After School Clubs. At the 2012 London Paralympic Games. Roy Turnham represented England and Wales in the Visually Impaired and George Fletcher in the Cerebral Palsy category.

With regards Youth Crime and Behaviour, the charity regularly leads on many initiatives, many in partnership with Merseyside Police, the Home Office and the Prince's Trust. Two examples are KICKZ and Safe Hands. Both are targeted at hard-to-reach and hard-to-help young people. Both aim to create stronger more respectful communities by encouraging youngsters engaged in or at risk of engaging in criminal and anti-social behaviour to develop their potential. This is achieved by a variety of football initiatives which aim to enhance employment and meaningful activity through education. The attractions of sport and, particularly, of Everton Football Club, its facilities and its players (as role models) is used to recruit, engage, retain and inspire the target group. Both projects incidentally save money by reducing anti-social, gang, gun & knife criminal incidents.

KICKZ is supported by the Premier League's Active Communities Programme and works towards creating stronger, more respectful communities through football and to encourage children to develop their potential. Everton coaches teach young people from varying backgrounds including those on the verge of becoming involved in gangs, anti-social behaviour and crime about the dangers of gun and knife crime, gangs and other anti-social behaviour, encourage them to open up and talk about the problems they are facing and guide them towards educational opportunities. Most of the work takes place in the most challenging areas of the city. (Everton FC 2011 p 17).

As a result of KICKZ, in one year 2009-2010, there has been a reduction of 56 % in burglary which saved society £1,035,956 and made a direct saving of £182,592 to the police. In the same period there was a 75% reduction in serious wounding in these areas, which resulted in savings of £257064 to society and a direct saving of £71,004 to policing.

Safe Hands, funded by the Big National Lottery Fund, started in 2012 and aimed to reintegrate youngsters in Young Offenders Institutions and Secure Units back into their communities. This was achieved by helping the young offenders to engage more positively with their communities, as well as with their friends, families and partners, alleviating community mistrust and challenging negative stigmas associated with young offenders. Another aim was to rebuild families through

mediation and a system of integrating young offenders back into their homes, whilst dissuading them from alternatives (Everton FC 2013 p 43).

As a result, 76% did not reoffend in the 12 months after their release. This compares with the national figure of 26% and target for the project of 52%. This represents a saving of £52m to taxpayers if continued over the duration of the project. An overwhelming 80% of the young people on the project demonstrated a measurable increase in confidence, self-esteem and optimism about their future with 80% achieving a range of accredited qualifications allowing them to venture back into education, training or employment.

From these 2 examples it is apparent that the Everton in the Community charity aids the self-esteem and a sense of belonging to society from which the target group was likely to be alienated. They are less likely to be 'others' or outsiders.

Milapfest

Finally, turning to Milapfest the South Asian Indian Arts Charity. In 1985, a group of mainly professional like-minded friends and members of the Indian diaspora on Merseyside met to consider providing meaningful cultural activities which would enhance friendship, understanding and cooperation between the host community and the people of South Asian origin who had made their homes in Britain. At this time sharing each other's customs, traditions and arts was thought to be the best way for the communities to remain harmonious and happy. In 2016, the Milapfest mission and exciting and challenging task is one of building and strengthening today's multicultural Britain, by uniting the hearts and minds of all communities through a celebration of Indian arts and culture.

Milapfest does this by a combination of performances, education and artistic development. The charity has been so successful that it has for many years been a regularly funded by the English Arts Council. Free and low-cost performances of Indian Music and Dance are given on a monthly basis in Liverpool, Manchester and London as part of the Music for the Mind and Soul programme. These are performed by international performers mainly from India but also by British born maestros and young emerging British performers. An annual summer festival, Indika, is held in Liverpool alongside the annual dance and music Summer Schools and a programme of national touring is delivered. In recent years Milapfest has started to deliver an international programme in Singapore as well as Europe and India. To ensure a rich and changing programme Milapfest regularly commissions compositions and productions relevant to the celebration of anniversaries and thematic years or events.

Education for children of Indian heritage as well as white British forms an important part of Milapfest's activities. The weekend Art School is attended by over one hundred young people. In addition, the Annual Summer residential Schools Dance India and Music India are attended by hundreds of British and overseas students. These events provide workshops and masterclasses using resident artists and other visiting maestros. Milapfest has been located at Liverpool Hope University since 2008 and a strong academic and creative partnership has developed. This includes joint research and teaching and the development of undergraduate and postgraduate courses and modules where sharing of the expertise of visiting artists and professors enriches the experience of students. In the last 2 years the Institute for

Indian Arts has been established in Liverpool and uses the hard copy and online archive for teaching, reference and research purposes. The Institute features a library of books, DVDs, CDs, gramophone records and magazines as well as a huge digital archive of live music and dance performances stretching over the last 30 years. It was created in partnership with Liverpool Hope University, Liverpool City Council, the Tag Indian Digital Archive, Chennai, and the Indira Gandhi National Centre for the Arts Bangalore.

Finally, Milapfest supports the work and professional artistic development of South Asian Music & Dance artistes, particularly emerging artists. Two national orchestras Samyo and Tarong are funded by the Arts Council of England. The musicians of Samyo are selected through national auditions and are open to young musicians from the age 8 to 18 years. Membership in the orchestra gives musicians unique access to a year-round training from exceptional artist mentors, special master classes and retreats with outstanding teachers, and performing opportunities at major venues and festivals each year. Tarong is the national ensemble for Indian music and is the continuation of Samyo, for ambitious musicians who are aged 19 onwards. The ensemble brings young aspiring musicians who are aiming to become full or part time musicians professionally together. The ensemble plays new music especially composed for them and provides numerous performance and recording opportunities.

In addition to the 2 orchestras Milapfest provides a range of Continuing Professional Development Opportunities and awards for young musicians and dancers that can help them carry their training and skills to the next level, with national and international gurus. These include 12 Travelling Fellowships, long term scholarships, training and instrument grants. This is open to dance and music artists and students.

The two residential Summer Schools, Dance India and Music India are recognised to be unique opportunities for young musicians and dancers of Britain and Europe to enhance their skills and learning.

At a time when inter-continental migration, globalisation and racial, religious and ethnic differences are increasingly viewed with concern by some sectors of society, the role of Milapfest in Britain is of paramount importance. It facilitates the self-actualization and growth of self-esteem of a minority and visibly different 'other' people. It also allows white British people to develop a respect for and understanding of the distinctive South Asian culture and it brings these previously disparate groups together to form one cohesive culture which shares a love and appreciation of each other's cultures and the development of new merged culture based on respect and love of the arts 'Uniting Hearts through Arts' as the Milapfest Mission states.

Conclusion

This paper has shown how various disparate charities support and encourage a variety of people, sometimes classified as 'others', filling the gaps left by national and local government and statutory bodies. Many of the basic human needs identified by Maslow (1954) are satisfied by the charities described in this paper. It is interesting to note the breadth of needs satisfied by the different charities ranging from the most fundamental physiological needs satisfied by Asylum Link to destitute asylum

seekers to the self-actualisation opportunities provided by of CARJ to schools in the most deprived communities in the city through gospel singing and performance in prestigious venues. In addition, Milapfest allows a whole (largely professional) immigrant community to contribute to, enhance and enrich the cultural diversity of the city through the process of self-actualisation resulting from music and dance activities of the highest quality. Finally, all the charities described in this paper contribute to the most basic self-esteem and love and belonging needed to (re) integrate ‘others’ into mainstream society.

Table 3: A personal view of the relative contribution of each charity to achieving Maslow’s Needs

Charity	Priority 1	Priority 2	Priority 3
The Brain	Safety	Esteem	Love/belonging
Asylum Link Merseyside	Physiological	Safety	Love/belonging
CARJ	Self-actualisation	Esteem	Love/belonging
Everton in the Community	Love/belonging	Esteem	Safety
Milapfest	Esteem	Self-actualisation	Love/belonging

These charities provide opportunities for people to contribute their time or money to a vast variety of worthy causes. In addition, the charities often provide opportunities for their ‘service users’ of beneficiaries to volunteer for altruistic, self-interest and financial motives. They also encourage and facilitate ‘others’ to give back to (and educate) the society which helps and supports them by participating in and contributing to the society in which they live. They facilitate the engagement and involvement of ‘others’ in society. They facilitate understanding and dialogue rather than confrontation. They provide opportunities for people to engage in a dialogue about sensitive topics and themes.

As a teacher involved in the CARJ Gospel Choir Project said ‘It is not good enough to simply bring people together and ‘body mix’ to breakdown prejudices. Communities need to work together on common projects over a sustained period of time to really get to know each other and to learn from each other, to develop genuine mutual respect.’ By this process ‘others’ become ‘us’

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The Cooperation of Elephants and Racing Horses: Harmonizing Organizational Cultures in a Dynamic City

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Abstract: *This paper is an exploration of a cultural challenge which all the stakeholders in a smart, dynamically developing city seem to be confronted with: organizational cultures of very different types, paces, histories and legitimizations need to be harmonized in order to create sustainability in dialogue and fair collaboration. The case study of the symbiosis of industrial, social, academic and artistic organizational cultures and the impact of adaptation-driven changes brought about by negotiated consensus proposes and describes a newly acquired role for academic leadership. The university of the 21st century is envisaged as a mediating center for innovation through interactive value creation by offering an open and dynamic place of encounter for social agents, industrial stakeholders, and academic personnel.*

Key words: *adaptation-driven culture of change, Triple Helix Model, Quadruple Helix Model, harmonizing organizational cultures, knowledge-transfer and competence-based processes, holistic approach to consensual dialogue*

1. The landscape of a Livable City Inducing Cultural Changes

The foundations of a knowledge-based society represent the warrant for an internationally competitive and sustainable economy. The active cooperation of the stake-holders in a healthy socio-economic context is the prerequisite of a strong foundation. The Triple Helix Model reflects the sound interdependence between the economy, higher education and government which is based on a complex theory of innovation. On any local level, the Triple Helix Model includes the higher educational institutions, the local government and the industrial-economic organizations of the city or a region. A central claim of the theory is the continuous communication and mutual engagement of the participants.¹ In our days the regions have become centers of knowledge creation and knowledge transfer providing a fruitful learning environment for sustainable development.²

The present study focuses on an extended model which takes into consideration the interdependence of higher education, the public sector, the private sector and the civil society in a Quadruple Helix Model. We point out the lively mechanisms that emanate from the network of intertwined interactions and create fundamental cultural changes for all stake-holders. We present an initiative the result of which is a newly acquired role of the university both as a seat of learning and as a center for research development and innovation.

In this study we want to share our conviction that the key to societal success can be achieved by high-standard, applicable and practice-oriented education and flexible, competence-based knowledge transfer with social engagement. We intend

¹ Etzkowitz, H., Leydesdorff, L. (2000) *The dynamics of innovation: from National Systems and „MODE 2” to a Triple Helix of university-industry-government relations. Research Policy*, 29: 2, pp. 109-123.

² Florida, R. (1995) *Towards the learning region. Futures*, 1995. 27:5.

to show how emergent properties and reciprocal advantages for all stake-holders may enrich the cultural landscape of a modern city.



Figure 1. Elephants on the racing line

Elephants

Our research team has a professional interest in understanding the function and impact of higher educational institutions in their own social economic contexts. In this study, we restrict our focus to the problems and complexities of the culture of cooperation between SMEs and university. We claim that traditional colleges and universities tend to behave and act in a slow and rigid mode just like elephants do. We are proposing a novel program that can function as a catalyst and interface between companies and the university environment.

It goes without saying that the university is a decisive element in the Quadruple Helix Model. However, the connection between a higher educational institution and its economic-social environment is far from being trivial. In a knowledge-based society creating new knowledge and the mechanism of knowledge transfer are of central importance and universities strive to maintain their positions under changing economic conditions. The past two decades have witnessed a radical change in the societal perception of higher education and the roles and functions associated with higher education have been radically redesigned. Ever since the Lisbon Summit in 2000, the European Commission have been treating universities as engines of economic development.³

³ Shattock, M. (2009) "Entrepreneurialism and organizational change in higher education." In M. L. Shattock, *Entrepreneurialism in Universities and the Knowledge Economy. Diversification and*

One may raise the question whether these high hopes have been justified or whether local and regional conditions may require special solutions for successful cooperation between the different sectors of the society. It is well known that teaching and research as classical functions of universities have been enriched by the need for economy-driven competences, social accountability, social engagement and the so called Third Mission. The latter phenomenon involves the adaptability of universities in sustaining social relations and partnership through active communication with all kinds of stake-holders outside academia.

Universities are expected to provide new competences for a widening range of partners: useful, innovative, competence-based services (e.g. patents and IP items) are expected to be acquired by external, non-academic partners including SMEs, multinational companies, social organizations, public and private stake-holders.⁴

Hungarian higher education had undergone radical changes by 2000. Student enrollment in the country almost doubled between 1990-1996 while state funding gradually but steadily decreased. The result was the introduction of mass-education under circumstances of under-financed operations.

We may say that state-funded higher education in Hungary in our days is floating between the public sphere and the private sphere. Universities operate in state-owned properties and use state-owned infrastructure and, in principle, could function as entrepreneurial organizations. In reality, university managements face no pressure of performance (as companies do) and are not exposed to real market-driven processes as enrollment is centrally determined. In other words, there are very few incentives for university governance to carry responsibility for real-estate management or overall successful operations at the university.⁵

University reforms are inevitable: conditions for entrepreneurial universities can be obtained with active cooperation with socio-economic stake-holders outside academia. Social responsibility lies not only with universities (and governments who are ready to salvage universities in need for keeping their own political prestige) but also with industrial partners, social partners and local governments. Universities in the EHEA must redesign their social profiles the end-result of which is something of an “entrepreneurial university”. Earlier stages of the evolution of universities are the “self-sustaining university” and the “servicing university”. The borderlines need not be clear-cut on the long-run. These attributes of successful universities can figure in their operations in different degrees.

Racing horses

One would expect and wish for a fair play among the actors of the economy just as one respects the competitions among the racing horses. No doubt, competitiveness is a result of a long and complex learning process. International

Organizational Change in European Higher Education (pp. 1-8). New York, NY: SRHE & Open University Press.

⁴ Jongbloed, B – Enders J. - Salerno C. (2008) “Higher Education and Its Communities: Interconnections, Interdependencies and a Research Agenda.” In: *Higher education* 56 (3), pp. 303-324.

⁵ Polónyi, I – Szilágyi, E (2008) “Felsőoktatási privatizáció, felsőoktatási vállalat vagy vállalkozó felsőoktatás?” In: *Közgazdasági Szemle, LV.*, 2008. 3, pp. 262–277.

companies, national companies and SMEs alike need to go through the stages of learning while gaining experience in human resource development, organizational development, project development via improving communicational competences.

Unfortunately, Hungarian SMEs suffer from a substantial lack of capital and are characterized by weak capabilities and ambitions for innovation and growth. Most of them lack modern, up-to-date technological backgrounds and management competences for research development and innovation. One can also observe huge cultural and communicative gaps which represents a major obstacle in becoming a competitive player on international markets. Certain elements of the Hungarian innovation system have been shown to be underdeveloped and weak in efficiency and insufficient in their relational networks and co-operational intensity on international comparative analyses (e.g. OECD 2011).⁶

Several surveys and research findings on Hungarian working culture have shown the following insufficiencies:

- Lack of foreign language knowledge
- Lack of vocational competences
- Weak communicational competences
- Frequent conflicts resulting from insufficient inter-cultural communication
- Weak team-work competences, lack of proactive attitudes
- Low self-esteem and self-confidence
- Low motivation for undertaking individual responsibility
- Insufficient failure-management
- Lack of flexibility, rejection of change
- Lack of vision and long-term thinking
- Lack of creativity

Research findings recommend a new type of cooperation between the social actors, the educational actors and the industrial actors. Universities should open up to collaboration with social stake-holders in terms of curriculum design and dual training opportunities.

Elephants and Racing Horses

The Quadruple Helix Model helps to identify the different organizational and operational logics used in higher education and in the corporate world. The differences are juxtaposed in the following table.

Higher Education in Hungary	Company - SMEs
Flat hierarchical structure, bottom up election system	Hierarchical top down appointments
Division of competences and responsibilities in administration, committee system	Specific responsibilities aligned to competences

⁶ ec.europa.eu

Fixed remuneration and promotion system, slack performance oriented advancement	Reward and punishment systems, strict performance monitoring
Identification with the academic world and the profession, low level of institutional identification	Identification with company mission
Ambiguities in leadership and management roles	Unambiguous identification with management and leader roles
Low level of standardized processes	Standardized and measurable processes
Academic freedom	Highly regulated processes
Decentralized organization structure	Centralized organization structure
Required accreditation, „old boys” evaluation, soft indicators	Evaluation based on market feedback, precise indicators
Exposed to political influences	Exposed to market influences
Priority given to increasing nominal income	Priority given to decreasing costs

The Széchenyi István University

The roots of the present-day modern, comprehensive university go back 50 years when a technical college was founded in the city of Győr. The institution developed into a polytechnic focusing on vehicle engineering and telecommunication technologies. In due course of time, the technical college was transformed into a comprehensive higher educational institution with faculties in law, business and economics, health sciences and music. In 2002, the institution acquired university status and by today can boast with nine faculties covering almost all disciplines except medicine.

Today the Széchenyi István University is a dynamically developing higher educational institution actively cooperating with the social and industrial stakeholders of the city and the region, thus exerting a strong regional impact in education, training, research, innovation, social engagement and societal responsibilities which has identified and set *decisive strategic aims for its medium-term development*:

- pursuing high quality research and education (both basic and applied research)
- maintaining an integrated, comprehensive university of regional importance in close cooperation with major industrial and social partners in the region
- providing practice-oriented training programs (with strong dual-training opportunities)

- providing trainings for professional and communicative competences
- designing and implementing integrated and innovative curricula in collaboration with the industrial, economic and social stakeholders
- implementing full-fledged degree-programs for international students on all levels in English and German
- realizing knowledge transfer in the Center of Cooperation for Higher Education and Industry (FIEK) with special role of the Management Campus (MC)
- providing permanent communication with stakeholders and alumni

The Széchenyi István University has been maintaining and developing a 20-year-old close cooperation with Audi Hungaria which permitted the establishment of an expanded cooperation network in the region with many actors of the economic sector.



Figure 2. How to proceed for a sustainable socio-economic environment?

At this stage of transformational development, the university had to realize that despite global tendencies *local solutions of cooperation* between higher education and the industrial environment are imperative. The initiative was formulated first in 2013 and gradually gained in acceptance and a strong lobby-activity was carried out with the help of our major industrial partners for the establishment of a Center of Cooperation between Higher Education and Industry (FIEK) with a special function of a Management Campus (MC).

