



CULTURAL MAPPING: DEBATING SPACES & PLACES

22-23 October 2015

Conference Outcomes

Introduction

The 'Cultural Mapping: Debating Spaces & Places' was organised by the Valletta 2018 Foundation on the 22nd and 23rd October 2015. The conference is the second of a series of Annual International Conferences being organised by the Valletta 2018 Foundation, aimed at addressing different aspects related to Cultural Relations in Europe and the Mediterranean.

Over the past few years, the Valletta 2018 Foundation has been carrying out a Cultural Mapping project which seeks to generate information and analysis on the use of spaces for cultural purposes across the Maltese islands. This project, together with other Cultural Mapping exercises taking place across the world, is the thematic starting point for the upcoming Valletta 2018 conference.

The central objective of 'Cultural Mapping: Debating Spaces & Places' conference was to bring together academics and practitioners to share knowledge about and debate cultural mapping and its implications within a Euro-Mediterranean context, in order to develop a better understanding of how various experiences and practices are developing over time.

The conference objectives included:

- To bring together academics and practitioners contributions on cultural mapping worldwide, with a specific focus on European and Mediterranean countries/regions;
- To compare and contrast existing typologies and understandings on cultural mapping;
- To support the development of a better understanding on how cultural mapping exercises can be utilised as a tool for policy makers and cultural practitioners;
- To promote cooperation between researchers and operators with regards to cultural mapping;
- To foster debate about the legacy of cultural mapping practices.

This document aims to highlight the main outcomes of the conference from the various plenary and parallel sessions.

A detailed conference proceedings publication will be published in 2016.

Emergent tensions in Cultural Mapping

Rapportage and outcomes of plenary sessions by Dr Marie Briguglio¹

Plenary session 1 – A multi and intra disciplinary approach to Cultural Mapping

Plenary session 2 – The mapping legacy: what happens next?

1. Introduction

This section aims at summarising the studies reported during the plenary sessions of 'Cultural Mapping: Debating Spaces & Places' conference held on the 22nd and 23rd October. The aim of the section is to provide a synthesis of the key issues that emerged from the presentations and discussion thereafter, pointing to some of the tensions that may merit further investigation by researchers and policy makers in the field.

While both plenary sessions were broad in their focus, the first shed particular light on the mapping process, whereas the second took this into the realm of policy. In her introductory message as chair of the first plenary, Dr Nancy Duxbury outlined the broad scope of the multidisciplinary session which was to ensue. This, she explained, would examine Cultural Mapping in different geographical and cultural contexts. She set out her vision for the session, namely to flag the issues and the challenges to which Cultural Mapping may be applied, which it may articulate and for which it may activate action, both currently and in the future. In contrast, Mr. Caldon Mercieca, stated that the key thread running through the presentations of the second session, which he chaired, was the focus on the socio-economic implications and on the policy directions that these may, in turn, suggest.

2. Issues in Cultural Mapping

In his keynote address, Dr Aadel Essaadani shared an example of mapping from a civil society perspective, emphasising the importance of working with the existing and rich body of culture to improve citizenship and development itself. The mechanisms in place in the case study included an online database on 18 art disciplines (www.artmpa.ma), numerous sectoral studies and some cross cutting studies. There were also meetings with practitioners, audiences, as well as workshops and formal academic meetings together. The target here was clearly not only artists but also the public. While in several other cases mapping is done by governments or local authorities, this was not the case in Morocco: this project was initiated by civil society. This fact itself was indicative of the use of mapping as an advocacy tool that brings together professionals, civil society and government. During discussion, Dr Essaadani clarified further that it was not government that defined the sectors to be mapped. He also explained that the UNESCO facilitated some of the workshops, pointing out

¹ *Department of Economics, Faculty of Economics Management and Accountancy, University of Malta, member of the Valletta 2018 Cultural Mapping Working Group, marie.briguglio@um.edu.mt

that international organisations and the media sometimes provide a tool for negotiation in the Moroccan context. He emphasised that the development of culture still has some way to go particularly in some countries, moving hand in hand with freedom of expression, public space, and gender issues. Dr. Aadel Essaadani later also emphasised that legitimacy for the study was drawn from the participation of actors and participants themselves, and from the fact that study was useful to the public (information), the artists (organisation, networks), and the government itself (indications for policy).