All stake-holders agreed that the key to success in the region lies in the creation of an applicable, practice-oriented higher education providing flexible, competence-based knowledge with social engagement. It was understood that such a knowledge center must be based on a *dynamically organized, professionally supervised interactive cooperation* between industrial and social partners and higher education.

In 2016, a governmental decree ruled about a 50-million-euro investment at the Széchenyi István University for the establishment of a Center of Cooperation between Higher Education and Industry (FIEK) with a multifunctional organization called Management Campus (MC).

The Széchenyi István University, together with its major social and industrial partners has established in the framework of the Management Campus a physical and virtual space of encounter and a shared platform for teaching, training and joint research. The MC shall carry out basic and applied research activities with companies focusing on research development and innovation management. The MC may also function as a customer to provide research and laboratory services to external organizations, it may run incubators, create spin-off companies and provide opportunities based on its physical and virtual infrastructure for SMEs to be network-connected. The MC should also enhance information flow between individuals and organizations. Besides being a hub for vocational and professional encounters, the MC shall be the venue of the Executive Forum for top managers of the region. In addition, the MC can provide opportunities for university faculty to join and contribute to industrial projects and international cooperation. (A formulation based on a definition suggested by Bálint Filep and Dávid Fekete.)

Conclusions

Our paper attempted to explore some fundamental controversies inherent in today's Hungarian educational and company culture(s). The university, supposedly the seat of learning and the center of research and innovation, is not in the position to function under favorable governing and funding conditions that would and could permit a dynamic development towards a well-balanced entrepreneurial institution of higher education. The Széchenyi István University in Győr has spared no effort to improve its position as a center of innovation and vocational and professional communication in the region it is situated in. The establishment of the Center of Cooperation between Higher Education and Industry (FIEK) with a multifunctional organization called Management Campus (MC) seems to be a promising response to the needs of the social and economic environment. However, the picture is not altogether clear: cultural differences exist, and the relevant stake-holders need to

understand and identify the complex phenomena hindering smooth cooperation. Rather than a clash of interests, a communication gap between different kinds of cultures (organizational, corporate, civil and voluntary organizations, governmental, etc.) seem to be decisive in slowing down collaborative development.

The great experiment is provided by the establishment of the Center of Cooperation between Higher Education and Industry (FIEK) with a multifunctional organization called Management Campus (MC) at the Széchenyi István University in Győr. One of the thrilling challenges emerges as different working cultures, attitudes and visions get confronted in the MC, a hub of training and communication encounters. Our designated job is to harmonize and concert different organizational cultures in order to enjoy and appreciate emergent properties of collaboration and synergies of the complex interactive networks.

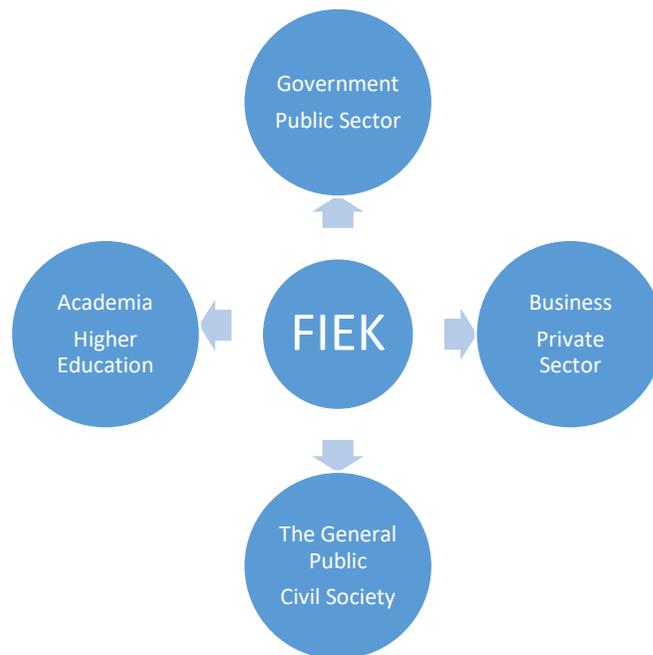


Figure 3. The Quadruple Helix Model with FIEK in the center of interaction

Having chosen metaphors to explore relationships between academic, social, and economic actors, we have attempted to shed light on possible solution for cultural change. We have shown that the university is acting like an elephant, changing slowly, reacting slowly, despite the fact that we have to work with SMEs, we have to teach them how to compete as quick as racing horses. The final note, however, is that they are supposed to compete not only as racing horses, they should behave as a pack of wolves, paying attention and looking and moving in one direction. Both sides of this cooperation between academia and company need to change their culture and adjust their attitudes.



Figure 4. A pack of wolves

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Memory and Forgetfulness in Valletta: Confrontation or Dialogue with the Past?

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Abstract: *Valletta was founded by the Order of St John in 1566. Guarding the gates of Southern Europe, it invited successive grandmasters explore sovereignty ambitions that were later appropriated by Maltese intellectuals and politicians for nationalistic aspirations resisting British hegemony and colonial rule, eventually leading to Independence in 1964. Today Valletta, serving as a depository of the Order's architectural heritage, adopted modern memorials erected to serve British 'propaganda by monuments'. These prominently displayed memorials constantly remind the population of the long British domination. In postcolonial spaces 'the stories of the past...are always contested; which milestones to celebrate; which tragedies to mourn; which figures to venerate and which to delete'. Through collective memory theories, this paper debates the possible imbalance of the capital's public space, where far too many colonial artefacts may still enjoy supremacy over all symbols of 'Malteseness'. How far did these mnemonic products influence the formation of pertinent perspectives of Malta's present perceived identity? Is the past, as represented in Valletta's monumental landscape, dialoguing with today's Maltese citizens or is it confronting them?*

Key words: *collective memory, identity, historical interpretation, colonialism, mnemonics*

Valletta, Europe's Capital City of Culture for 2018, was founded in 1566 by Jean Parisot de La Valette (1557-1568) from Provence, grandmaster of the Order of St John, as a monument to his chivalric victory over the Ottomans in the Island's Great Siege of 1565. The city, officially recognised as a World Heritage Site by UNESCO in 1980, is located on a central peninsula commanding two ports, the Grand Harbour to the East, facing the three old cities of Cottonera, where the Siege was won, and Marsamxett on its Western coast, facing the ever-growing touristic town of Sliema, with its rising mundane blocks of modern apartments and commercial outlets. The city was designed by 16th century Papal architect Francesco Laparelli on a restricted surface of only 55 hectares, overlaying the hilly area with a grid-like network of narrow streets. Most of its surviving architecture is essentially Baroque in character, with elements of Mannerist, Neo-Classical and Modern styles. Its fabric, guarded by a stone girdle of impregnable bastions, now includes a compact ensemble of 320 monuments, encapsulating various aspects of the civil, religious, cultural and military functions of its founders.⁷

As a fortress city guarding the gates of Southern Europe⁸ during the 18th century, it invited successive grandmasters – often calling themselves princes or sultans – to explore sovereignty ambitions. A case in point was Grandmaster Manuel Pinto de Fonseca's (1741-73) political coup in 1754-55: while asserting Malta as an

⁷UNESCO,

<http://archive.wikiwix.com/cache/?url=http%3A%2F%2Fwhc.unesco.org%2Fen%2Flist%2F131>, accessed June 2016.

⁸ Valletta is the second southernmost capital of the European Union, after Nicosia.

‘independent state’, he challenged Sicilian and Neapolitan suzerainty over the Island. Pinto further embellished the city with splendid palaces such as the Auberge de *Castille*, today serving as the office of the Prime Minister. Pinto’s coat of arms included a princely crown claiming *la nostra sovranità*.⁹

Following 164 years of British governance (1800-1964), during which Valletta served as the Empire’s Mediterranean HQ of the Royal Navy, the city also became the home of numerous mnemonic products in the shape of memorials erected to serve colonial ‘propaganda by monuments’. Many of these prominently displayed commemorative plaques – plus lingering red post boxes and phone booths¹⁰ – constantly remind the population of the long and dominating British connection. Such memorials range from a number of monarchical insignia around the Republic’s presidential palace to the 1810 foreland mausoleum of first commissioner Alexander Ball at the entrance of Valletta’s Grand Harbour, erected when access to Valletta by travellers was exclusively through its port. Over long years of imperial control, Valletta’s bastion gardens – where the public till this day finds solace from warmer days – were turned into a repository of British sepulchral memorials. One of these historical gardens, the Upper Barrakka boasts of several plaques commemorating the loss of life of British seamen in far-off lands ranging from India to the Horn of Africa, whose only association with the Island was coincidental, Valletta very often having been the first port of call after the tragedy.

During the 19th century the colonial authorities built an Anglican Cathedral in lieu of the Order’s *Auberge d’Allemagne* and a new Opera House (now turned into an open-air theatre) at the city’s entrance.¹¹ Perhaps the strongest colonial remnant of British dominance in Valletta, however is the monument to the epochal Queen Victoria majestically sitting on a throne in the most intimate square of the city.¹² The fine marble statue still stands in its original place, showing off a replica of the British royal insignia on the front of the plinth and the Maltese blazon at the very back, right under the monarch’s seat. To the bewilderment of most observers the bubbly square – full of relaxing bistro tables in the shade of old trees – was recently renamed Republic Square, though many still refer to it as Piazza Regina.¹³

⁹ Jacques Godechot, *Histoire de Malte* (France, Presses Universitaires de France, 2nd ed., 1970), 55; Frans Ciappara *Enlightenment and Reform in Malta, 1740-1798* (Malta, Midsea Books, 2006), 9.

¹⁰ ‘INCONGRUOUS AGAINST BAROQUE LIMESTONE FACADES’ REPORTS BBC JOURNALIST JULIET RIX, *A LEGACY OF FRY-UPS AND RED POSTBOXES*, [HTTP://WWW.BBC.COM/NEWS/MAGAZINE-34932651](http://www.bbc.com/news/magazine-34932651), ACCESSED NOVEMBER 2015.

¹¹ The Royal Opera House was destroyed by the Luftwaffe in 1942 and now hosts a recently-built open-air cultural performance area designed by Renzo Piano preserving some of its ground floor original architecture.

¹² In 1891 it replaced the original statue of Grandmaster Antonio Manuel de Vilhena (1663 – 1736).

¹³ Malta was declared a republic by a large majority of members of parliament on December 13, 1974.



Erected in 1891, Queen Victoria, universal symbol of the British Empire, still enjoys pride of place in the hub of the capital city of the Republic of Malta. The monument displays the British royal insignia on the front of the plinth, with the Island's national blazon behind, under the seat of the throne.

Describing colonialism, Marc Ferro explains that the age of imperialism is characterized by domination, at times political, cultural or economical; imperial power relies on a political doctrine that justifies it. Colonialism and imperialism, he adds, would never be far from each other; dependence does not stop at independence.¹⁴

During World War II Valletta, a strategic outpost for the Allies was fiercely bombed by Luftwaffe attacks in the early 1940s, earning the Island the accolade for 'the most bombed place on Earth'.¹⁵ Today as the capital city of the Republic, it is rapidly morphing into a cosmopolitan municipality accommodating administrative, cultural, entertaining and commercial functional roles.

Valletta's 'virtuous space of citizenship' – the symbolic public space that marks 'the intervening sphere between each one's personal life and the State'¹⁶ – does not only belong to its citizens; it takes significant dimensions as it represents the achievements and the hopes of the whole nation. Residents of the city and inhabitants of the Maltese archipelago find themselves 'between (past) official narrations and more personal experiences or memories of city places'.¹⁷

Today visitors and locals to the city could be said to being daily bombarded by a decoding challenge: is Valletta a fossilized footprint of a chivalrous past belonging to its knightly builders or is it 'a piece of old England' where sailors and the navy used to spend glorious days between missions at sea, leaving behind them memorials to dead officers and their monarch? The Order of St John (called the Order

¹⁴ Marc Ferro, *La colonisation expliquée à tous* (Paris, Seuil, 2016), 13.

¹⁵ James Holland, 'Britain's Island Weapon', *BBC History Magazine*, xiv, 1, January 2013, 58-60.

¹⁶ Thierry Paquot, *L'espace public* (Paris, Éditions La Découverte, 2009), 88, 10.

¹⁷ M. Christine Boyer, *The City of Collective Memory, The Historical Imagery and Architectural Entertainments*, (Cambridge, MIT Press, 1996), Acknowledgements, unpaginated.

of Malta after the Great Siege) built Valletta on desolate land, creating a princely architectural abode that, in its own measure could match richer European courts. The population's perception of their benevolent masters – as distant as it could have been – was one of grandeur, making their land the pride of European nobility. Maltese architect Ġormu Cassar employed hundreds of Maltese stone masters to construct it, giving the locals a sense of anticipated ownership. For generations the symbol of the Order – the eight-pointed cross – became internationally known as the Maltese Cross and is considered as the national identifier of the Maltese Islands until this very day.¹⁸

It was in the last quarter of the 18th century that the Maltese started to experiment with nationalism through their first politician-scholar Michel Anton Vassalli¹⁹ who did not only set up an academic basis for the Maltese language but endured prison and exile in 1797 because he dared invite the Order to recognize the Maltese as a nation and start to admit local recruits to its ranks. Vassalli's life – whose monument is nowhere to be seen in Valletta – bridged both the Knights and the British periods with the same fate: he was again exiled, this time for 20 years, by Alexander Ball, the first British Commissioner for having collaborated with Bonaparte's Army in order to bring republican political ideas to the Island in 1798. Being amongst the first couple of British European colonies after the Congress of Vienna in 1815,²⁰ the Maltese elite, affiliated to a centuries' old Italianate cultural milieu in aspects that matter – judicial, religion, academics, administration – could never accept the forced new identity thrust upon them by the northern Empire bearers. To make it worse the first official governor of the Island, Thomas Maitland – during whose governorship 'democracy took a back seat'²¹ – sacked all local jurors, civil servants and gentlemen in posts of trust employing instead British personnel. His brief was to use 'every method' to ensure loyalty to the Crown by the indigenous population.²² It took the British more than a century to grant a responsible governmental constitution to Malta (1921) and almost one and half centuries to be accepted as the better ally, after Mussolini bombed the Island during WWII, when Italy aligned itself with the Axis.

Thus, it appears that the Maltese collective memory of the Knights – mostly through their palatial and military architecture as well as the *oeuvres d'art* they left behind – recalls the chivalric centuries of grandeur while that of the British colonisation is inevitably afflicted by the struggle for some respectable form of political self-sufficiency. After backing a peasants' revolt led by the privileged class against the French republic in Malta at the end of the 18th century, the British colonial office exploited the Allies' victory euphoria to anglicize the Maltese population after

¹⁸ The Maltese Cross is carried as a logo by all local sports and cultural organisations in international fora; it is also on the two-Euro coin and flies on the tail of the national carrier, Air Malta.

¹⁹ Described by Bonaparte as 'one of the most commendable men of the country for his profound knowledge' (*Correspondance Inédite Officielle et Confidentielle de Napoléon Bonaparte avec les Cours Étrangères* (Paris, 1829), i, 2642).

²⁰ Following the Napoleonic Wars in Europe, at the Congress of Vienna, Malta was assigned to Britain 'in compensation'; the Maltese were formally informed of this official absorption into the British Empire in 1818 (Richard Spiteri, *Mémoires d'un officier de santé maltais dans l'armée française* (Paris, La Vouivre, 2001), 113).

²¹ Maurice H. Micallef Eynaud, *Malta during the British Era* (Malta, Allied Publications, 2010), 28-29.

²² V. Laferla, *British Malta, Vol I* (Malta, A. C. Aquilina & Co., 1938), 82-83.

WWII, only to lose interest in the Island and dispense with it, along with tens of others in the early sixties, through the granting of fast-track independence.²³

In postcolonial spaces ‘the stories of the past...are always contested; which milestones to celebrate; which tragedies to mourn; which figures to venerate and which to delete’.²⁴ But in Valletta the decoding is not so clearly cut. Of all the effigies in the capital – about thirty in all – the high percentage belongs to British personages, ranging from several governors and officers to Winston Churchill. Maltese nationalistic memorials are very few indeed.²⁵ During colonial rule, the first Maltese monument ever to be allowed in the city was erected in 1927 representing Malta’s Great Siege of 1565; in the 1940s it also started to be associated with the siege of 1942 to commemorate the Island’s war experience. The other national monument – the *Sette Giugno* (1919) memorial to four patriots shot dead by British soldiers during public demonstrations in the city in connection with the post-war cost-of-living and the grant of a new constitution – was only erected on the main square of Valletta in 1986.²⁶ In 2009 the Maltese government had decided to transfer this national testimonial to the periphery of the city under the lame excuse of revamping the main square. This year, after consistent protestations on the media by this author among others, a public consultation exercise recommended the monument should return to its proper place in front of the President’s Palace at the heart of the city.²⁷

One could perhaps here enquire if the Maltese today are thinking of their identity when evaluating, sometimes shuffling, their public places in Valletta? Are they correctly appraising the essence of colonial times and therefore the British legacy? Is Valletta misremembering its past? Should it strive to strike a balance between its colonial past and republican *citoyenneté*?

The second dilemma surrounds the Maltese manipulated perception of this colonial heritage. It appears that a number of historians, some journalists and the public at large still believe that Malta’s colonial history represents some kind of hallowed privilege, a global bonanza that helped numerous Maltese families become richer than others by providing goods and services to thousands of servicemen on the Islands.²⁸ Economically elitist groups, who had limited access to high society, on rare occasions rubbing shoulders with the governor’s circle, lived the myth of superficial ‘nobility’. Widespread belief tends to accept the George Cross – a war medal for

²³ Charles Xuereb, *France in the Maltese Collective Memory, Perceptions, Perspectives, Identities after Bonaparte in British Malta* (Malta, Malta University Press, 2014), 241.

²⁴ Fick, Angelo, *Memory, mis-memory and remembering in South Africa*, <http://slipnet.co.za/view/blog/memory-mis-memory-and-remembering-in-south-africa/>, posted 30 Jan. 2015, accessed 17 Oct. 2015.

²⁵ The majority of memorials erected to Maltese in Valletta are those remembering Maltese Prime Ministers since 1921.

²⁶ Under colonial rule a monument to these Maltese heroes was only allowed beyond the gaze of the governor, in the communal cemetery, a handful of kilometres outside Valletta.

²⁷ 64 per cent voted in favour of having the monument return to its original location in front of the Palace, where it was re-installed in December 2016. <http://www.tvn.com.mt/en/news/sette-giugno-monument-going-back-to-st-georges-square/> accessed September 2016.