In his skype presentation, Dr Ammar Kessab spoke about Cultural Mapping in the Maghreb region. Explaining the context first, he noted that Algeria, Morocco and Tunisia together constitute an area of some 3 million km² with some 80 million inhabitants. He further explained that apart from a few global cultural maps which included the Maghreb region (such as the Interactive Atlas of the World's Languages in Danger) cultural mapping was unknown in the 1990s. But with growing interest from governments and civil society in the Maghreb region a set of cultural maps were launched by establishing inventories of cultural sector in order to better target specific needs of citizens and assist in the design of policy. The maps also helped identify regional cultural disparities and hence flag a role for enhanced protection and promotion of the diversity of cultural expressions. Dr Kessab presented three diverse examples of cultural mapping in the region, namely the 2011 Thematic transcription and registration of traditional and popular cultural expressions in Algeria, the 2012 map of material heritage in Tunisia and the 2014 map of the cultural sector in Morocco.

Prof Maria Attard provided a step-by-step explanation of the method employed in the Cultural Mapping project commissioned by the Valletta 2018 Foundation and implemented by the Institute for Climate Change and Sustainable Development within the University of Malta. The project was intended to collect and collate spatial information about Malta's cultural infrastructure and spaces, capturing a variety of spatial features in a landscape where many different (cultural) activities (broadly defined) occurred. The objective of the project was, in fact, specifically to generate information on the cultural use and practices in public space and cultural venues and sites, run and managed at community level and situated in localities in Malta and Gozo. On the basis of this, a framework would be made available, upon which a cultural infrastructure map was built. This framework also has the potential of engaging the community itself in contributing to the map through an online interface, improving reliability and bringing together the (cultural) community to share and upload information. Prof Attard emphasised the broad engagement and inclusion while building a collaborative space for users, planners, managers and even researchers in the field of culture, to work together. Citizen Science projects have enabled large-scale data collection, increase in literacy and awareness of issues, particularly in environmental fields and that the Cultural Mapping Project in Malta extends the experience and success achieved so far in this field.

In further discussion, Prof. Attard explained that challenges and opportunities include issues with data quality, public participation, and technological innovation. Encouraging participation in public meetings and eliciting information was particularly challenging in Malta, even though raising awareness and engaging the local population helps in the appreciation of cultural heritage, with the potential of leaving an impact beyond the 2018 European Capital of Culture. In answer to questions as to how the project defined culture and by what criteria does a space qualify as cultural space or as cultural infrastructure, Prof. Attard started by explaining that no such list exists and that their method was as comprehensive as possible, comprising both existing and potential cultural spaces, avoiding controversial information (which may elicit micro political problems), making judgements in relation to commercial information (for instance in areas of private ownership).

In her presentation, Dr Francesca Cominelli spoke of Mapping Intangible Cultural Heritage Actors in France. She outlined the first results of the observatory of intangible cultural heritage (ICH) actors' networks on the French Web. She explained that the project, funded by the French Ministry of Culture and Communication, was aimed at identifying the main actors related to ICH in France and at studying the links existing among them. She emphasised the role of actors rather than projects in this research, and that such a role - and social relations – were proxied in the study by a web mapping technique, consisting of tracing hyperlinks among the websites. Following the compilation of a first register of actors (app. 200), the research proceeded to shortlist this to some 50 actors for study, and to identify the characteristics that would be analysed. The analysis involved a mapping of nodes proportional to their visibility and clustered according to three types of phenomena, namely the importance of institutions that act as authorities in the network at national level, at a more peripheral level and at an international level, in relation to candidatures to the UNESCO lists of ICH. In further discussion Dr. Cominelli highlighted the distinctions between political decisions and such community-based information. She emphasised the role of such mechanisms to identify the real needs and priorities of different actors annually.

3. Cultural Mapping and Policy

Embarking on his keynote speech for the second plenary session, Prof. Pier Luigi Sacco invited the audience to think of whether maps are useful to policy-making, whether culture is relevant to socio economics, whether future activity can be predicted by single sector or multiple sector models and whether physical concentration of activity is indicative of a future cultural epidemic. Prof. Sacco outlined results of cultural mapping exercises from Italian and Swedish case studies – specifically in the Region of Veneto, Italy, and in the Regions of Halland and Skaraborg, Sweden. In so doing, he detailed a new methodology for cultural mapping that has been developed in concrete policy design experiences. An initial participatory mapping phase (where local players collaborated to reconstruct the whole local geography of cultural facilities and activities) was followed by an approach involving an artificial neural network. This allowed forecasting of the cultural vibrancy of the region in the context of the regional economy itself. It is on the basis of this evidence-base that future investments and policy can be guided. In so doing, policy makers may be prepared for emergent *positive* momentum and for potential losses in the strength of currently vibrant locations. In a so-called “System-Wide Cultural District” it is recognised that culture does not act in isolation but is a mediator for many different forms of innovation crossovers. In particular, Prof. Sacco emphasised that such synergies influence the future geography and that, once mapped; such forecasts can feed into the national and regional decision-making.

In her video-conferencing presentation, Lia Ghilardi focused on the potential of cultural mapping to create sustainable cities. Increasingly, she argued, cities compete at global level with other places for investment, visitors, talent and the like. But the focus of success should not be narrowly defined by economic growth. Rather the focus should shift to quality of life, employment opportunities and good brand image. Responses to narrow needs often translate into large regeneration schemes and branding or cultural tourism strategies that do not reflect the specificity of places, nor the needs, aspirations and sense of identity and history of local communities. This way of thinking and acting has negative effects on the communities and can, in some cases, lead to problems of spatial segregation, disaffection and social division. She emphasised alternative approaches which can help policy makers and civic leaders to build liveable, cohesive and equitable cities. Cultural and community asset maps helps policy makers think more creatively about the resources on the ground, and provide new directions for local economic and urban development. They can act as live

laboratories of democratic participation and co-creation; as such they also deliver valuable lessons for urban governance on the whole. Throughout her talk, Lia Ghilardi emphasised the notion engaged citizens even in the context of changing cities, of rapid urbanisation. She accentuated the function of cities as ecosystems, a place where people not only work but also play and grow as citizens. A map, she pointed out, not only collects evidence and information but can also be diagnostic. To fulfil this diagnostic policy function, maps need to be multi-sectoral, adaptive and bottom up.

In the presentation on MUŻA, Sandro Debono invited the participants to rethink national museums as cultural spaces. He explained that MUŻA (“inspiration” in Maltese) is the new national-community art museum project for Malta and one of the flagship projects for Valletta 2018 European Capital of Culture. He focused his presentation on the methodology guiding the MUŻA project, showing the ways in which the traditional art museum is being rethought as an empowerment tool for communities and identities to create cohesive cultural spaces through the arts. As a starting point, he argued, the notion of access to cultural heritage and creativity needs to be thought of as a right, and as one that goes beyond the traditional museum experience. With this value as the guide, the aim was to develop a multi-vocal narrative which promotes access to uniqueness rather than exclusivity.

Dr Oleg Koefoed took the audience on a journey of examples of urban cultural ecosystems. Arguing for a role for culture in forming sustainable cities, he saw mapping as a repository of approaches. Drawing on examples from Valletta, Gdansk, New York, and Copenhagen he invited the audience to ask whether it is possible to connect the kind of caring and nurturing facilitation required for cultural mapping, with the strategic clarity needed to create sustainable urban (cultural) policy. How do we connect the past, the present and the future, through the dynamic processes and interactions that arise before, during and after mapping and dialogues in urban fields? How do we interact with the urban environment and its communities or citizens, while cultivating ecosystems that provide a living legacy? Can this strengthen resilience in the city? Can there be an ecological savoir fair through culture? One of the key points that emerged from his presentation was the need for acceptance that there needs to be gentleness in approach.