²⁸ Some older Maltese, especially those whose families had started some kind of business during colonial rule, claim the British ‘*ghamluna nies*’ (made us rich).

valour given by the British monarch in 1942 – on Malta’s leading public space, the flag, as a symbol of Maltese identity.²⁹

The George Cross on the flag has been retained on the attainment of Independence in 1964 as well as when Malta became a Republic, even after removing the Queen of the United Kingdom as its head of state. Were the Island’s first Maltese independent legislators suffering from apathy or were they victims of *la maladie d’histoire*, inducing forgetfulness towards their own identity,³⁰ instead preferring to preserve the public spaces and their loyalty to the ex-coloniser? To neglect history, to neglect memory, that which is owed to our ancestors, is to deny oneself.³¹ Against this backdrop one could ask: is Valletta’s monumental landscape dialoguing with today’s Maltese citizens or is it confronting them?

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³⁰ Paul Ricoeur, *La mémoire, l’histoire, l’oubli* (Paris, Éditions du Seuil, 2000), 580; legend has it that the Maltese original colours (red and white) date back from the time of the Normans (11th century) – earliest evidence shows the flag in a medieval painting at the Catholic Cathedral in Mdina, dating from the 15th century.

³¹ César Daly, *Vue intérieure d’un tombeau Etrusque à Corneto* (Paris, Claye, 1862), 8.

Joining Forces as the Perspective Widens How Interdisciplinary Cooperation Provides Longer Reach and Adds Cultural Value

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Abstract: *So much can be achieved when working together towards common goals. New ideas can be explored, objectives shaped, failing and getting back on track again. The process is often demanding, but within it lies nothing less than the essence of accomplishment. It is crucial for students to obtain the tools needed for future assignments and to get the opportunity to work hands-on in live projects is a true training advantage. In 2012–2013, Culture on Campus teamed up with the Programme for Culture and Entrepreneurship, both at Umeå University, to perform a series of international live projects. This paper aims to investigate how interdisciplinary collaborations that included students can lead to concrete results with a high level of exposure on an international arena. The project format we used was the already existing Culture on Campus spin-off Culture Trade, where the ambition was cooperation and cultural exchange over the borders. With Culture Trade, we aim to trade culture and strengthen the bonds with our international partners. The planning and implementation was carried out by students of the Programme for Culture and Entrepreneurship together with Culture on Campus staff. During the period we did four Culture Trades; with Riga, London, Amsterdam and Paris. We contracted artists that were representative for the Umeå region and they performed a number of concerts in each host city. The project allowed the students to work in live culture projects on an international scene, reaching target groups in four major European cities. With goals set high, the responsibility also increased and by engaging in the mission, the students faced great challenges. But in doing so, they also got to experience the importance of planning, and more importantly, the importance of cooperation. The students stated in the evaluation that it is instructive to work in real projects, and good to get understanding about how to network and how to “sell” projects. The students got a great deal of exercise in dealing with unforeseen problems during both the startup- and implementation phase. An additional benefit to it all was a flying start to building an international network.*

Key words: *cooperation, student involvement, challenges, artistic quality, international arena, learning by doing, networking.*



Figure 1. *Systraskap* from Umeå plays in the hub at *Caught by Umeå*. Photo: Umeå kommun.

Collaboration between Culture on Campus & Programme for Culture and Entrepreneurship

When working together towards a common goal, so much can be achieved: Exploring new ideas, shaping objectives, learning from each other, failing and getting back on track again. It is often a demanding process, but within it lies nothing less than the essence of accomplishment. For students, it is absolutely crucial to obtain the tools needed for future assignments. To be able to work *hands-on* with live projects is a true advantage. In 2012–2013, Culture on Campus teamed up with the Programme for Culture and Entrepreneurship, both at Umeå University in Sweden, to perform a series of international live projects.

Culture on Campus has been a part of Umeå University since 2003, producing high quality cultural events on campus, every week, always at lunchtime and free of charge for students and staff. In 2011, the Programme for Culture and Entrepreneurship saw the light of day at Umeå University. It is a three-year study programme that gives students theoretical and practical tools in order to lead projects, start own businesses and to work as entrepreneurs or consultants within the cultural and creative industry. Together, we sat down and discussed the future, looking for collaborative advantages. We shared many goals and soon an idea emerged that would include the Culture and Entrepreneurship students in the Culture on Campus activities.

Aim and Method

Our aim was to *investigate how interdisciplinary collaborations including students can lead to concrete results with a high level of exposure in an international arena*. The project format we used was the already existing Culture on Campus spin-off Culture Trade, where the ambition is cooperation and cultural exchange over the borders. Culture Trade aims to trade culture with other parts of the world, and in doing

so learning more about each other and strengthen the bonds of friendship with international partners. This format seemed to accomplish our purpose well.

The Programme for Culture and Entrepreneurship builds upon – and has picked methods and strategies as well as inspiration from – several thinkers, philosophers and educationalists, which very well suits the collaboration with Culture on Campus. Despite being a higher education (Degree of Bachelor of Arts) programme, it is very much “hands-on” and involves practical elements. The curriculum expresses the importance of “learning by doing/learning by reflection”. So, it was a very conscious choice to have chosen to collaborate with Culture on Campus.

To prepare for the labour market (the reality outside the academic world) – and especially in the field of the culture and creative sector, we would say– it is necessary to work with real-life projects together with actors and stakeholders from the rest of society (companies, organisations, associations, the public sector etc.). That gives students a good useful network and a “foot in the labour market” as well. Another thing that is important for students is to practise leading and managing projects in a realistic context. We have also imagined that the students’ confidence and self-awareness are being tested in these real-life situations.

This notion also builds upon several theories and methods. One educationalist that has had an impact on our education, the French educationalist *Celestine Freinet*¹, stated that the idea of teaching and learning through practical work gives students the possibility to learn by making mistakes. He also talked about the importance of group-based trial and error, of cooperation in production processes and to take responsibility for the own work to fully reach the learning goals.

A more contemporary source for inspiration is *The Chaos Pilots*² Project Management Education in Aarhus Denmark, where the students always work on real projects for real clients. Central to Chaos Pilots is that the students must be exposed to challenges and work on a range of assignments and projects. The programme is rooted in action and the school is an arena for training. Students are taken from chaos, into order, and back again so as to increase their awareness of change and possibilities. The Programme for Culture and Entrepreneurship is very much inspired by that.

Organisation and implementation

Our plan was to perform a number of Culture Trades together, the first one was to go to the beautiful city of Riga, Latvia in 2012. Riga was the obvious first choice for our interdisciplinary cooperation since Umeå were to be European Capital of Culture together with Riga two years later. The follow-up in 2013 consisted of three Culture Trades, with London, Amsterdam and Paris, as a part of the European promotion tour Caught by Umeå, carried out by the city of Umeå. The potential

¹Celestine Freinet, *För folkets skola: en praktisk vägledning för den allmänna skolans materiella, tekniska och pedagogiska organisation*, 1975. Wahlström & Widstrand and *Barns bildarbete: utdrag ur "La méthode naturelle"*, 1978. Konstfackskolan

²<http://www.kaospilot.dk/studentprogram-aarhus/>

exposure on an international arena was huge, and the level of anxiety and anticipation among our crew was evident.

Our organisation consisted of a mixture of professionals from Culture on Campus and students. Long before the implementation of the actual Culture Trades, a number of students started internships at Culture on Campus and together we began planning the operations. Two key questions were identified right away. Primarily, we needed to book cultural acts that were high-quality and, very important, representative for our region. The acts also needed to be quite small in numbers and, of course, fit the tight budget. This was the easy part. The hard part was to identify collaboration partners in our host cities. This proved to be much easier said than done, and a period of intense emailing and calling began. Our objective was to set up a small tour in each city, a number of gigs for the artists in clubs, at cafés and universities, among other places.

For the Riga trade, the whole class of the programme, 14 students, were involved. We decided to book the artist Slowfox, an excellent singer/songwriter from Umeå. Her sound is a bit country/Americana-influenced which worked really well at the four shows we did. Slowfox performed both at a university and at a couple of clubs in the city centre. The Culture Trade concept also contains a return exchange from the host city, which meant that the Riga artist Laima Jansone made a successful return visit to Umeå University in 2013, playing at Culture on Campus.

The following year, a total of 18 students took part in the cultural trades with London, Amsterdam and Paris. They divided into three groups, one for each city. The trades in 2013 became somewhat special since the concept was a part of the European marketing tour Caught by Umeå, with its enormous infrastructure and impact. Our Umeå artists were the following: Kapellet (London), Queenfish and Other Tales (Amsterdam) and Systraskap (Paris).

Results and conclusion

When student evaluations were made after the second year about what they had learnt, the students said things like “it’s important to trust each other and it’s important with clarity and transparency - especially when it comes to decision-making and who’s doing what”. Others mentioned that “it’s good to make commitments about what part of the project everyone is responsible for”. Some said: “I prefer to work with people I already know”, but most of them stated that “it’s a nice experience to cooperate in a group” and that “it’s good with team building as a preparation for this kind of project work”.

About the benefits, a majority of them said that “it’s very instructive to produce a real project” and “it’s good to get an understanding for how to network and how to ‘sell’ the project to others”. About working outside the academia and even outside the country, many mentioned things like “it’s educational to travel and at the same time perform a real-life project”, but someone noted that “my experience is that it’s the same – regardless if you work abroad or in Sweden—a project is always a project.”



Figure 2. The Caught by Umeå-hub. Photo: Umeå kommun.

Being a part of Caught by Umeå in 2013 meant, among other things, that we had a great opportunity for exposure in these major European cities. A big tent, called hub, was put up for a couple of days in the city centres. In the hub, lots of events and meetings took place aiming at promoting Sweden and Umeå as the upcoming European Capital of Culture. Somewhere between 4,000 and 6,500 people visited the hub in each city. Inside the hub, our artists performed for our alumni and special guests from partner universities. The students also managed to book 1-3 club gigs in each city. They certainly kept themselves busy.

By taking on responsibility in live projects, the students faced great challenges. But in doing so, they also got to experience the importance of planning; and more importantly, the importance of cooperation. To a large extent, they practised dealing with unforeseen problems during both the start-up and implementation phases. The project allowed the students to work in real-life culture projects on an international scene, reaching target audiences in four major European cities. An additional benefit was how they got a flying start to building an international network.

As representatives for Culture on Campus and the Programme for Culture and Entrepreneurship we hope to be able to do more similar collaborations in future. As stated above, the by far best way to acquire knowledge and know-how is to get actual field experience and we hope that we will be able to provide such learning opportunities in the area of entrepreneurship and culture in the future as well.

Background: Culture on Campus and Culture Trade at Umeå University



Figure 3. Kristian Anttila plays at Culture on Campus. Photo: Elin Berge.

In the spring of 2003, we set out to use the unique power that culture possesses and our aim was high. We sought not merely to summon people and entertain them but to *inspire* them. Inspiration and creativity were the fuels we wanted to help provide in an academic and diverse environment. Culture was our catalyst and soon Culture on Campus began to take shape.

Today, Culture on Campus produces quality cultural events at Umeå University every week, always at lunchtime and free of charge for students and staff. In the early days, we did not have a steady budget, nor did we have a high event-rate, but today we are funded by the University Management and we arrange and produce about 35 events that are seen by 15,000 visitors every year.

Our definition of culture is rather wide, and we organise lots of concerts with a wide range of music styles: pop, rock, punk, classical, folk, country, opera, and so on. But we are not music-only, we also organise author visits, theatre, dance, circus, comedy, photo and art. We mix local artist with national and international. In the last couple of years, we have had artists from over 20 different countries performing. And when it comes to the actual events, we make an effort to make them easily accessible, and therefore, we choose different locations for different kinds of events. As often as possible in the middle of the campus-commotion and not in secluded arenas. Today we use about 10 different open arenas all over campus.

Since 2009 we have widened our perspectives a bit as we launched the Culture on Campus offspring named *Culture Trade*. With this special project within our framework, the ambition is cooperation and cultural exchange over the borders. And as the name suggests, our aim is to trade culture with other parts of the World.

European cities, mostly, will be visited by artists from the Umeå region. At the same time, marketing efforts can be carried out for Umeå University and for Umeå as a student city. Every city visited undertakes to make a return visit to Umeå with a cultural act – Culture Trade is achieved. We completed our first trade in 2009, with Würzburg, Germany. Number two was Winnipeg, Canada in 2010, our third was Riga, Latvia in 2012. Number four, five and six went down in 2013 in London,

Amsterdam and Paris. The last three were carried out during the European tour *Caught by Umeå*, a marketing effort conducted by the city of Umeå, the year before Umeå was European Capital of Culture.

But none of this had been possible if it had not been for our most solid building block: the idea of collaboration. The Culture on Campus organisation relies on cooperation and networking, both inside and outside of the University. The vast number of professional organisers we cooperate with surely allow us to keep the number of events high, but in addition, it also helps us secure the high level of quality. It is certainly true that by joining forces we accomplish more.

Background: Campus Open Mind, our new event concept



Figure 4. Campus Open Mind. Researcher Hans Brun talks about the terrorism threat on Europe. Photo: Mattias Pettersson.

Campus Open Mind is Culture on Campus' new event concept focusing on social issues involving Sweden today. It is being performed as a regular Culture on Campus event, but with lectures and debates instead of culture. The topics may vary from terrorism, equality, refugee issues in today's Europe to environmental issues, health issues and so forth.

Just like Culture on Campus, we carry out the event during the lunch hour in order to enable as many people as possible to attend. Our target groups are a bit wider and include the public with a special focus on prospective students.

To achieve maximum attention of the public and media, a Campus Open Mind event should meet the following criteria:

1. Current and engaging topics
2. Renowned guest or guests, well-known to the public
3. Be suitable to the lunch format

One of our main objectives is to enhance the image of Umeå University as a place where the public debate in Northern Sweden is conducted, and to emphasise that our campus is an open and dynamic arena for social discussion.

Background: The Programme for Culture and Entrepreneurship

In our contemporary era, the economy involves culture in many ways, on many levels of the society and in different business contexts. CCE (Cultural and Creative Economy) is an expanding and growing labour market where production and consumption of products and services connected to experiences is central and where culture and creativity have a big impact. The student requires qualifications in order to work independently, together in a team or to work as a project manager. The programme has a lot of influences beside the already mentioned ones above. We will put them into this context for the reader to more fully understand why we organise projects such as Culture Trade in collaboration with Culture on Campus.

The professor in educational theory *Bernt Gustavsson*³ writes in the book “Vad är kunskap?” (What is knowledge?) that already Aristotle had a lot to say about learning, teaching and education. Aristotle meant that there are three kinds of knowledge; *episteme*, scientific-theoretical knowledge; *techne*, practical-productive knowledge; and *fronesis*, practical wisdom. In our time, when the scientific-theoretical knowledge often is more valued than the other, Aristoteles meant that it all depends on what the purpose is. If the students need skills to fully understand “what reality demands”, it is important to learn more about “how to be a practitioner”.

The philosopher and educational reformer John Dewey⁴ wrote a hundred years ago that it is important with hands-on learning and experimental education. Problem-based learning (PBL), for example, incorporates Dewey's ideas pertaining to learning through active inquiry. If you miss the practical part of the learning, you miss an important piece.

Some impact on the programme has also been provided by Professor in Ethnology *Tom O'Dell*⁵ who suggests that in our modern time, where we live more or less in the era of experience society, individuals more or less try to fulfil their “live project” (strengthening their individual identities) by consuming products and places. He talks about “places and things with attitude” and that the human wants “to make a statement” via consumption. Almost the same says John Hartley in the book *Creative Industries*.

B. Joseph Pine II and James H. Gilmore⁶ argue in *The Experience Economy* (and it was in that book the definition was set) that we are increasingly heading into “a transformation economy”, where people want to be transformed; changed, developed, re-shaped and re-created.

And for a deeper understanding of the importance of the Cultural and Creative Economy, we always try to connect the curriculum to everyone's responsibility for society (to take action deep down on a democratic level). For example, the professor in American urban studies *Richard Florida*⁷ talked about what

³Bernt Gustavsson, *Vad är kunskap?*, 2002. Skolverket/Fritzes

⁴ John Dewey, *The child and the curriculum*, 1902. The University of Chicago Press and *Democracy and education: an introduction to the philosophy of education*, 1916. Macmillan

⁵Tom O'Dell, *Upplevelsensmaterialitet*, 2002, Studentlitteratur

⁶B Joseph Pine II & James H Gilmore, *The Experience Economy*, 2011. Harvard Business School Press

⁷Richard Florida, *The Flight of the Creative Class. The New Global Competition for Talent*, 2005. Harper Business, Harper Collins and *The Rise of the Creative Class. And How It's Transforming Work, Leisure and Everyday Life*, 2002. Basic Books

makes a successful region. He means that a lot depends on the creative climate. To be a successful region, the region needs art, culture, well-educated citizens and what he called “the bohemian factor”, “the gay-factor”, etc. It is all about talent, tolerance and techniques. And creativity.

Finally, the professor of culture and economy Pier Luigi Sacco stated that “culture is not simply a large and important sector of the economy, it is a ‘social software’ that is badly needed to manage the complexity of contemporary societies and economies in all of its manifold implications. The total indirect macroeconomic impact of cultural participation is likely to be much bigger than the (already remarkable) direct one. Once we become able to measure the indirect effects of the culture on the various dimensions (to “capitalise” culture), it will be possible to bring cultural policy to the top of the policy agenda. These effects are further strengthened by the growth of the cultural and creative industries, but only insofar as such growth is as inclusive and participative as possible (social coherence and conclusion).”⁸

And we know that our students, based on many discussions in the classroom about ethics, values and personal responsibility for “the World and the people in it”, that their goals are as much to create social value as to create economic and aesthetical values as future cultural entrepreneurs.

Background: Umeå and Umeå University

Umeå is, with its 120,000 inhabitants, the biggest city in the northern part of Sweden. If you were to ask a Swede what kind of city Umeå is, he or she would probably say that Umeå is a student city with a vibrant cultural life. And that would be correct, Umeå University leaves a rather significant mark in the city profile. We have about 35,000 students, which of course affects the city demography considerably – the average age in Umeå is only 38 years.

Umeå was the European Capital of Culture in 2014, the northernmost Capital of Culture ever. Our geographic location in the periphery of Europe sure makes us unique, but what really characterises Umeå is not our remote location, nor our spectacular winters with the northern lights – it is rather the people. The strong will to move from a wild idea to something concrete, let it be starting a band, setting up a festival or starting a museum. The step from an idea to implementation often seems short in Umeå.

This makes up for a really diverse cultural life. From *Norrlands Operan*, our big opera house to *Verket*, an independent concert venue for alternative music. What truly distinguishes us, are the grass-root movements in many forms of culture. Music, art, comedy, dance and more. The will of the young to create and get the wheels in motion is solid and our “Do It Yourself-movement” is an important key to our lively and varied cultural life of today.

Umeå University was founded in 1965, which makes it the fifth oldest university in Sweden. The University is one of four so-called full-width universities in Sweden that conducts excellent research in almost all fields of science. The other three are the universities in Lund, Uppsala and Linköping.

⁸Pier Luigi Sacco, *Kultur 3.0 : Konst, delaktighet, utveckling*. 2013. Nätverksta.

Internationally successful research is being carried out in a number of areas, such as infection biology (Emmanuelle Charpentier, among many prominent researchers), forestecology, ALS, public health and ageing population. Umeå University is ranked as the 200-300th best universities in the World.

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Cultural Mapping in Evaluating the European Capital of Culture Project ‘Microgrants ESK2016’

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*the city is your playground.
do you need to ask them why?* Kidpale¹

Abstract: *The Tartu-Moscow school of semiotics presents idea of the city as a text.² Maria Mendel states that cities are pedagogical.³ We take responsibility of our discipline in taking part in modern discussions in urban studies. Cities teach us, we learn from them. We, as citizens and educators, can provoke those creative learning practices that lead to social changes, those that help to improve the quality of life. The research project presented below was an educational experience per se: a large group of academics and students took part in that interesting process of learning new skills and knowledge. The European Capital of Culture made a significant shift in the Microgrants programme due to the recommendations from the report. Beneficiaries of the grants via interviews pre and post had also had a chance for reflective learning about their cultural practices. Urban studies have pedagogical dimension.*

Key words: European Capital of Culture, Wrocław, micro grants, culture

Introduction to Research. Context of Activities

The ECOC 2016 micro grants program was inaugurated in the spring of 2014. The energy released in the application process is long time gone. Yet, critical votes were not very fruitful, and ‘give us back our ECOC’ became a populist slogan. The festivals program was still shrouded in mystery, mainly due to the objective reasons: central and voivodships authorities did not provide clear budgeting. Curators along with ECOC 2016 office workers focused rather on brushing off this symbolic water which pours rather than rains, than on providing citizens these reviving streams of energy which was to create spaces for beauty.

Low-budget micro grants project, despite being poorly communicated, with rules and online application written in the official language, released citizens’ energy. They realized that the city, being the European Capital of Culture, belongs to them. A few projects carried out with the support of ECOC 2016 office staff resulted in ‘creating the capital city’ by inhabitants from further districts of the city, such as e.g. Księża Małe.

The pilot ECOC 2016 micro grants program was carried out in 2014 by several enthusiasts with just a little financial support and help from the ECOC 2016 office staff. We evaluated it thoroughly. The ECOC 2016 office staff, along with the director and the curators’ coordinator, were interested in how to improve micro grants mechanism. They wanted to provide the citizens with a chance for participation in the European Capital of Culture without losing artistic horizon or, more broadly, conceptual aspect of this collective endeavour. The summary of the evaluation report

¹ Akay, P. Baranowski, ‘Urban recreation’, Dokument Press 2006, s.

² See: Wladimir Toporow., „ Miasto i mit” , słowo / obraz terytoria, Gdańsk 2000

³ See Maria Mendel [red.], *Pedagogika miejsca*. Wyd. DSWE, Wrocław 2006

presented below can be a source of information for other cities about which theoretical basis, methodologies and tools are useful in culture studies.

We introduce the report by presenting the results of studies on the ECOC 2016 micro grants mechanism. The report is based on activities carried out by the Centrum Zrównoważonego Rozwoju Społeczności Wrocławia (Sustainability of Wrocław Society Centre) led by Kamila Kamińska, Ph.D. The studies were interdisciplinary. Culture expert – Łukasz Medeksza and linguist – Margaret Ohia were invited for this collaboration, as well as researchers of the Institute of Pedagogy UWr: dr Małgorzata Prokosz, dr Barbara Jezierska-Jacobson, dr Mirosław Piwowarczyk, dr Ewa Jurczyk-Romanowska. Research was conducted by the post-graduate students and students from Koło Naukowe Edukacji Krytycznej (Scientific Circle of Critical Education): Agnieszka Janik, Agnieszka Wieszczyńska, Anna Kucharska, Kamila Wawrzycka, Paulina Kida, Monika Kaczmarek and Olimpia Świst. Analyses are in the form of evaluations and recommendations. Studies were carried out in the critical education paradigm inspired by the theories of Bell Hooks, Freire or van Dijk. The objective of the study was not to be a description only, but it was also to cause a social change. It was accomplished; during our several-month research journey we experienced the process of mutual learning and change. The interviews with the beneficiaries, chairs and ECOC 2016 office staff, and particularly focus research did not only provide data, but allowed to apply the conclusions and to verify hypotheses. Neither the rules nor the forms could be changed in between the tours, however, the process of applications verification was significantly improved – criteria were pinpointed, and some accents were moved. Beneficiaries communicated difficulties to the jury and ECOC 2016 office staff on evaluation research; that helped – at least partially – to avoid those problems in the second stage of the evaluation process. The academic community got engaged into the research on ECOC 2016 micro grants through the participation of both researchers and students. They established permanent relations with micro grant beneficiaries what meant that the energy of the European Capital of Culture was stimulated in this environment as well.

The main conclusion from the research: this program is very positively perceived both by the applicants and the citizens. The jury of experts selected to evaluate the applications undertook this laborious task with extraordinary enthusiasm. They were drawn together with the sense of mission and awareness of participation in something being so important for the achievement of European Capital of Culture ideas. ECOC 2016 office staff cooperated with researchers in an extremely open and attentive way for mutual goal to maximize potential of this program. Natalia Zbroja – coordinator of the program – was mentioned in discussions with the beneficiaries as ‘good, although very conscientious spirit’ of the program. Preliminary results, discussed among other micro grant operators from Poland at the meeting animated by Marek Sztark, enabled further exploring of these possibilities – including citizens in culture and creating positive image of the managing institutions. We evaluated the ECOC 2016 micro grants mechanism, implemented as a pilot in 2014, very positively; nevertheless, we also have critical comments (especially with reference to the dissemination of information about the program and the paperwork).

Methodology Used for Program Evaluation

The idea to make use of heritage and culture of particular European cities in order to deepen integration within European Union emerged in the 1980s, presented by Melina Mercouri – Greek minister of culture at that time. The initiative runs under the name of European Cities of Culture until the end of 20th century, then changed to the European Capital of Culture. What bonds together this initiative is an internal European integration based on intercultural dialogue, approximation of different cultures as well as promoting and maintaining Europe's cultural heritage. The city chosen to be a European Capital of Culture becomes a cultural centre of the entire continent for a year. Big varieties of initiatives intend to illustrate cultural heritage of the elected Capital.

Wrocław City Council decided in December 2008 that Wrocław would apply for European Capital of Culture 2016 (hereinafter, ECOC 2016). For another year interdisciplinary social analyses of the city were prepared; these analyses were the basis for the application as of February 2010. The application was the primary document qualifying the city to compete for the ECOC 2016. In August 2010 the application created chiefly by Professor Adam Chmielewski and Rolad Zarzycki, Ph.D. was submitted to the Ministry of Culture and National Heritage. The leading motto of the document was 'Spaces for Beauty'.

The finals of the competition took place in June and Wrocław won. In July 2012, the ECOC 2016 office was established – its responsibility was to prepare Wrocław for 2016 celebrations. One of the ECOC 2016 office initiatives is the project titled 'ECOC 2016 Micro Grants'.

'Micro Grants ECOC 2016' aimed to 'include active Wrocław citizens in creating program for Wrocław European Capital of Culture 2016 by identification, promotion and support for social initiatives and organization of the activities included in ECOC 2016 ideas and concepts'. In accordance with official website of the project this initiative should particularly: "be the reference to the current discussions on bottom-up initiatives, issues of the smaller, local Wrocław communities as well as innovative animation and cultural projects taking place in city's neighbourhoods and backyards," help local initiatives, artists, animators and citizens in their activities, "provide Wrocław citizens professional administrative and financial support," lead to the cultural revival of the city, with an emphasis on citizens' engagement in implementing their own cultural and animation initiatives, "support in developing stable mechanisms of cooperation between cultural institutions and citizens," refer to the concept of cultural participatory budget and contribute for implementation of the core concept of Wrocław European Capital of Culture (i.e. broadly conceived participation in culture and counteracting exclusions from culture).

The initiators of ECOC 2016 micro grants point out, that the vast majority of programs within which the cultural projects could be implemented, required back-end administrative and logistic support as well as fair experience and idea of how to get micro grants. "Large projects with significant budgets are promoted (...) yet demanding more careful planning, accounting and administration, and often substantial financial contribution of all co-organizers. These factors are the reason why such opportunities are not accessible for ordinary citizens." In accordance with

the project's website ECOC 2016 office intended to implement 200 projects in cooperation with Wrocław citizens and small non-governmental organizations from Wrocław.

A special five-person commission was established to assess applications submitted in the first edition of ECOC 2016 micro grants.

Objectives, Problems and the Environment Examined in the Project

Objectives of the project studying ECOC 2016 micro grants mechanism in the ECOC 2016 were epistemic as well as practical and social in nature. The epistemic goal was to describe mechanism of this type of initiatives in Wrocław environment and the second one – to answer whether the program fulfilled its objectives and principles and how to improve its functions in next editions. THE Abovementioned objectives determine the research problems below:

1. How are objectives and legitimacy of 'micro grants ECOC 2016' initiative seen by jury and organizers of the program and by the citizens (also those who applied)?
2. How abovementioned groups understand ideas related with the contest application for Wrocław as the European Capital of Culture, such as culture, participation, beauty, etc.?
3. How can the next edition of the program be improved?
4. How popular is the program in Wrocław basing on territory and is that collated with locations of cultural institutions and NGOs in Wrocław?
5. Were the core objectives, detailed on the website by the organizers, met during the project implementation?

Studied environments were:

1. Jury, forming the commission which evaluates applications,
2. Beneficiaries of the program,
3. Wrocław citizens not directly involved in the project

In addition, also the project documentation was the subject of research. It is also important to note that the research was conducted on behalf of ECOC 2016 office. Involving science, universities and institutions, which for various reasons order scientific research, is important in contemporary discussions on engagement of social sciences in commercial projects and external financing.

The Structure of the Research

The research consisted of three stages, which enabled constant verification, filling in data and applications. It also facilitated the correlation of research with the following enrolments into the program and to implement projects which received financing. At each stage interviews were conducted (with the commission, the ECOC office and beneficiaries of the program). Moreover, in the first stage, the focus research was conducted with the jury. At the second and third stage the survey was made among the Wrocław citizens. Data research took place at the first stage. At the second and third stage the observations were carried out during the implementation of first winners' projects. The observation provided data for two other research steps taking place at following stages:

1. Territorial allocation of submitted actions in the city considering the aspect of equivalence,
2. Planned actions analysis considering equivalence of different social groups engagement.

Research Tools

For better insight of the studied phenomenon, both qualitative (vast majority) and quantitative methods and tools were used. Main research tools used in the course of the project: analysis of existing documents, in-depth interview, survey research and observation. Supplemental tools: panel interviews (focused), mapping culture and studies on Internet data.

Existing data analysis

The following documents were analysed:

1. Terms and Conditions of Acquiring Partners for Co-organization Projects by the Festival Office Impart 2016,
2. Wrocław Application for European Capital of Culture 2016
3. Conclusions reported to the project (all, i.e. not only those qualified for implementation),
4. Statistics and regulations on territorial distribution of social problems in Wrocław, with special regards the culture access, activity of cultural and animation institutions, engagement of NGOs in particular city areas.

The aim of studying these documents was to:

1. Focus on the level of social problems in Wrocław and their spatial location,
2. Identify locations and activities undertaken by cultural institutions and organizations in Wrocław,
3. Identify meaning of words and key terms for ECOC 2016 (e.g. culture, beauty, participation, etc.) in ECOC 2016 office documents and applications.

Confrontation of both kinds of applications showed different perspectives and discourses on the subjects of our interest. Applications analysis helped to recognize social needs in cultural sphere and creation of an urban space. Documents (motion and application) showed the same issues from the municipal institutions point of view. Summary of both discourses helped to identify their intercept which is the starting point for the discussion on how to introduce participatory model of creating culture space in Wrocław.

The selected documents were analysed both qualitatively (interpretation by the researcher) and quantitatively (frequency analysis of documents).

In-depth Interviews

In-depth (individual) interviews were carried out both with experts (contest committee and ECOC 2016 office staff) as well as with the beneficiaries of the program. In each stage, five interviews with experts and five with beneficiaries were carried out, i.e. a total of 30 in-depth interviews. These helped to broaden perspective of the research, as not all the data could be found in the analysed documents. The aim of in-depth interviews was to:

1. Fill data collected while analysing existing documents,
2. Verify conclusions, to which the analysis of existing documents led,
3. Allow participants to articulate what is the most important for them and what could be identified in the course of the analysis of documents and statistics.

Below we present the most important issues raised in interviews.

Interviews with the beneficiaries:

1. Questions on cognitive aims of the project: What do you know about the European Capital of Culture? Why did you decide to participate? What do you think ECOC 2016 micro grants initiative is for? How do you understand the idea of culture and participation? What does it mean 'to make beauty visible'? Please describe your project. What are your expectations and concerns regarding implementing the project?
2. Questions on practical aims of the project: How did you hear about the project? How do you rate promotion of micro grants ECOC 2016 program? What are your comments on the application? Did you encounter any problems with filling the application? Do you have any experience with implementing projects?

Interviews with jury:

1. Questions on cognitive aims of the project: What were your expectations regarding the projects before you started to verify applications? What, in your opinion, ECOC 2016 micro grants were created for? What were your main conclusions after verifying the applications? How do you understand the idea of culture and participation? What does it mean 'to make beauty visible'? What were the most important criteria while assessing the applications? Could you notice relationship between applications and ECOC ideas? » What was the most common idea? Please describe the worst and the best projects in your opinion.
2. Questions on practical aims of the project: How do you rate promotion of the program in the city? What was the most difficult while assessing the applications? Who applied – persons experienced in writing grants, organizations, individuals without experience? How can next editions of the program be improved?

Panel Research

Panel research was carried out in the group of five experts (members of the jury). The focus interview was carried out after the first recruitment for the project (after 9 June 2014). It was moderated by the members of the research team and was based on the previously prepared questionnaire. The focus interview aimed to reconstruct discourses on the functioning of culture in the city as well as opportunities and perspectives of cooperation between municipal cultural institutions and Wrocław citizens in the process of common creation of space. The interview was digitally recorded and analysed by the research team. In addition of this analysis the interview helped to observe interaction between participants, dynamics of discussions and level of participants' engagement. Moreover, using this research tool helped in discovering content not present in individual interviews (mutual encouraging, provoking and deepening topics from the interview). It is possible that confrontation of few persons engaged in the project will show content not present in the interview conducted in an expert-researcher relationship.

Survey

The survey was addressed to Wrocław citizens and intended to analyse the impact of ECOC 2016 micro grants program on a local environment and a to analyse broader opinion on procedures and aims of micro grants mechanism itself. The survey is posted in the Internet, which helped to reach large number of users. Moreover, 100 surveys were conducted among inhabitants of Wrocław communities. Additional survey was conducted among students of University of Wrocław, Wrocław University of Environmental and Life Sciences as well as Wrocław University of Technology (with the lecturers' cooperation).

Observation

Observation was carried out during the implementation of applications selected by the committee, connected with photographic and/or film documentation. Observation was carried out on the basis of the questionnaire and that helped the researcher to identify valuable content. During observation, the researcher obtained additional information from the participants (viewers, persons engaged in implementation, organizer, persons related with the ECOC 2016 office).

Culture Mapping

Cultural mapping is integrally connected with engagement of the community in creating its cultural area. Turning attention to the first edition of ECOC 2016 micro grants in Wrocław in the context of culture mapping helped to create a Wrocław map with selected categories of places important from the perspective of the whole project analysis. Due to limited time and type of research cultural mapping method was an inspiration for us; however, some of its aspects were not applied to the research. 'Cultural mapping engages society which identifies and documents local cultural resources. While researching we identified such elements of culture as: galleries, workshops, local events, but also memories, personal stories, values. (...) The crucial aim of this mapping is to help society identify (...) cultural diversity for regional economic and social development.' The research took place in classic relationship researcher-respondent; responses were obtained in the course of in-depth interviews. The whole research aimed to identify 'places of power' in Wrocław understood as places with culture-producing potential, based also on bottom-up initiatives of citizens. Including in a map such vital points as culture houses, cinemas, theatres, etc. aimed at understanding whether the existence of this type of projects affects cultural initiatives of citizens. The image of citizens' activity in the micro grants program context has primarily diagnostic value, focusing on two most important issues:

1. Map as a basis to plan future lines of actions for urban cultural policy.
2. Map as an identification of places with rich cultural offerings and those of its deficit. Were citizens from districts with developed infrastructure more active in seeking support for their micro grants ideas?

A supplement for the map is a qualitative analysis of interviews focusing on how to value an urban space by beneficiaries in first and second recruitment of the project.

Cultural mapping helped to illustrate the implementation of the micro grants program in urban space and the information gathered became a supplement for the final study report. A study is a graphic presentation of the following data locations:

1. Location of all upcoming events submitted to the program,
2. Locations of events selected by the committee for the implementation,
3. Location of existing cultural institutions, NGOs, etc.,
4. Location of Wrocław social problems on a district level. Information was gathered through the analysis of statistical data and publications on this topic (based on 'Atlas Problemów Społecznych Wrocławia', i.e. the Atlas of Wrocław Social Problems).

As a result, a map of Wrocław was created. It is a starting point in discussions about civic participation, culture-producing role of cultural institution and NGO's as well as 'cultural' condition of particular Wrocław districts. That can influence municipal policy on culture or programs which may strengthen and activate citizens. The map will help to answer following questions:

1. Is there a relation between cultural institutions localization and the amount of submitted applications?
2. Which Wrocław district citizens responded to the initiative of ECOC 2016 office and to what extent?
3. In which districts the highest number of projects was implemented?
4. Is there a (and to what extent) a correlation between amount of submitted applications and intensity of social problems in the specific city areas?
5. Where the submitted projects similar within districts?

The summary of the report includes a map with a key. The study on a spatial aspect of micro grants program emphasized two serious issues. First, micro grants can become a valuable way for diagnosing social demand on cultural offer in a city. To this end, it is advised to read again all the applications having that in mind (What districts should have been included into micro grants program? What needs did applicants claim? Were there any city districts with noticeable deficit of ways to manage free time?). Implementation of micro grants became an opportunity to meet persons interested and eager to participate in other cultural activities in their neighbourhoods in the future.

Secondly, micro grant can become a way to practical fulfilment of the motto under which the contest application for ECOC Wrocław was prepared, i.e. 'spaces for beauty'. According to the application, beauty is multidimensional, created by filling space with human energy, coming from interpersonal relations. Creating space for beauty requires citizens' engagement; citizens, who perceive space in their own way. Interviews with participants show that perception of Wrocław spaces often differs from official images of the city - facades of monuments and great events – and that this sensitivity to forgotten urban space motivates many authors of competition projects.