In Neil Peterson’s presentation, the question to be answered was: can culture actually change communities? His presentation drew from the direct practical experience of a number of European Capitals of Culture. Several of these have used some forms of cultural mapping to shift from top down intervention to a more diverse approach which strengthens and supports community resilience and builds capacity. He asked whether these have been successful and whether lessons can be learnt and why ECoCs have not used cultural mapping more effectively. Peterson focused, in particular, on the question of post-ECoC community legacy, showcasing examples of cultural mapping where programmes developed from the initial mapping work have made fundamental and long term changes but also where promising work has petered out through a lack of focus and an inability to build on success. Turning to the more strategic approach set out in the World Cities Culture report (2012) which set out the “second strategy” model of cultural development, he argued that this model joins up the community and health agendas, and also embrace specific initiatives for young people.

In the discussion that followed the panel, a number of critical questions were raised, including whether the European Capital of Culture remains an interesting prospect for contenders, whether the European Capital of Culture actually improves – or harms - citizen wellbeing and whether the

political process is one that requires further consideration. Panellists conceded that while the ECoC remains interesting, the process of bidding has become more realistic. There may also be a wedge between the narrative that is officially provided and what is actually experienced by community – which may in some instances include negative consequences. Some argued that there needs to be a deep rethinking of selection process and of the actual formula of the European Capital of Culture, with increased importance given to the evidence. While EU funds makes impact measures mandatory, evidence is emerging from cross-country studies that the actual impact over time may be less than what was hoped for.

4. Synthesis of plenary sessions

In the first plenary of the October 2015 conference “Cultural Mapping: Debating Spaces and Places”, held in Valletta, Malta, the speakers took the audience on a journey from Morocco to the broader Maghreb region, then to Malta and France, spanning diverse methods: from cycling through villages to plot local cultural assets, to tracing hyperlinks in virtual space. Notwithstanding the contextual and methodological diversity of the panelists and the discussion which followed, a number of common threads emerged. Indeed, all the speakers made some reference to the tensions between the subjective view of the citizen, and that of objective data on cultural assets, between the views of the actor and the stakeholder and those of the regulator, the political, and the supranational. Three lines of enquiry would seem to merit further investigation by researchers and policy-makers and they are intimately related: Without answering the first question, the second becomes a moot point. And it is in the light of the third question, that the first two acquire particular relevance.

1. How do we improve the process of recruitment and participation of citizens and stakeholders?
2. How reliable and verifiable is citizen-sourced data for mapping?
3. How relevant is government policy if citizen and stakeholder participation is poor?

The second plenary developed some of the cues seeded by the first, but shifted gear to focus on the dynamic flows which mapping may help predict and on the policy indicators that may subsequently emerge. Once again, the panellists offered a diverse disciplinary stance (from economics to curatorial studies), a breadth of focus (from one museum to a range of European Capitals of Culture) and varied contexts in their talks (including Italy, Sweden, Malta, America, Denmark and Europe as a whole). A number of challenges emerge, each of which open up important lines of enquiry:

1. Having cultural infrastructure is not a guarantee of cultural participation: Stimulating participation requires a process of empowerment, of co-creation and of accessibility.
2. Having cultural infrastructure and participation is not a guarantee of future cultural growth. To properly forecast the nature and size of cultural activity requires models that consider the *interaction* of culture with other economic sectors, including education and innovation.
3. But even having accurately forecast future directions is not guarantee of fulfilment of citizen aspirations. The future which citizens may desire, could be one which requires government to intervene to render it more sustainable, livable, inclusive, and permissive of time (and space) to play.
4. The presence of supranational aid for cultural programmes and mapping is not a guarantee of influence on governance nor of good policy. Aid needs to ensure policy-maker buy-in throughout the process and needs to adopt a gentle approach to respect contextual specificities. Impact assessment is of the essence.

5. Conclusion

In conclusion, some practical messages emerge, providing insights for cultural mapping and policy generally, but also for Malta, more specifically, as it prepares to host the European Capital of Culture in 2018.

1. Beyond the mapping of cultural infrastructure and assets, it is important to map actual participation by citizens as well as to map other socio-economic activities which can interact with such participation.
2. Beyond being informed by cultural trends, it is important for policy and programmes to be based on citizen aspirations for culture and their wellbeing more generally, requiring a reliable, verifiable, inclusive and representative process of recruitment and participation.
3. Beyond the design, funding and the implementation of cultural programmes, it is important that impact is measured with a view to assessing the results on cultural participation - and ultimately wellbeing - before and after the programme.