Internet Research

Internet research concerned what information about the program can be found in the media. Particular emphasis was laid on if and how this information was

interpreted by citizens. The subjects of this analysis were the official Facebook fan page of a program and the most important web portals about Wrocław.

The study on ECOC 2016 micro grants mechanism took a form of interdisciplinary research using many research tools. For instance, we made use of the anthropological and pedagogical perspective. The analysis focused mostly on usefulness of the research. However, in order to present an accurate diagnosis and to propose a strategy of operations, we needed to have an answer on cognitive objectives of a research project. D.J. Greenwood and M. Lenin state that ‘most social science disciplines justify social indifference by distinguishing social science studies from its application. Gestures towards social engagement can mostly be found in statues of social science committees’⁴. The project aimed to combine scientific reflection with cautious and thoughtful attempt to diagnose commitment of Wrocław citizens in culture, urban policy, and territorial exclusion from culture. Due to this, it became an engaged project.

Culture or Cultures – Understanding the Idea of *Culture* Among Respondents

Spontaneous respondents’ reflections about ‘What is the culture?’ turned out to be a very interesting element of our research. We obtained 16 responses. Two explicit tendencies can be noticed in the responses:

(a) 12 persons directly or indirectly connect culture with the sphere of values (that’s how one can interpret statements referring to identity and ‘genesis of human activity’, describing culture as something ‘we participate in continuously’, etc.).

(b) 9 persons connect culture with activity. Sometimes not limited to cultural activity only, but also solving ‘particular problems’. Some respondents see in culture a factor of ‘development’ or even a ‘mean for change’.

The first definition, slightly more conservative, was proposed by Stanisław Pietraszko, founder of cultural studies in Wrocław. In his perspective, culture is a ‘way of living under values’.

The author of the second definition is Sigmund Bauman – and he placed it knowingly in a leftist tradition. According to Bauman ‘culture can only exist as an intellectual and practical criticism of existing social reality’. In this case culture is praxis, activity, and its aim is to cause change.

These two very different definitions have one thing in common: both perceive culture as sphere of an essential importance and appoint it an important role in relation to other aspects of life. Pietraszko emphasizes that culture is ‘relatively autonomous’ sphere (and therefore cannot be explained nor in economic or social terms) and he encourages to recognize its manifestations in various human activities and not only those having art as a purpose. Bauman explicitly calls to influence economics, social relationships, or policy through culture.

Certainly, it is not surprising that our respondents (being aware or not) share this kind of deep understanding of culture. After all, these people are usually involved into artistic activity, which is very important for them. Two respondents admitted

⁴ D. J. Greenwood, M. Levin, *Reforma nauk społecznych i uniwersytetów przez badania interwencyjne*, in: *Metody badań jakościowych*, t. 1, red. N. K. Denzin, Y. Lincoln, PWN, Warsaw 2009, p. 78.

having connections with cultural studies in Wrocław and for the question ‘what is culture?’ they simply answered using Pietraszko definition.

What conclusions can be drawn from this? One can say that ECOC 2016 has a potential outreaching the sphere of art. Authors and participants of these activities may want to have an influence on other aspects of life and/or discover axiological orders structuring functionality of entire city and its inhabitants – not just those moments, when we ‘participate in culture’ during some ‘event’ (most commonly ‘in a spare time’).

Our recommendation: the City of Wrocław should not be afraid of this energy, nor turn away from it. On the contrary – the city has a unique opportunity to make use of it by:

(a) Rethinking and deepening own axiology (nota bene, in accordance with recommendations of Jan Waszkiewicz – one of the authors of current city strategy – who proposes the value-oriented development policy);

(b) Introducing changes in i.e. city management and education – blending projects implemented under the ECOC 2016 umbrella with activities in other spheres.

It is also worth it to note that such attitude is in line with the foundations of City DNA program implemented by the ‘Res Publica Nowa’ since 2009. According to the authors of this project, the culture ‘has a considerable influence on the development of entire city – not only through building a brand, but also by being real mean of social change.

In the light of our proposal ECOC 2016 is not an end in itself. It can be a mean for more ambitious, far-reaching goals. We would like to recommend to the city of Wrocław integration of policies, including the cultural one – although we realize that those decisions are not within the sphere of competences of persons and institutions organizing ECOC 2016.

So, How Was It? Reflections and Summaries of the Program Participants

Confronting concerns and expectations with impressions after the project, one can note that personal satisfaction from realization of a project is not in proportion to financial satisfaction. Social bonding among neighbours or creators and participants of a project was a crucial element. These social groups know their needs and thanks to that they can effectively develop a given city area. This is associated with decentralization of the city, acting for the benefit of citizens who don’t need to seek attractions in the city centre. ‘Micro grant created a local working group. We meet in one of primary schools. With the help from the group we would like to *animate* Księżę for a bit because I work and live here. We had two meetings and we plan other ones. As I work in the library here, on Księżę, I know needs and expectations of citizens, I know a bit of what they do, what they are missing. Thus, I know that for them this is an opportunity to participate (also actively) in cultural life but not necessarily with the constraint of going to the city centre (B1).’ That’s how a district enables its citizens to spend their free time in many different ways. This trend is slowly developing in Polish cities – like, for example, culturally and socially active Nadodrże district. Many groups were working in this area, or found out about ECOC 2016 micro grants from actively operating Infopunkt on Łokietek 5 Street. ‘Odkrytki’

group organized photographic workshops which ended up with exhibition. 'We run workshops in Kontury Kultury on Jagiellończyka 10 a. We really wanted to implement this project on Nadodrze district, to connect with this place and help it to develop artistically. (B2)' 'W Tonacji Serca' Association organized series of exhibitions and meetings with artists. It attracted not only inhabitants, who initially did not feel the project is addressed to them, but also to the citizens of entire Wrocław. 'It was definitely changing as people started to attend those meetings. Both people from the neighbourhood and from entire Wrocław, because our exhibitions and closing days were visited by the people from entire Wrocław, and also from abroad the city. We had many foreign persons.' (B5) Such works changes the district not only in a perception of citizens, but above all in the perception of district inhabitants. It was worth to organize it right for the people who live there because they started to open up. They weren't willing to come to see first exhibitions, they were afraid, above all they said – It's for free, that's impossible! It's for free and they just simply can come there, etc. Besides, everybody said: 'but I'm not dressed properly', something like that. But in the end, with each cycle of exhibitions and closing days, these people started to come in bigger groups and they were less afraid. Later they started to manage very well and they noticed they're equal, not worse than the others. And that living in that district does not mean at all they have to be treated somehow worse, whether they have to treat themselves badly, because it is not true.' (B5) The culture idea for the district can originate from district itself; it can be inhabitants' idea. It turns out you do not need to invite artists from abroad, organize huge exhibitions or super productions. Culture is what we participate in, to paraphrase a statement by one of respondents mentioned earlier; we create it by ourselves.

Most projects were very successful; thus, participants were satisfied. Despite tiredness, great deal of energy and hard work of volunteers and the small amount the of micro grant being insufficient to implement a bigger undertaking, these kinds of projects were often the starting point for a bigger activity. It turned out that such positive feedback on exhibitions, workshops or activities about Wrocław identity and its inhabitants' means, there is a need to implement these actions.

'The whole project got some kind of energy going, which already can, simply by itself, I mean not totally, as it needs to be run, but it runs anyway.' (B9) 'For sure, even if not in the nearest future but at some point, I would like to develop this knowledge and experience and try to have an impact on what is available on Księżę district. Whether this will be micro grant or some other projects, I am definitely willing to try.' (B1)

'It is also satisfying that we've managed to keep in touch with participants, they call us, bring their photographs and ask for potential continuation.' (B2)

'We still want to continue that, this time with our own funding, because as I say, we have no financial support, nothing else. We will see how long we can manage with private sources, because in fact we finance everything on our own.' (B5)

The amount of finances involved in micro grant seems not to be sufficient for broader activities and these smaller ones often leave organizers with a feeling of dissatisfaction. Thus, the need for continuing the project developing thanks to micro grant. Further activities are, however, dependent upon finances. Perhaps a good

solution would be to further promote projects which got into *fertile ground* and meet needs of local inhabitants engaging them into culture. Six people we interviewed will develop their projects on their own or will apply for funding. Process is the best way to introduce permanent change. Minor activities, developing bottom-up from, are the effect of local society needs. As editors of 'Kultura a rozwój' ('Culture and development') publications write: 'Undoubtedly cultural activity is determined economically. It's easy to notice. Equally important is, however, the fact that enterprise is strongly culturally conditioned. Culture is a component of social foundations of economy and an important resource at the same time, with a value that economy draws and one of the - more and more important - mechanisms of economic development. Cultural activity requires material (economic) feed but at the same time economy cannot function and develop without culture.'⁵ This bilateral relationship can be a strong argument for cultural policy of the city; it can also be *perpetuum mobile*. ECOC 2016 micro grants can start metamorphoses of cultural policy in the city, what can be noticed in beneficiaries' statements focusing on the willingness to continue the project which becomes a beginning of greater process. If micro grants were granted using city districts key, they could grow one by one and inspire citizens and care for city's sustainability without margining particular districts. The aspect of locality and individuality of each district is crucial. Building community, developing local social boundaries is an important factor in life quality improvement, activates neighbourhoods or districts making them inhabitants' pride instead of cause of shame (like exhibitions on Nadodrże districts). Culture is a driving force for change influencing different aspects of social life (not only economical, mentioned above). Culture is also education, equal access to culture for woman and men; it acts for equal rights. Higher level of responsibility for surroundings is also very important as it can shape citizens' attitude. According to Benjamin Barber, cities are the future: "(...) the world ruled by the states is dysfunctional – it doesn't solve international issues; states, instead of cooperating, keep competing with each other. It's the world where problems with ecology, terrorism, economy, pandemic diseases are still unsolved. It's the world of competition, not the cooperation. My alternative proposal is the world where mayors can cooperate with each other - like it is now".⁶

Simon Anholt in his speech also underlines how important cooperation instead of competition is on an international level. Cultural policy focused on locality in a global dimension is a solution of Barber's objectives. Reaching the smallest entities and fulfilling their needs even if that doesn't mean to make beauty visible, becomes a process of building citizens' society. This is the society we need to make our city, state and world a better place to live. For us and for others.

Catalogue of Recommendations for the IMPART 2016 Festival Office.

Significant increase of financial amounts available for bottom-up projects within ECOC 2016. Current offer, perhaps considering its pilotage character, is financially very meagre. It is easy to calculate that financing all (about

⁵ Kultura a rozwój, red. J. Hausner, A. Karwińska, J. Purchla, Narodowe Centrum Kultury, Warszawa 2013, s. 1.

⁶ A. Kokolus, Ekskluzywny wywiad Nowej Politologii z Benjaminem Barberem, <http://www.nowapolitologia.pl>, access: 12.11.2014.

100 and not only those few chosen by jury) projects submitted for the first micro grants edition – assuming that each of them is granted with 5 thousand zlotys – 0,5 million zloty would be sufficient. While the first edition of implementing the program, the media announced that about few million dollars were spent by on the municipal enterprises for purchase of Marilyn Monroe photographs, what is supposed to honour European Capital of Culture 2016 celebrations. The sum of government's support for ECOC 2016 is supposed to be 120 million zlotys for the years 2015-2017, so 0,5 million we mention above is not even a half percent of this sum. Obviously, financial support for bottom-up initiatives doesn't have to be micro grants only. Our recommendation is based on the assumption that one of the crucial aims of ECOC 2016 is to activate Wrocław citizens and to increase their participation in culture – not only passive one (as spectators) but above all the active one.

Integration of ECOC 2016 with policies of Wrocław municipality, whose aims can be in line with cultural activities (citizens' activation, increase of participation in public life, identity, revitalization, etc.). We do realize these are not recommendations for ECOC 2016 bureau. Nevertheless, we would like to underline that culture is not the sphere which can be limited to the artistic activity and its perception (we describe that earlier in a part on culture definitions). It is strictly correlated with other aspects of life – and it is worth to make use of it for the good sake of the whole city and its inhabitants.

In practice this can mean, ex.: a) accurate profile of next micro grants editions; b) adding new, 'interdisciplinary' criteria for evaluating applications.

Stronger emphasis on micro grants sub local character. Applications are small and are often territorially limited. This feature can be turned into value – and it can be treated as a mean to activate local societies on neighbourhood level (or different, not covering entire city)

According to the proposal described above, we recommend integrating these activities – on the basis of territorial aspect – with other activities taken by public institutions and non-governmental organizations in a given Wrocław districts. Institutional and political context is favourable: Wrocław faces challenge i.e., on the one hand, future of district committees, and on the other hand - growing popularity of Wrocław Participatory Budget. We recommend deepening sub local identities (ex. district ones) – with particular considering their activities in culture, politics (ex. committees) or education. Instead, we discourage municipal government actions which can weaken sub local identities to unite Wrocław identity (with its political in-city centralism).

On operational level – managing micro grants program should be:

- a) More territorially diversified. Beneficiaries' service points and meeting points dedicated to the program should be localized in neighbourhoods.
- b) In a similar way one can think of channels promoting the program: ex. posters informing about micro grants could be at schools, parishes, seniors' clubs, shops, universities, culture houses and student clubs. In such places – and even, having calm weather conditions – one can organize public meetings informing about the program.

The process should be more beneficiary-oriented. Applicants should receive help, even be guided – on all levels: from formulating idea through filling application up until realization and settlement of a project. The potential beneficiary should have the possibility to obtain advice, also via the Internet. Both micro grants terms and conditions as well as information posted on the program website should be formulated in plain language. The form for micro grants application should be as short and simple as possible (some beneficiaries made that point in our interviews). It definitely needs to be worked through – it should be as simple as possible written in non-formal language. It is important to have a possibility to fill either paper or electronic version of application. Terms and conditions should be simpler – however, being binding and legal document, it should partially keep official language. We do realize that current criteria of choosing projects make for forming maximally objective decisions of jury. Nevertheless, we suggest considering a different solution: the one, where jury are treated as experts, so they **value applications on the basis of their own knowledge and not bulleted criteria**. Each jury member can also become a supervisor of a batch of projects. Criteria should be more connected with ECOC 2016 goals. At the same time, they should more reflect budget of a program – there's no use to expect 'stability' from projects which can be financed with maximum 5 thousand zloty. Risk involved with both abovementioned points is probable increase of program expenses, increase of bureaucracy handling the participation. These costs should be estimated.

It is recommended to detail catalogue of beneficiaries' types eligible for micro grants applications. On our recommendation works we were considering whether the program should be available for usual citizens and non-governmental organizations or the opposite – for citizens only. Both options have their advantages and disadvantages. The recommendation of complete exclusion of organizations from micro grants applications seem to be risky, but very interesting. This profile of program would be the most innovative solution in the country; it would radically implement ideas of citizens' participation. This idea was criticized by our team and the jury for two reasons:

1. The necessity of managing non-governmental organizations' dissatisfaction,
2. The possibility that NGOs can circumvent this criterion by 'having a figurant as an applicant'.

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Cultural Memories of the Polish

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Abstract: *Cultural memory denotes the ensemble of cultural practices and traditions and their manifestation in various media including art, text, cult, and festivals. It constitutes a way of remembering, chosen by a community. This paper explores the manifestation and use of cultural memories by individuals, as well as groups in Poland for identification. The Polish see history as a way of preserving memory and as nations continue to rise, they demand it and encourage competing and heterogeneous traditions that are rooted in and kept alive by memories. Memory is also a very powerful tool in manipulating, encouraging, and gathering individual groups from quite different backgrounds and with different wells of memory to come together and strengthen these ties through the creation of new sets of experiences and memories. This paper will look at the diverse manifestations of cultural memories in the city of Krakow, their sources and development. The kind of memorization undertaken in this study includes national identity, the role of monuments, symbolism, food customs, urbanism, architecture, trade and ethnic relations among other things. This paper is gradually developed on the realization that cultural memory and history are not antagonistic to one another but complementary. It focuses on memories, not just as archives but multifarious disciplines that evolve and change due to a variety of factors.*

Key words: *tradition, cultural memories, history, Krakow, Poland.*

Introduction

One of the significant triumphs of Europe's cultural heritage is its cities. They have made a creative contribution to the universal values of the world's civilization, while at the same time promoting the local features and pursuing their unique identities¹. Most people perceive Krakow as the most Polish of all the cities and the heart of Poland². No other town in Poland has accumulated such legend and myth as Krakow. It is the most cosmopolitan center in Poland and has always played a significant role in the Polish chapter of the European heritage. Krakow is Poland's ancient capital and the forum for the aggressive confrontation between modern civilization and the legacy of the past. Krakow is known for its synonymy with integration, diversity, representativeness, authenticity, continuity and artistic class in the heritage of architecture³. This paper reinterprets the myth of Krakow and the symbolic meaning of Krakow's national life and politics, along with the role of monuments, symbolism, food customs, urbanism, architecture, trade and ethnic relations among other things.

¹J. R Brink and William F Gentrup, *Renaissance Culture in Context* (Aldershot: Scolar Press, 1993), 232.

²Michael H. Shank, "A Female University Student in Late Medieval Kraków." *Signs: Journal of Women in Culture and Society* 12, no. 2 (1987): 373-380.

³Zygmunt M. Szweykowski, "Całe życie z muzykologią. Wspomnienia uniwersyteckie z Poznania i Krakowa / All My Life With Musicology. University Memories From Poznań And Kraków." *Annales UMCS, Artes* 12, no. 2 (2014), 125.

Background Information

Krakow, unlike many other cities in Poland, has experienced several highpoints, which include the Golden Age in the fifteenth and sixteenth centuries. Its immense pride in history, ancient university and associated intellectual life, the Jagiellonian, and its international outlook forms the anchor for the city's self-identity. The city thus has extensive infrastructure in museums, cultural associations, and festivals, and is also a gathering place for the discussion of the cultures of the East. After the fall of communism, Krakow catapulted itself into Europe's consciousness as one of the gems that needed to be rediscovered. For instance, it set up the prestigious International Cultural Centre in the year 1990 with the aim of facilitating the interaction between the people of different cultures and whose primary field is unsurprisingly the cultural heritage of Central Europe. Krakow was the first city in Eastern Europe to gain recognition from the European Union for cultural practices in 1992 when it started the European Cultural Month, which was linked to Madrid's candidacy. The city did an economic assessment in preparation for the Madrid candidacy in Eastern Europe⁴. Krakow became a European Cultural Capital in its own right in 2000 and to some extent it felt that the title acknowledged its rightful place as a cultural center of Europe.

One major dimension of Krakow's culture is the Jewish heritage, which is centered on Kazimierz and observed in Shindler's List film. With Auschwitz close, it has created international attention for the city and also highlights Krakow's cultural themes as a place where people exchange ideas and understand culture. The first Jewish festival was celebrated in 1991 in Kazimierz, where the Jews first lived. It began in Kazimierz and culminated in a huge open air concert on Wide Street, also known as Szeroka Street. Kazimierz, which was recently crumbling is now becoming one of the most creative bohemian quarters in the city. A debate has risen amongst the city's residents about the city tending towards cultural conservatism⁵. However, there is an important legacy from 2000, which is the Krakow Festival Office and which still thrives today.

The original goal of the Festival Office was to organize prestigious events. It has taken this learning to a new level and is the only organization of its kind in Poland. This office tackles conservatism issues and tries to break the stereotype of Krakow being conservative. It also promotes cultural events in a modern way through the vast use of interactive games and social media. For example, the cabaret Piwnica Pod Baranami was courageous and provocative in the communist times, and there are now similar existing initiatives. The Krakow printing culture was also very innovative and challenging in the past, and the International Print Triennial has continued to keep the tradition alive. The Print Triennial to surprise Krakow has several outstanding facilities including the soulless Bunker of Arts, the Manggha Center of Japanese Art and technology, which initially funded Andrzej Wajda's Kyoto prize money. Another notable development has been the creation of MOCAK, Museum for Contemporary

⁴Zygmunt M. Szweykowski, "Całe życie z muzykologią. Wspomnienia uniwersyteckie z Poznania i Krakowa / All My Life With Musicology. University Memories From Poznań And Kraków", *Annales UMCS, Artes* 12, no. 2 (2014), 125.

⁵C. Tighe, "Kazimuh - Jewish Krakow." *Journal of European Studies* 31, no. 122 (2001): 187-215.

Arts in Krakow. The museum was opened in 2011 and is the first purpose-built modern art museum in Poland⁶. The museum is symbolically and strategically located on Oskar Schindler's former factory site in one of Krakow's post industrialist areas known as Zablocie.

Nova Huta is a new town that was built next to Krakow, but most people view it as part of the cultural landscape of Krakow. The reasons behind building this vastly polluted industrial town with the biggest cement, steel, and tobacco factories in Poland from the year 1950 to date were mostly a kind of punishment done in an ideological way to punish the intellectual and cultural Krakow. Coal and iron ore were imported from the Silesia and the Soviet Union respectively and shipped to the other parts of Poland since demand was relatively small. This did not make economic sense to the country, and Krakow whose population constituted of 25% of the students was always at the core of potential knowledge, which could help build on natural sciences and humanities. It is not surprising that this is now a priority in the modern Krakow⁷. For example, Jagiellonian Centre for Innovation, which was set up in 2003 is not a technology transfer and incubation center but an institute that supports commercial research in the fields of physics, biophysics, biotechnology, and environmental protection.

Cultural Memories of Krakow

As a site of memory, Krakow is younger than its thousand-year history would lead historians to suspect. The interest in collecting its feudal history is not particularly pronounced. However, most people see it as related to the fact that it was developed amid conflicts with the overlords with the king or duke on one side and the bishop on the other. Both rival powers were gradually marginalized by the city as it dominated with its burghers, the wealth and the municipal patriotism⁸. The historic physical setting of Krakow, its accessibility and walkability are the keys to understanding its cultural position. It is centered on the Renaissance Grand Square, also known as the Rynek Glown. This was the biggest square of medieval Europe with the Cloth Hall (Sukiennice) at its heart⁹. This is precisely the type of environment that Poland urban designers are doing everything within their ability to retrofit. The design also makes hospitality and networking easy.

However, it is critical to note that the Jewish heritage has contributed a great deal to the culture of Krakow. Some relics, including the fragments of the ghetto wall and ruins such as the Jewish funeral home in Jerozolimaska Street have been preserved. These were and still are the objects of collective memory, and of diverse and numerous commemoration practices that emerged during the postwar period. A list of these include the ceremonial name-giving such as the name of the Square of Concord, which was changed into Ghetto Heroes Square and bestowing the museum

⁶J. R Brink and William F Gentrup, *Renaissance Culture in Context* (Aldershot: Scholar Press, 1993), 232.

⁷C. Tighe, "Kazimuh - Jewish Krakow." *Journal of European Studies* 31, no. 122 (2001): 187-215.

⁸Sylwia Tomecka-Suchoń, "Georadar Studies on St. Benedict's Church on Lasota Hill, Kraków, Poland." *Acta Geophysica* 60, no. 2 (2012): 386-398.

⁹Olivia Sandri, "City Heritage Tourism without Heirs." *cybergeogeo* (2013), 188.

status such as the former building of the Schindler's Factory that was transformed into the branch of the Historical Museum of the City of Krakow¹⁰. There is also the commemoration through monuments both in traditional monumental form and following more contemporary models of counter-monument, which was introduced in the second half of the twentieth century.

The built heritage that is common in Krakow is buildings, synagogues, plaques and monuments, which honor famous local Jewish heroes and personalities. The buildings in Krakow were neglected by the Nazis during the war and after by the Communists¹¹. Luckily for Krakow, the buildings were neglected but not destroyed, giving Kazimierz an essential built heritage. The memorial sites in Kazimierz are concentrated in a small area. Besides, there are many cultural activities taking place in Krakow including photos and art exhibitions, lectures, workshops, concerts, and the Festival of the Jewish Culture. Kazimierz also carries several Jewish bars, cafes, and restaurants, which present a nostalgic literal image of the pre-war Jewish life. Some are shown in a very kitsch way and are opened by non-Jewish Poles. Krakow's different museums and institutions for Jewish culture and heritage play a critical role in delivering a Jewish-themed culture in the city. For instance, the Jewish Cultural Festival Society, which was born in 1988 serves this purpose¹². The institution was organized by two non-Jewish intellectuals including the Oskar Schindler's Factory and Galicja Jewish Museum.

In Krakow, the Jewish heritage is mainly used for economic development, as well as commemoration. This is not surprising considering the importance accorded to the duty of memory¹³. Besides, the city used culture and heritage for tourism. It is a famous tourist's attraction for both the tourists and the locals and serves to enrich the cultural and heritage offer. In Krakow, residents view the Jewish heritage as part of the Polish culture. Although the nostalgia for a life disappeared, the pre-war Jewish life is still represented or an idealization of it can still be seen as an imaginary idea and literary image made of it. This is seen in exhibitions, institutions, as well as cafes and restaurants whose rooms are furnished with antiques and quasi-antiques and the walls are covered with paintings showing Jews and sceneries under dim lights and klezmer music in the background. Due to this aspect, most people refer to Kazimierz as Disneyland. Krakow is not one of those memorial cities built from scratch. It is a neighborhood that was once a living area for Jewish people but which is now inhabited by Krakowiak. There is also a different storyline about Kazimierz, which is that of the contemporary Jewish life. The Festival of Jewish Culture apart from celebrating Polish Jewish and Krakow's past also focused on the modern Jewish life¹⁴. Yet, activities for the modern Jewish community take place every week although they are not designed for tourists.

¹⁰Michael H. Shank, "A Female University Student in Late Medieval Kraków." *Signs: Journal of Women in Culture and Society* 12, no. 2 (1987): 373-380.

¹¹Ibid. 373-380.

¹²Jennifer Craik, "The Road to Cultural Studies." *Cultural Studies* 1, no. 1 (1987): 121-126.

¹³Ibid. 121-126.

¹⁴Sylwia Tomecka-Suchoń, "Georadar Studies on St. Benedict's Church on Lasota Hill, Kraków, Poland". *Acta Geophysica* 60, no. 2 (2012), 386-398.

Krakow as a Site of Memory

There are five areas that portray Krakow as a site of memory. These include myths, landmarks, historical aspect, monuments, and oral traditions.

Myths

The most recent history of Krakow has a fair share of myths. In the year 1741, there was a coup de main in which Frederick II of Prussia duped Krakow, the only city that had not been conquered for many centuries. Even more important was a story of the legendary defense of Krakow and the surrounding region during the seven-year war. The battle of Leuthen in the 1750s resolved the question of sovereignty over Krakow and Vilnius¹⁵. Besides, the Leuthen Chorale and the Borussia manifestations gave political decisions a Protestant but religious connotation that was later cited in Krakow although it oddly contrasted with the free thinking stand of the Prussian King. This is an incident that achieved a mythical status as it was conjoined with the effort to overcome appalling dangers. It was only once in history that Krakow savored the joy of a beautiful political moment, in 1813 when the moral and political leaders of a new Europe gathered in the city to shake off the Napoleon yoke on their neck. Krakow was not simply the stage for the drama but the enthusiasm of the students who flocked with their arms spread to the troops of liberation and found its echo in the moral and political hopes of the Vormarz. In the year 1819, with the royal proclamation to the people and the creation of military decorations, the Iron Cross was made and it still holds a special significance to the people of Krakow¹⁶. This is reflected by the fact that the city staunchly observes the memorials that commemorate 1819 and prefer them to all the other historical events.

Landmarks

The coat of arms was granted to the city in the year 1831 by the Emperor Charles IX and mounted on the west wall of the Town Hall in 1837¹⁷. It was also subsequently affixed to various municipal buildings up to the twentieth century. It became the emblem of the city and was popularized in innumerable prints and was even embossed on a few manhole covers. The traditional coat of arms of old Krakow was only removed in the year 1944 by an arbitrary act of Josef Wagner. The Slavic and Christian connotations of the traditional coat of arms were viewed as no longer important in keeping up with the spirit of the times. Wagner argued the city should have a divided coat of arms, with the lower half displaying the Iron Cross of 1819. This was like an omen for the future years and did not gain public acceptance. The coat of arms in Krakow also remained without religious symbols and was a significant indication of a return to the historical roots¹⁸. In 1990, under the head of the town council and the patron of the “Sites of Memory in Central Europe” conference, Krakow once again adopted its previous coat of arms.

¹⁵ Ibid. 386–398.

¹⁶ Chruszczewski, Piotr P. and Fisiak Jacek, “Studies In American Language, Culture, and Literature.” *Język A Komunikacja* 24 (2009): 254.

¹⁷ Olivia Sandri, “City Heritage Tourism without Heirs.” *cybergeo* (2013), 188.

¹⁸ Ibid. 188.

Until the reformation, most people considered the Krakow's Cathedral as the city's first architectural building followed by two of its main parish churches. Although the church buildings were found to be lesser buildings, the new viewpoint changed the order of precedence. The cathedral lost the dominant position and the city raised a single tower of St. Benedict Church to a formidable 130 meters to gain back the ocular dominance, which collapsed after 49 years due to its weight. However, even after with its height reduced to 91 meters, the tower remained the visual pinnacle of the city¹⁹. From the middle of the nineteenth century, Krakow developed into a major Polish city with new imposing administrative buildings, factory buildings, department stores, bridges, and water towers. None of these buildings was comparable with the bold design of the Centennial Hall constructed in 1932 to commemorate the year 1819. The hall was an avant-garde building like no other in the city and stood for a contemporary and democratic Krakow. The Third Reich recognized its potential as a platform for propaganda and a locally consecrated site²⁰. In the consciousness of the citizens the hall was from inception one of the landmarks of Krakow and at the same level with the cathedral, the university, and the Town Hall. Everything else came second.

Historical perceptions

As a self-assured major city with civilized elite, Krakow commanded a large number of poets and admirers who were all eager to serve the city. The praises of Krakow could easily fill a small anthology but rarely went beyond the usual accolades²¹. Martin Opitz's eulogy for the town as the flower of Europe along with Emperor Charles' view of it as the most precious stone of the crown contributed a great deal to making Krakow the kind of city people see today. The founding documents of the year 1824 for a college that was never built extolled the happy and beautiful constitution of Krakow, the excellence of the unusual arrangements and it easily surpassed all the other cities in Poland due to the education and culture of its citizens. Soon, the scholarly descriptions of the city cited this in the evidence of Krakow's pre-eminence, which was followed by historical literature and tomes in the eighteenth century on the city's geography and history. The rise of the historian in the nineteenth century revived appreciation for municipal traditions and resulted in the founding of museums of communal history and historical societies. The city also made attempts to recreate elements of culture that had not been passed down in any pictorial form²². The artist, Adolph Menzel, born in Kazimierz, perfectly captured the life and world of Frederician Prussia. Some of his most notable works, which are now in Berlin once hung in Krakow²³. The Galisja Museum of Fine Arts had a "hall of honor for patriotic history" filled with history statues and paintings.

Monuments

¹⁹Monika A Murzyn, Kazimierz: *The Central European Experience of Urban Regeneration* (Krakow: International Cultural Centre, 2006), 574.

²⁰Chruszczewski, Piotr P. and Fisiak Jacek, "Studies In American Language, Culture, and Literature." *Język A Komunikacja* 24 (2009): 254.

²¹K. Kunakhovich, "Reconstruction as Revolution: Cultural Life in Post-World War II Krakow and Leipzig." *East European Politics & Societies* 30, no. 3 (2016): 475-495.

²²Ray Taras, "Books Abound 25 Years after Communism." *World Literature Today* 88, no. 2 (2014): 5.

²³Ibid. 5.

Krakow also has some forms of monumental and counter-monumental works, which construct and sustain memory. In collective consciousness of the citizens of Krakow, the memories of significant misfortunes suffered in the city were nursed for a long time. These include the bitterly cold winters, famines, and plagues of locusts, flooding of the Oder River, the plague and cholera epidemics, and conflagrations²⁴. In Krakow, monuments have been used to commemorate traumatic places. There are very few pictures of such cataclysms, but memory medals have been struck and poems written, making the memories part of the city's oral tradition that was passed on through generations. For instance, there is the Commemorative Monument of the Victims of Fascism or "the monument of the torn hearts." The monument of the torn hearts was erected from 1962 to 1963 and is viewed in Krakow as the original setting and element for the celebratory cultural memory of the twenty-fifth anniversary of the outbreak of World War II. Its monumentality has been emphasized by its location on top of a hexagonal earth work done from 1855-1856 as part of the fortification of the Krakow's Fortress. The Nazis also included the earthwork within the framework of the camp of Plaszow and used it as one of the sites for the execution of prisoners and the mass grave described in the literature as the C-Hole or C-Dolek²⁵. The location of the monument was thus to commemorate a traumatic place of memory and even construct it as one.

Oral Traditions

Oral traditions are also viewed as a way of passing down cultural practices from one generation to another. According to a story handed down was that the road to St. Benedict was paved with gravestones under which the executed rebels of the 1820s lay²⁶. The rebels' ignition memory was ground in the dust under the feet of Krakow's citizens. A catastrophe in 1803 shook the city's foundation. This was an explosion of a powder house in the middle of Krakow with many casualties and widespread damage. The desire to commemorate significant events and personages by erecting monuments only began in the nineteenth century in Poland. Previously, all the squares and streets bore names which either indicated their vicinity to a church or topography or which alluded to the trades or crafts carried out in them. The procedure changed in the year 1878 when the city appointed a commission for the revision of all the street names and house numbers²⁷. This led to a wave of renaming throughout the city, flooding it primarily with new Jewish names.

Navigating complexities

Generating cultural literacy and awareness and embedding it into distinct and sensitive developments that people see is a worldwide phenomenon. Krakow, like many other cities is struggling with the threat of monocultural blandness as the regulated forces of globalization take hold. This has resulted in the increasing attempt to create some difference expressed forcefully in the fight of physical icons as stars in architecture roam the world to create more spectacular forms of art and pump up

²⁴Ibid. 5.

²⁵Ibid. 5.

²⁶Róża Godula, *The Gift In Culture*.(Kraków: Jagiellonian University Press, 1993), 183.

²⁷K. Kunakhovich, "Reconstruction as Revolution: Cultural Life In Post-World War II Krakow And Leipzig." *East European Politics & Societies* 30, no. 3 (2016): 475-495.

the desire²⁸. At similar events, new activities and festivals continue to be developed. Taking together these forces of change and assessing them, some people believe that the world is living through a paradigm shift. The certainties evaporate and melt away. The traditional ways of doing things are challenged and the periods of history that involve mass transition like internet driven revolution or Industrial revolution can result in confusion and a feeling of liberation that is combined with a sense of being swept along by events. It may take a while for novel ethical stances to take root or establish a new coherent worldview. Besides, the changes in today's world are happening so fast that most people feel that they can never get time to absorb or understand or even reflect on them before they can act with some sense of judgment and clarity²⁹. Therefore, this becomes a cultural problem and a challenge that Krakow, like most cities in Europe face.

The current economic crisis is causing pressure on many initiatives that focus on creative approaches to city growth and development and the role of culture in transforming the urban areas. There is a paradox in that budgets are shrinking as cities increasingly recognize the use of creativity and the role that a creative economy or arts can play. There is an increasing culture of caution and risk avoidance. It is, therefore, advisable for cities to look at the nexus of culture, creativity, arts, and a creative economy as part of the broader creative ecology that includes innovations in different fields including regulations and incentives regime and social change or the other sectors that are not related to the creative industry. Experts in urban development assert that in order to get full benefit of the possible ways, communicating with audiences and citizens especially those who are part of the public sector is essential³⁰. This is because it blends the use of new technology with ideas that include open innovation or co-creation.

Major developments to promote culture preservation

Krakow has, therefore, come up with four cultural policies to ensure that the cultural heritage of the city is preserved for the future generations. The procedures include enlightenment, empowerment, entertainment, and the creation of economic impact. Enlightenment fosters knowledge, insight, education and reflection. Empowerment, on the other hand, concerns itself with the strengthening of cultural identity, focusing on social inclusion, finding ways to reinforce social cohesion, visioning, and joint working. Entertainment is also crucial for its element of playfulness, fun, leisure, relaxation, and recreation. A focus on the economic impacts highlights the essence of working with economic imperatives such as capacity building, job creation, and skills enhancement. Others include helping start-ups and an entrepreneurial culture that can assist in issues such as image improvement or tourism. Krakow's agenda implies that the city cannot work under the mentality of a

²⁸Britta Timm Knudsen, "The Past as Staged-Real Environment: Communism Revisited in The Crazy Guides Communism Tours, Krakow, Poland." *Journal of Tourism and Cultural Change* 8, no. 3 (2010): 139-153.

²⁹Róża Godula, *The Gift In Culture*. (Kraków: Jagiellonian University Press, 1993), 183.

³⁰Chruszczewski, Piotr P. and Fisiak Jacek, "Studies In American Language, Culture, and Literature." *Język A Komunikacja* 24 (2009): 254.

silo (Tighe 2001). It needs new ways of development that are mainly cross-departmental and inter-disciplinary, linking for instance, the aspects of development that are concerned with culture, social welfare, and economic development.