Taken together these considerations present an invitation to policy makers and programme managers to truly place the citizen at the centre of their endeavours.

Cultural Mapping as a for artistic practitioners

Rapportage and outcomes of parallel session 1 by Daniela Blagojevic Vella²

1. Creative Cardiff: Building a creative economy network for the capital city of Wales

Paper presented by Samuel Murray (paper by Alice Taylor and Samuel Murray)

The first presentation focused on Cardiff as a creative city needing a creative economy exchange. Cardiff University through its initiative Creative Cardiff set out to map the creative industries network and to then develop the network.

Samuel Murray presented the characteristics of the city as a young capital city - a growing city moving out of its industrial past to embrace the cultural sector and move towards a creative present. He spoke of the cultural narrative and the need to raise international visibility of the creative sectors. In Cardiff, the BBC Drama Village provides a production base for internationally successful works like the Dr Who television series. Cardiff also staged WOMEX, the international world music expo. Such projects have contributed to the city's cultural growth and potential for innovation in the creative sector.

The project aims to create a city wide network in view of the sectoral segmentation and lack of collaboration. Also, the aim of the project is not to compete with existing initiatives but instead to promote and work with these networks. There is a need to create a dialogue between the academic community and the creative sector. Knowledge transfer is crucial in connecting academics and creative businesses.

The presentation focused on initial findings which suggest that the sector is segmented and that the network can indeed facilitate cross-sectoral collaboration and engagement. The project looks at the sector in all its diversity from companies to freelancers, from dancers to visual artists etc.

During its first year the project committed itself to a programme of *52 Things* made with and for the city's creative community. This means that each week an activity is organised that brings together and involves the Cardiff creative sector.

Defining the creative economy was one of the challenges for the project's mapping which first started with the UK government's creative economy groupings but then found that this definition was often restrictive.

The network and its mapping serve a tool for creatives open to share ideas that encourage more innovation and creativity in Cardiff. Eventually, this project could also have the potential for knowledge transfer and for other universities to adopt this model to their own cities or regions.

More information: www.creativecardiff.org.uk

² *Valletta 2018 Evaluation & Monitoring Steering Committee member, danjela.vella@gmail.com

2. Play-Scripting: Testing a means of accounting for social value

Paper presented by Monica Biagioli (paper by Monica Biagioli, Anne Passila, Allan Owens and Owen Chamberlain).

Monica Biagioli introduced participants to the idea of arts-based facilitation to explore how do we collect data and use it for future reference. In this research study, playwriting technique is used for research and data collection. Biagioli explained how the five act play structure can be used to convey findings about the social value of activities.

Biagioli explained how seven focus groups were organised under different categories: impact, sustainability, creativity, hospitality, building, tourism and social. People in the community were engaged to create a meaningful exchange. The methodology is particularly relevant to illustrate power relationships and dynamics in the work environment. Changes in an organisation can bring a variety of voices to be part of the decision-making process. By using the script methodology, a character could be created as the bridge to the people involved.

The core idea is for local knowledge to be captured - capturing people's input as a collective voice in terms of social value and involving the collective voice to create a discussion. The presentation focused on what Biagioli referred to as creative facilitating - making it possible to have conflicts or to have a struggle and to use the information gathered for decision-making processes. On concluding the presentation, Biagioli invited participants to reflect on the effectiveness of this alternative and unconventional tool to enable debate.

3. Cultural Mapping as a possible means to increase dance audiences. A Maltese case study on dance

Paper presented by Stefanella Cachia

Stefanella Cachia introduced herself as both a dance practitioner and researcher with an interest in the relationship between dance and space. She first posed the question: *How do we interact?* Cachia spoke of the different dualities - space versus dancer, dancer versus audience.

The presentation focused on the Maltese context and the developing dance landscape. She described the differences between performances held in theatre spaces and those held in alternative spaces. She referred to the NSO Culture Participation Survey and her concerns on the lack of new audiences for dance performances and particularly the lack of participation from the southern region.

Cachia drew onto her personal experiences in site-specific dance performances during *Notte Bianca* and the reaction of audiences when dance performances are held in close proximity to the people attending these performances. Drawing on to cultural mapping theory, Cachia the explained that the relationship between performers, audiences and location help shape the performance experience.