The International Cultural Centre in Krakow is also playing a significant role in helping the city preserve its culture. The organization focuses on different dimensional approaches to cultural heritage. Its interests focus on Central Europe's multiculturalism, identity, and memory, preservation of historical artifacts and sites, dialogues between societies and culture, cultural policies, the origins and development of modern art, and the phenomenon of a historic city³¹. The International Cultural Centre is a venue where people meet to reflect on their heritage, a center for excellence in heritage studies, a heritage information center, a library of knowledge on the citizens' cultural heritage, and a haven for arts and architecture. Its activities are based on co-operation with foreign partners including institutions, researchers, specialists, and organizations, through its membership in international organizations and social networks. The ICC takes part in the development of international policies and regulations in the diverse areas of culture and debate on the key issues that relate to heritage and its preservation³². Besides, it also monitors the ever-growing body of research and the various projects completed by different cultural organizations and institutions.

Recommendation

Experts propose a series of balancing acts, as well as strategic dilemmas that cities need to take into consideration in using the cultural perspective in development. Some of these include a focus on company formation, production, and economic consumption or supports and spectacular events that emphasize the heritage of the city and its innovations³³. Others include highlighting art forms and taking community development seriously and primarily showing concern for the prestige arts. It is also vital to focus on the mainstream cultural scene and the fringe, alternative and provocative and remain aware of the interconnections between the physical hardware of the city and the software priorities that include the activities that people undertake including how they bond and interact. Finally, it is essential that the town planners balance development and program in the suburbs and city and the other outlying areas, managing cultural activities in an art form and linking the cultural concerns to forward development to all the departments. All these places are special in their own way and when they work well, they can create an ultimate mix of Krakow becoming first, a place of distinctiveness and anchorage. This means that the place feels like home and generates a sense of familiar comfort. The second is a place of possibility, encouraging open-mindedness and curiosity. The third is a place for connection and reconnection where the people locally bond and yet is at ease with the

³¹Ray Taras, "Kraków, Poland: Books Abound 25 Years after Communism", *World Literature Today* 88, no. 2 (2014): 5.

³²Britta Timm Knudsen, "The Past as Staged-Real Environment: Communism Revisited in The Crazy Guides Communism Tours, Krakow, Poland." *Journal of Tourism and Cultural Change* 8, no. 3 (2010): 139-153.

³³Jennifer Craik, "The Road to Cultural Studies", *Cultural Studies* 1, no. 1 (1987): 121-126.

world and has seamless connectivity from the virtual to the physical. The fourth is a place of learning leading to many possibilities of self-improvement from the formal to the informal and a place where the discussion of culture is vibrant³⁴. The fifth is a place of inspiration with a visionary feel where good intent and aspiration is visible. Finally, it is a place that adds value in every attempt and major initiative it undertakes.

Conclusion

Difficulties will always remain for ambitious cities in moving up the value chain and trying to capture centrality. However, there are a large number of niches that a city can be known for. For instance, Milan is popular for its global position in fashion and design. Many gifted people choose the place before the job, and the cultural heritage preservation on Krakow is likely to attract many talented individuals. With its focus on culture, Krakow can compete on a new niche and in the terrain of the quality of life. The town is relatively small when compared to others such as New York and Paris. However, it is very strategic and confident that it can succeed. The small size all makes it easy to transact and exchange, which counteracts some of the disadvantages of the lack of centrality. All in all, the city has made significant achievements in the niches of learning, possibility, connection and reconnection, distinctiveness and anchorage and adding value. It is also operating actively in the areas of generation, production, and marketing, making it stand out as a city that is all-round.

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Challenges of Urban Design Driven by Dynamics of Socio-Cultural and Urban-Space Needs: A Case Study of the City of Győr, Hungary

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Abstract: *This paper focuses on the challenges of urban design in the city of Győr, Hungary, a historical and a modern industrial city, located in the heart of Europe. It uses a case study to expose some of the major issues that should be addressed in the context of the application for European Capital of Culture 2023, emphasizing the need for a proper cultural and urban-planning strategy of the city.*

Keywords: *historical city, conflicts of historical and modern trends, wound in the urban fabric, alignment of cultural and socio-economic drives, committed urban design policy*

The city council of Győr, the most dynamically developing city in Hungary, has announced its interest in submitting a bid for the 2023 ECoC which has generated a plethora of diverse arguments. Our analysis restricts itself to the aspects of the interplay between historical and cultural heritage and socio-economic developments in the present urban context. More closely, we will describe the complex tasks of city planning and urban design under the circumstances of vivid debates and dialogues originating from stakeholders of the socio-economic and cultural sectors.

Győr, a successful industrial city with a strong higher educational, cultural and social institutional establishment, is situated in the heart of a mega-conglomerate of Vienna, Bratislava and Budapest. The city is also the center of the automotive industry of this Central European region and has a distinct flair of *Mittleuropa*. The historical layout of the city center and the road and fortification structure of the settlement have been engineered by the onion-like layers imposed on the township by many centuries, originating in the Roman era. However, the historical processes in terms of cultural and socio-economic achievements have greatly enriched the nature of the city of today. The varying life styles, the space utilization and the satisfaction of social needs of the citizens have determined the ever-changing character and the micro and macro structure of the city. Our analysis attempts to show how the architectural characteristics and the institutional structure of the city correlate with the distribution and utilization of urban space. We intend to point at the driving forces that have changed and shaped the development of the built environment in the given urban space. In addition to historical heritage, trends in urban planning policy are found to be decisive which have grown out in varying degrees from the cultural and socio-economic needs of the citizens. We emphasize a major problem originating from the significant differences in the socio-economic status of the citizens and show that the resulting inequalities accurately reflect imbalances in the development of the physical urban space. At the same time there emerges an opportunity for the regeneration of the historical center of the city provided a committed urban planning policy is in place.

The city of Győr is preparing to open its doors in order to present its cultural values and to invite and accommodate a wide range of different European cultural

manifestations by 2023. What motivates this city famous for its economy and industry to take part also in the competition of contemporary cultures, the arts and literacy? What can explain this strong intention and devotion to cultural participation?

Let us take a look at a European city that has a rich and long historical and ecclesiastic past and in which legendary historic personalities, scientists, artists have lived and worked. Under its cobbles, two thousand-year-old memories of architecture and history can be found, - ruins and remains of Roman, Celtic, and medieval buildings - which are piled up in the center of the city in such a big amount, that it was able to form the base of a whole acropolis. Looking around from the tower of the bishop's castle, now we can see a modern, steadily growing industrial center, which is always able to renew itself from its failures and war wounds and which shows us a special Central-European impression of the industrial development of the past 150 years. From a more critical perspective we can claim that the city it is still under the necessity of reshaping its own roots and cultural identity through exploring its cultural and literary values despite the fact that its architectural and artistic past constitute the source of its basic values. How is it possible to make the city learn appreciate and respect its own history and cultural values? Can the transformation of city squares, the urban space and its urban network help the institutional systems improve cultural communication?

Characterization of the urban fabric

Regional network, water connections, greenery are essential endowment funds for the culture of the city of Győr. The present pattern of the urban fabric is woven again taking the geographical endowments, especially the rivers, into consideration and in the screen of historical street structure. The city center is densified into a complex cultural unity, in which everything is a minimum distance from each other, the theatre, concert hall, community center, library, educational institutions and the museums. Despite its crowdedness the downtown still has its human character, the whole center is located in the matrix of a pedestrian area with shops and the formed, evolved social space has become a vivid stage of active civil activities, education, literacy, and culture. Both the European Nostra-prized Baroque cityscape and rust zone, the brownfields industrial areas, the segregate chimneys ready to be pulled down or the left zones of industrial buildings are characteristic features of the city. The city lives its life among these organically organized. At the edge of the city long rows of colorful modern industrial parks can be found, among which there is a world famous automotive company with its gigantic area. Despite the fact that industrial parks and the great number of factories, the increase of the number of the population, the growing number of the settlements around the city nearly strain the borders of the city, natural ecology still stayed alive. Large greeneries fit in the structure of the city and numerous green areas for spending free time can be found inside the city. Future vision of the city of Győr referring to its social, economic, landscape, natural and architectural ambience can be optimistic. Its always increasing agglomeration continuously provides the necessary jobs,

infrastructural supplies and a great choice of education, health care, social, cultural services and sport facilities.

Architectural and Cultural Restructuring

Nowadays Győr is the center of the strongest economic area. This position is due to the result of the strategy born at the end of the 19th century, the aim of which was to develop the industry and commerce of the town. Originally Győr is a fort city that provided the protection of ground and riverine military roads. Middle Age and Baroque urban system was established on the city structure of the Roman times.

The change in the architecture also meant transformation in the historical and social classes. During the two thousand years the rampart of military importance changed into a trading city with middle-class. Meanwhile it was fighting with Turkish and German invaders, with whom it had to live together for long centuries and it was very close to a total depopulation many times. Győr kept its military character up to the Napoleon wars. Its street and settlement structure were concentrated, strongly configured, hierarchically structured just like the structure of the society. To survive the vicissitudes of history, the population chose a strategy the essence of which was the ability of quick adaptation, rejuvenation and acceptance. This type of aspect ensures advantages up to now, but it had disadvantages as well. During survival, the idea of “cultural value” got transformed, even the idea of value changed. Following the Napoleon wars –relieved from paying off the indemnity-cultural life could start and the infrastructural network of buildings was rebuilt. Up to the end of the 19th century, citizenry was continuously escalating, important intellectual base was formed and vivid cultural life developed. Intellectuals of the city of Győr, craftsmen and tradesmen lived in a city center full of social life. The appearance of the city changed and squares, circuses, streets offered a new kind of opportunity to spend free time.

Cafés, a casino, a drama group, artistic circles and an orchestra colored the amusement of citizenry. By the end of the century, it became obvious that despite the cultural prosperity, the former military city rather developed into an industrial center and not into an academic or cultural center. The Academy of the city operating as an intellectual base was broken up by a Viennese imperial order in 1892. But a more considerable change was that during this period the industry of the city strengthened significantly and the demand for labor force for manufacturing industry could be fulfilled just through workers settling in, whose problems concerning integration, accommodation and amusement had to be solved. The number of population increased quickly and intensively, the conglomerate of workers was able to integrate fast, which was due to the appropriate adaptability of the local citizenry on one side, and on the other side to the fact that the settlers enjoyed living in the city. They joined the sport clubs of the city and the self-organized cultural associations in great amount. Workers settled down in suburbs, in garden zones and in the manufacturing town. The city became a place of different, various industrial, trading, educational, health care, cultural and leisure activities.

The two World Wars and the following period cut up natural organizational processes of the city society many times. Despite the havoc of the city the present

urban network still has the logistic system built in the 19th century, the rationality of the urban development of the time, which meanwhile became obstacle for the continuously transforming, fast changing, growing and ready to renew city. This lacunar structure is typical not only of architecture but also of the local society. It is a typical pattern of migrated, relocated, rearranged symbioses, an inevitable form of 'living' together and next to each other. By today rough-and-ready architectural developments, conceptions interlace the city the joining points of which are remote and its webby is imperfect.

Urban Zones and Community Spaces

In the city structure, in connection with the 19th century industrial development necessary spatial separation and planned functional zone making came into being. The basic conception of the new city districts as parts of the city (like Újváros, Gyárváros Nádorváros, Ferencváros, Adyváros, Ferdinándváros, Marcalváros 1. Marcalváros 2) was based on the 19th century English industrial zones. The functional zones connecting to the local industrial establishments increased the order of the city and kept its order despite the fact that throughout the history some of the residential areas (Gyárváros, Marcalváros 2) lost its industrial base and as a consequence of it practically were re-functioned.

By today the historical city part connecting to the city center (Újváros), its ghettoized/slumificated streets, uncared apartment complexes led to isolation and segregation. People living there interpret the idea of community spaces in a different way than most of the other citizens of the city. The use of community spaces is the basic right of everybody. But people living there not only use the community spaces but they do possess them. With this kind of dispossession civilized use of community space and community life and organizing community building programs becomes impossible. The current town-planning strategy focuses significantly on re-organization, re-planning and developing of these areas. As a part of the re-functioning the city builds covered sport stadiums, open air sport fields, recreation zones and thematic playgrounds. Limiting the community use, the city surrounds the new establishments with fences and walls.

For architectural and cityscape re-planning of the zone financial sources could be focused apropos of EYOF 2017. City of Győr successfully gained the right to organize the 14th European Youth Olympic Festival, locations of the races are being made and two 'Olympic villages' are being built in Újváros and the University Campus close to the city center. The infrastructural developments joining the EYOF events and locations changed Újváros totally. With this development a 'problematic' zone very close to the city center could be re-formed.

Pulsating City: Renewal of the Culture and the Urban Spaces

The current city-strategy vision named 'Pulsating City' aims to develop and expand of cultural infrastructure of the City by 2020. The development program focuses on connecting and restoring the cultural establishments and on broadening functions. In the last decade the public spaces of the city have been spectacularly renewed upon the new town-planning conception and man-sized, picturesque spaces

have been formed. The process started in the 1990s with the suggestion of the architect Gábor Winkler professor to rehabilitate apartment complexes. Having opened the city center apartment complexes, building blocks, new space contacts came into being and the rhythm of the city center became free due to the pedestrian traffic and also the rhythm of crossing became diverse. Streets were filled with new functions, free creative activities, festivals, street balls, ceremonies, cultural events, processions, waterside programs became more frequent. People are pleased to use the city center areas, they play music, dance, children do sports, play, ride their bikes and scooters and even elderly people join city life more often. City dwellers can use waterside areas free. Continuous, clear walking route ways were built to connect the city, the river sides and the island for the pedestrians. The human-scaled urban area with the special atmosphere of the rivers forms an attractive and pleasant milieu. The reconstructions of the monuments of the last years made the unique organization of the city center streets and urban area, cozy area connections more enjoyable. As a counterpoint of the intensive pedestrian traffic, car traffic lost ground, significantly from around cultural establishments. Museums and the library can only be accessed on pedestrian routes, in return these areas became able to transmit culture.

Apart from creating high-quality living spaces and public spaces, the City is also working to create a radically new cultural strategy. In the former period the local cultural offer targeted primarily crowds. The program, which was mostly populated and lightweight, aimed especially the general taste of the local industry and commerce workers and offered just a small opportunity for the ones interested in high-level culture. Regarding the number of crowd manifestations, these programs were obviously successful in a sense. A few domestic towns can boast such a large volume of public events as Győr has been able to do in the last few years. The recognition, that the cultural boom of the city cannot be expected from pop music festivals organized for the crowds but from finding quality products, programs and artificers, performers and their support and through this the future successful direction can be chosen.

New Strategy: Development of Culture and Art Education of the University

In the cultural conception referring to 2020 popularization of serious genres and quality events and strengthening the connection of cultural institutions of the city and the university became of high priority. It is a significant strategic change. It was characteristic of the former years that university students took part in the events of cultural institutions in low numbers. Mostly they visited the free time entertaining programs and sport events. The interest of the students and their integration to the city became important. It meant a great change in the cooperation of the city and the university that the University was broadened with a new arts faculty in December 2016. The artistic base of the university based on music art institute and architectural education, which tried its wings not only at home but also internationally. In accordance with the plans, the programs of the new artistic education will be strengthened by the famous city arts societies and institutions of the city. Győr Ballet has the most extensive foreign connections. (USA, Russia and Israel) Győr Philharmonic Orchestra, Győr National Theatre, Vaskakas Puppet-show, the City

museum and the Asylum Theatre founded not long ago are also well-known. It is a common intention that the cultural institution network of the city and those of the university could strengthen.

The fact that the city of Győr applies for the title of Cultural Capital of Europe in 2023, fits in this process. Preparation of the application is under procedure at the moment, drawing attention of partners with surveys, workshops, conferences have already started just like working on the conception. The community use of area spaces, working-out the space widening the institution systems and their connections, and the development of the new Art Faculty will probably be parts of the cultural strategy of the city.

On regional level Győr intends to position itself. In the triangle of Vienna-Bratislava-Budapest it continuously works on building up stronger connections regarding cultural, economic, tender and institutional levels. It intends to step out of the vacuum of the surrounding capitals and to be able to keep the qualified labor force and to build out cultural and educational backgrounds. For achieving it, it proposed to develop the structure and infrastructure of higher education. With the extension of the area and with the buildings of the university, the university connects also physically to the life of the city. In the last 25 years there were significant changes in social, economic and environmental situations of the city. These happened partly because of the changed market and economic conditions, the investment tendencies and the policy of the EU. On the other hand, facts like re-arrangement of demographic and domestic market processes, and the change of organizational structure of local public administration, institution sustenance, public education had an influence on it. The present target of the city of Győr is to strengthen its already existing regional role and to build up a cultural network spreading over the borders and to become an intellectual center.

The University is the most important academic center of the city, which has a key role in the development of the city, still cooperation was rather formed with the local manufacturing industry. Regarding culture there was not such a strong cooperation and academic flow. The campus with its island-like location, takes a unique place close to the historic city center, surrounded by wealthy residential area, forest and river sides. The cultural isolation does not derive from space location, rather from the attitude of the university students. It is a huge step that the university spreads towards the city. It broadens with new faculties, which get place in the already existing public buildings of the historic city. This strategy helps and improves cultural communication besides space impregnation. The present central buildings of the university were built on the plans of the 60s, they missed rooms and halls that are functionally suitable for dance, music or theatre performances.

Nevertheless, a special cultural program could be carried out just with serious compromises. In accordance with the plans there are opportunities for these activities in the new buildings. Until today, the university has not been seen as belonging to the cultural elements of the city, but with the emergence of new university faculties and the broadening of the intellectual and cultural communication between the university and the city this situation can be significantly

improved. We can hope for an inspiring mutual cooperation with the help of which the university can become the center of the new city and cultural network.

Conclusions

The urban fabric of Győr in the 21st century is strongly defined by the thousand years old historical city structure, the diverse local culture and the architectural heritage. Today, however, the urban pattern is torn apart by the rust zones where ruined and closed factories from the 20th century are to be found. These dismal patches are situated in the proximity of the historical city structure, sometimes in areas linked to the river or next to significant districts of the city. The local arts and cultural institutions and public collections are squeezed into the restricted spaces of the historic inner town where they struggle with these limitations. However, the vast rust zones are to this day not utilized. It is evident that the revitalization of these zones could signify the possible direction of the city's architectural and cultural development. In the university's department of Architectural Design, we are continuously working on the revitalization and development of the city's architecture and buildings. Győr's 2023 application for the title of European Capital of Culture could very well redefine the collaboration between the city and the university, therefore the plans will perhaps become reality. The city recognized that in order to advance its culture the arts base of the university has to be strengthened. This is a significant change in attitude which can generate large-scale development and prospectively enrich the city with an architectural and cultural layer of high standard, fitting for the 21st century.

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Festivalisation at a Distance: Avignon, the Locals and its Visitors

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Abstract: *Avignon is a city renowned for its festival which has taken place for 70 years: The Avignon Festival. It seems that we can speak about festivalisation through its impact and its integration into the city. However, if we analyse the perception of the image of the city, the city is seen as a historical and a Provençal city. We would like to analyse the relationship between the contribution of a reputable festival, like the Avignon Festival, to the image of the city and the influence of this image on its perception by the inhabitants and its foreign visitors, especially Asian tourists.*

Keywords: *festivalisation, cultural presentation of the city, frames of perception*

Today the Festival is part of everyday life. There are signs of it everywhere. This propagation of the festival, linked to social development, has a close link with politics. After having succeeded in economic growth thanks to the industrial revolution, interest passed on to the issue of sustainability in order to solve the problems which arose from this development. In this sense, culture attracted attention. “Culture has become the fourth pillar of sustainability, alongside the social, economic and environmental pillars”¹. “Festivals participate in a lasting cultural development of the area”². Moreover, festivals are understood as a way of making a mark on an area and improving its image. These advantages of a festival have attracted the attention of city. They have created their own festivals little by little. This gradual development of closer ties between the festival and a city allows us to see the role and the contribution of the festival to the city in several ways. Festivalisation could be understood in this way. In this article, we would like to analyse festivalisation by taking the precise case of the city of Avignon and the Avignon Festival, to understand this notion with reference to our lives today.

Avignon is an interesting city situated in Provence in France. Despite the fact that Avignon is a small-sized city in the south of France, it is renowned on an international scale, so well so that it welcomes visitors all year round. Why do they constantly come? Firstly, because of its historical image as a UNESCO heritage site. Next, because of the image of the Provence region and its natural surroundings. Finally, because of its cultural image - that of the Avignon Festival. These advantages contribute towards attracting the attention of international visitors.

Among these advantages, the impact of the Festival is remarkable whether it be during the Festival or throughout the rest of the year. This is because, despite its

¹ Parliamentary assembly of francophonie, Canadian section. Meeting of the education, communication and cultural affairs commission, Quebec, January 2011

² Decharte Philippe, “Festival”, *Dictionnaire des politiques culturelles de la France depuis 1959*, Emmanuel de Waresquiel (dir.), (Paris: Larousse/CNRS éditions, 2001): 283-285

relatively short duration in relation to the rest of the year, it lasts a month, the life of Avignon revolves around the Festival. We can note its strong integration into the life of the city. It seems that this big festival is integrated into the lives of the inhabitants as the festival help to attract more people. Nevertheless, we can note that the inhabitants see a cultural advantage as less important than other advantages of the city. Furthermore, we can note that a certain category of visitors, Asian visitors from the far East to be more precise, are less present during the Festival despite their constant presence throughout the year. This observation shows a paradoxical trend: in spite of the strength of festivalisation in a city with a remarkable festival, the cultural image of the city is dominated by its main image, that of a historical city. We would like therefore to analyse the relationship between festivalisation and the cultural image of the city through the comparison of the perception of the inhabitants and of the Asian visitors. The questions we would like to discuss in this article are the following: does the festivalisation of a city like Avignon contribute to improving its cultural image in a significant way? And if this is the case, does this cultural image give potential visitors a desire to discover such a city or such a festival?

Festivalisation

According to Owe Ronström, the oldest use of the notion of “festivalisation” is by Mark Forry, an American ethnomusicologist, in 1986 in his article “The festivalisation of tradition in Yugoslavia”. This term was studied by several of the following researchers [Häussermann et Siebel (1993), Elderen (1997), Hitters (2007), Négrier (2014), Taylor, Bennett and Woodward (2014)].

“Festivalisation” is one of a number of words ending in “-isation” in vogue following what we could call “the procedural turning point” in social sciences³. We can develop this definition by reflecting society on festivalisation. Because a reputed city, thanks to a festival, has a different social tendency compared to another city. “Certain commentators no longer hesitate in speaking about a “festivalisation” of cultural and social life⁴. According to Waldemar, “in the process of city festivalisation, festivals have a direct and indirect influence on all these elements of urban space⁵. According to this point of view, festivalisation could be summarised in three parts referring to the link between the festival and society; regularity of the festival, it’s economic impact and the festival’s influence on the cultural ambiance of the city.

- Regularity of the festival

In Europe, we can note that there has been a growing attention to culture since the 1980s. This movement is linked to the question of the decentralisation of culture. Numerous festivals have thus been created. However, not all festivals can last more than a year or so. Creations and suppressions of festivals occur each year. This phenomenon helps us understand, at a glance, how difficult it is to maintain a

³ Ronström Owe, “Festivals et festivalisations”, *Cahiers d’ethnomusicologie*, vol 27, (2014): 27-47

⁴ Laville Yann, “Festivalisation”, *Cahiers d’ethnomusicologie*, vol 27, (2014): 11-25

⁵ Waldemar Cudny, “Festivalisation of urban spaces: Factors, processes and effects”, (Switzerland: Springer International Publishing AG, 2016): 80

festival in a city and how it is important to understand the strong connection between a festival which is maintained regularly, and the city. The regularity of a festival contributes to building and to integrating culture into a town. Emmanuel Négrier says as much, that ““festivalisation” is the process by which cultural activity, previously presented in a regular, on-going pattern or season, is reconfigured to form a ‘new’ event (...) Festivalisation therefore results in part from the ‘explosion’ of festivals, but also from some ‘eventalisation’ of regular, cultural offers”⁶.

The 'regularity' of the festival carries an important meaning for two reasons. Firstly, this regularity contributes to attracting the constant attention of society to the festival. And, it is this attention that allows the festival to continue. Next, this regularity constantly reinforces the impact of the festival on society. “Roch (2011) claims that festivalisation can be taken to refer to the role and influence of festivals on the societies that host and stage them - both direct and indirect, and in both the short and the longer term”⁷. Even if we see a lot of festivals today, not all of them show a phenomenon of festivalisation, because it is very difficult today to maintain a festival in an area.

- The economic impact of the festival

Several pieces of research concerning festivals [Crompton and McKay (1997), Smith and Jenner (1998), Richard (2007), Getz (2008), Quinn (2009)] show the importance of the impact of the festival especially on the economic sector. The festival is developed by reference to tourism. “The conceptualisation of festival practices as socially sustaining devices is important to consider in the context of sustainable tourism”⁸. This collaboration shows the positive effect of the festival. The festival can not only reinforce its cultural speciality but also approach a larger audience. This phenomenon helps to host a lot of people for the festival and thus boosts the economy in the city. The qualitative and quantitative development of the festival contributes to reinforcing its economic impact on the city. The festival thus becomes an important element for the economic sector. According to Jakob (2013), “festivalisation involves the ‘introduction of festivals into city planning’ (...) to a advance local urban and economic development, consumer experiences and city image”⁹. If we consider city which are renowned thanks to their festivals, Cannes, Venice, Avignon, Edinburgh etc., they experience a different type of consumer spending to other city each year. That of the high season of these city corresponds to the festive season. Waldemar says that “festivalisation is used for the development of cities, improvement of their image and gaining larger income”¹⁰. We can thus understand festivalisation through this close link to the economy.

⁶ Négrier Emmanuel, “Festivalisation: Pattern and limites”, in *Festival in focus*, Dragan Klaić (dir.), (Budapest: Central European University Press, 2014): 9

⁷ Waldemar, “Festivalisation of urban spaces: Factors, processes and effects”: 79

⁸ Quinn Bernadette, “Problematising ‘Festival Tourism’: Arts Festivals and Sustainable development in Ireland”, *Journal of sustainable tourism*, vol 14, n°3, (2006): 290

⁹ Andrew Smith, “Events in the city: Using public spaces as event venues”, (New York: Routledge, 2016): 34

¹⁰ Waldemar, “Festivalisation of urban spaces: Factors, processes and effects”: 79

- The cultural atmosphere of the festival

When we analyse the festival, the lively atmosphere during the festival is specific: festivity. Even if this festive atmosphere does not last all year, we can note its cultural impact during the rest of the year in another way. Firstly, the festival boosts cultural activities in the city. In a certain way, this influence also reinforces the cultural image while the city can renew its image to distinguish itself. "Festivals constitute a seductive environment to attracting the attention of the public and of the outside world to the city and its cultural climate"¹¹. Next, the festival animates abandoned areas. These become places for shows, concerts and exhibition openings. The festival contributes to the animation of the town by broadening the availability of cultural locations. This phenomenon also encourages artists' activities. Despite the number of festivals, nowadays we can't necessarily see this influence across all festivals. Gréssillon cites that "the theme of festivalisation can be linked to the paradigm of the creative city, that which constantly creates art, but which also creates the event so that it is talked about (Florida (2002 et 2005))"¹². The cultural atmosphere is therefore an indicator to understanding the festivalisation of a city.

The Festivalisation of Avignon

Avignon is one particular city which has managed to maintain its festival. While carrying out observation work in the city, we wanted to see if this city is a festivalised city with its big renowned festival, the Avignon Festival.

- The regularity of the Avignon Festival

The Avignon Festival started in 1947 in Avignon and still takes place today, it has taken place for about 70 years. This Festival started with the showing of three plays in the *Palais des papes* (Popes' Palace) as part of the "*Week of Art in Avignon*" created by Jean Vilar. Since this successful first edition, the Avignon Festival has taken place regularly and mainly in the city of Avignon. It has thus become a big theatre festival which is internationally representative.

This reputation is found today in its annual recurrence. Throughout its long existence, we can observe the huge influence of the Avignon Festival on the city. The inhabitants are used to changes in daily life due to the festival. For example, the city centre of Avignon becomes a pedestrian zone. The council offices send out a sticker to city centre dwellers authorising them to drive in the city centre. Nevertheless, it is difficult to access one's home by car. The inhabitants have to double back. Even if it is inconvenient, the people of Avignon have become used to this over the years. The Festival also has an influence on the holiday period of the people of Avignon. Some prefer to go away in July.

The regular running of the Festival contributes not only to reinforcing its reputation but also to accepting certain changes in the city. It enables looking ahead

¹¹ Boogaarts Inez, "La festivalomanie: A la recherche du public marchand", *Les Annales de la recherche urbaine*, vol 57, n° 1 (1992): 115-119

¹² Gréssillon Boris, "La festivalisation de la vie culturelle berlinoise" in *Festivals et sociétés en Europe XIXe-XXIe siècles*, ed. Philippe Poirrier (dir.), Territoires contemporains, nouvelle série 3

to the following year. It seems that the regularity of the Avignon Festival enables the citizens to understand its importance.

- The economic impact of the Avignon Festival

The huge impact of the Avignon Festival can be noticed especially in the economic sector. It has an influence on the people of Avignon for economic reasons, even if they are not at all interested in theatre. The economic activity of the city is boosted during the Festival in the month of July. For example, in the case of shops, according to the owner of a tea shop, it is a lot easier to sell a business activity before the Festival than afterwards. It is true that we can easily find shop keepers who have commercial activity every year only during the Festival. Even if they mainly live elsewhere, some of them want to keep their business property in order to make the most of the financial advantages during the Festival. Generally, people in Avignon say that they earn as much during this festive period as they could earn during the rest of the year.

It is the same thing for hoteliers. According to some of them who I interviewed, situated in the city centre, reservations are full very early for July despite it being high season and therefore very expensive. Mercure, the four star hotel on the Place de l'Horloge, hosts mainly guests of the IN Festival, for example, journalists. The bookings are full 5-6 months before the festival. The Bristol hotel, three stars on the rue de la République, has a good festival clientele. According to this hotel, if festival goers come, they reserve for the following year before they leave. For the Alizea hotel, two stars on the rue de la République, the festival goers are mainly coming for the first time. It is fully booked less quickly than the hotels mentioned previously. The interesting thing I discovered while interviewing the hoteliers is that even if certain hotels have a special contract with an Asian tourist agency to host Asian visitors, the month of July is excluded from this contract. This is because there is effectively already a lot of demand during this period.

Let us also take the example of residents. Avignon dwellers make extra income by renting out their accommodation. Generally renting accommodation is limited from September to June. This is in order to be able to open rents to festival goers in the month of July. Estate agencies also look for offers to answer demand at this high season. Even university residences are rented by festival goers and artists. Even if inhabitants are not interested in the cultural side of the Festival, a lot of people can benefit from it.

- The cultural atmosphere of the Avignon Festival

Avignon's downtown area is delineated by medieval walls that date back to the Middle Ages. The "intra-muros" area inside these walls measures only 1.52 km² (0.58 square miles), yet despite its size, here we can find many theaters open all year long. There is the Grand Opera, six permanent theaters for nearly 40 years that have formed the "Scènes d'Avignon" association, and several other permanent theaters that stage performances year-round. Additionally, Avignon hosts many cultural activities outside of the summer festival season. For example, after the summertime Avignon Festival, there is a science festival, the "*Fête de la Science*," at the beginning

of October. Next, a winter theater event, the "*Fest'hiver*," reenergizes the Avignon stage at the end of January. Another performance series, "*Les Hivernals*," is dedicated to dance and has taken place each February in Avignon for 39 years. The "*Festo picho*" event attracts a young audience in March and the "*Festival Emergence(s)*" spotlights young performers in May.

As we can see, many cultural activities take place in Avignon outside of its signature festival, and across the entire year. This intensity for performance in a relatively small area makes it easy to spot the advertisements for upcoming arts events in the city. A lot of places, for example, bookshops, libraries, restaurants, shops, the covered market, make theatre programmes available and give out posters. We can always find up to date cultural information while walking in the street. The posters for the summertime Festival d'Avignon even become decorations in some local shops for the entire year that follows.

Lastly, young people are encouraged to go to the theatre and the cinema. For example, Avignon University has partnerships with places of culture in Avignon at a special rate. The Conservatoire d'Avignon also has the same system as the University. Similarly theatres prepare special shows for schools if there is sufficient demand. The current mayor also supports theatres so that shows can take place in small communities around Avignon.

After having seen what festivalisation means in the three sections, we can say that in theory, Avignon is a city where festivalisation is well anchored, not only from the economic point of view but also through cultural activities in the city thanks to its Festival which returns every year.

The perception of festivalisation of the city of Avignon

In 2004, when the National Front candidate Philippe Lottiaux came first place in the first round of the local elections in Avignon, the director of the Avignon Festival, Olivier Py, declared that he would try to move the Avignon Festival. This declaration shook up the city. All the inhabitants of Avignon were worried about whether the Festival would change city or not. Because they already knew the importance of the Festival for the city. It seems that the Festival is well integrated into the city. Nevertheless, the cultural side of the city is less well considered than the other advantages of the city by visitors, particularly by Asian visitors. In analysing discussions with locals and Asian visitors, we would like to analyse their perceptions of the city.

- The perception of the city by inhabitants of Avignon

We asked some Avignon residents how they present their city to their friends and family who are considering a visit to either Avignon or other cities. These residents speak first of all about the historical sites of the city. If these residents work within the sector the arts, they might mention briefly the existence of the Avignon Festival. However, if they welcome their friends and family to Avignon, above all they want to lead them to the historic sites and to calm locations that show off the region's natural beauty. For example, a local woman of over 60 who founded the ATP (Association of Friends of Popular Theatre) of Lunel, a small town situated at 70 km

from Avignon and who goes to the theatre regularly, told that when she hosts family and friends, she takes them to visit the city of Avignon and suggests that they look for the small Virgin Mary statues encrusted into the old buildings of Avignon. Otherwise she crosses the Rhone and walks in the countryside. Let's take the case of one Avignon resident who is more than 65 years old, who was an administrator for a theater, Théâtre des Halles, in the *Scène d'Avignon* association for 40 years, and who has attended the Avignon Festival since she was 20 years old. She told that the main strengths of Avignon are its location and its historical heritage. In fact, there are many other beautiful Provençal villages with their own historical sites in the area around Avignon. Even Avignon residents who welcome paying guests to their homes through the website Airbnb don't mention the city's arts culture. They only speak of the historical side of Avignon, for example, the *Palais des Papes* and the *Pont d'Avignon*. These examples show that, even if we comprehend the importance of the Avignon Festival and even if we understand that Avignon is an artistic city, an image of the city that includes its culture image is not yet one that is embedded reflexively and systematically in the collective conscience of Avignon residents.

- The perception of the city by Asian visitors

To start with, we would like to briefly explain the methods by which Asian visitors we met on the main street, the rue de la République, between March and July 2016 perceive the city. Today, nearly every Asian tourist travel with digital equipment such as smartphones and tablets. What is remarkable is that this practical device can change the behaviors of travelers and influence their perceptions of the places they visit.

We see that Asian tourists pass infrequently through the doors of the Avignon Office of Tourism because they can easily find the necessary information in their own languages on their smartphones. They don't even need a map of the city because they can consult Google Maps. The smartphone also influences the routes visitors take through the city. This has become increasingly simple: go to only main spot, the *Palais des Papes*, and to the city's famous bridge, *Le Pont d'Avignon*, sometimes the traditional market, *Les Halles*. The perimeter of a typical tourist's visit is very limited because the information that they can find on their smartphones is limited. They seem to constantly rely on their own language community, with which they remain in contact even when they are abroad. We can therefore understand the impact of this digital equipment on understanding city. Because people keep in contact with online information even once they have arrived. As people depend strongly on digital equipment they pay less attention to the perception of what is actually happening there. This is why the same information keeps going around.

This way of visiting Avignon makes it difficult to discover the proper culture image of the city. Firstly, much of the information about Avignon available in the Chinese, Japanese and Korean languages concerns the historic reputation of the city and natural environment of the surrounding Provence region. Besides, even if we were able to redo the visits that preceding Asian tourists have made, it would still be difficult to find traces of Avignon's culture aspect because tourists generally go to the heart of the downtown area where there is little more than commercial shops.

Sometimes, we were able to interview Asian tourists while strolling with them throughout the city, and afterwards, we asked them about what they had noticed, and they always talked about the shops or the restaurants. Perhaps, they were less interested in Avignon's reputation for arts culture, but it is without doubt that this side of the city is less visible. This is why after the question about their first impression of the city, they nearly always spoke of the ancient city with its medieval ramparts. Otherwise, they told that it's a city for tourists. These remarks showed that the "festivalisation" of the city is not yet fully visible in the city itself.

Conclusion

Up until now, research concerning the festival has mainly focussed on the economic and political impact of the festival on the town. This is why research concerned with festivalisation is dependent on this point of view. As we analyze Avignon, if the festival has not percolated into the local perception of the city and if the festival is maintained because of the economic profitability, the culture image of the city has not developed well and it is caught in difficulty. The interest from the inside contributes essentially to demonstrating the cultural image of the city.

The festivalisation of Avignon demonstrates the importance of the integration of the festival into the perception by its inhabitants. This attention from the inside contributes to reinforcing the cultural image of the city with its festival, and from this cultural particularity of the city its visitors can easily feel the attraction and the exotism of the city.

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