The presentation focused on the importance of identifying alternative spaces to engage new audiences who are not accustomed to watching dance performances. Barriers in reaching out to new audiences need to be eliminated and mapping can help as a tool for outreach and audience participation.

In concluding Cachia referred to Maltese scenario and the undergraduate and postgraduate degrees in the field of dance and performance as well as the emergence of professional and semi-professional dance companies as well as the recently established national dance company ŽFIN Malta. This, in her view, is an encouraging development despite low participation rates. These developments together

with cultural mapping can play an important role in encouraging the growth of a vibrant dance sector in Malta.

4. What is the role of Blitz as an independent artist-run space in Malta's cultural ecosystem?

Paper presented by Alexandra Pace

Alexandra Pace shared the experience of establishing the artist-run, contemporary space BLITZ. BLITZ is a four-level, 400-year-old Valletta townhouse, which was restored in 2013 to offer an alternative space for contemporary art in Malta. The presentation started with a reference to a facebook post which was a reaction to the artist's statement that this space is a first of its kind in Malta. This incident was mentioned to draw onto the importance for the organisation to communicate the reason for its existence and the importance of providing and making a difference.

Pace went on to describe the challenges faced when setting up the space and to ultimately reach out to new audiences. According to Pace, the programme planning at BLITZ is aligned with the objectives of Malta's National Cultural Policy in terms of contributing to wider dissemination and enhancing participation by Maltese audiences. After two years, the space is now garnering more support and is becoming established as a contemporary arts space that supports experimental work. However, Pace also spoke of the 'failed' crowdfunding experience and how this led to a better understanding of how to work with audiences.

Pace explained the organisation's objective in collaborating with institutions and cultural organisations. The organisational support funding through Arts Council Malta, was important in helping BLITZ to develop its programme further and to introduce initiatives such as the Artist Residency Programme. Education and outreach initiatives are also a priority as BLITZ sets out to increase its audience base and to offer interactive and immersive experiences.

5. Questions and discussions during parallel session one

The session's moderator Dr Hatto Fischer thanked the speakers for their presentations and invited participants to reflect on the diversity of the presentations and to contribute to the discussion on mapping as a tool for the arts practitioner.

Mario Philip Azzopardi, Valletta 2018 Artistic Director, started off the discussion by reflecting on the BLITZ presentation and the need for marketing and branding strategies to reach more audiences. He reflected on his personal experience as a producer in Canada and the need for art projects to raise more awareness as there was hardly any awareness about the existence of this kind of project. This comment led to a discussion on the efforts by artists to reach out to their audiences and the difficulties encountered when a space like BLITZ, for example, is managed by a team of two people. Pace explained that the initial efforts were focused on establishing the space itself before the organisation could start working on building audiences.

Azzopardi drew onto other examples mentioning ŽFIN Malta and the possibility of popularising the national dance group's work by working on well-known Maltese stories so that it can be accessible to larger audiences. This comment was followed by opposing reactions that quantity was not always the desired outcome but the quality of the interaction with audiences was more of a crucial aspect. Elizabeth Grech, Project Manager at Rene Seydoux Foundation in Paris commented on the

importance of opening the discussion beyond Europe and to engage with the Maghreb and Euromed region for richer cultural exchange and experience.

6. Conclusions

Mapping as a tool for redefining roles

The presentations in this session indicated a clear need to constantly define and redefine the role of cultural researchers and practitioners. There is also a need to repurpose and redefine how collaborative networks work, how artists develop relationships with audiences and how arts spaces can become more accessible.

However, definitions can be restrictive because they do not always correlate with the views of arts practitioners and/or audiences.

Mapping as tool for openness

Another common topic in all presentations was the need for mapping as a tool for openness and access. Outreach, accessibility and participation need to be understood by academics and artists alike. There is a need to establish and further strengthen collaborations in the creative sector. However, this collaboration is also required in cultural research which can enable unrepresented voices to be heard. Cultural Mapping can play a significant role to identify barriers that prevent members of the community from participating in cultural activities.

Mapping as a tool for identifying alternative spaces

Artists need a space where they can explore diversity and also where they can be encouraged to make mistakes and further develop their work. There is a need to allow for failure and shortcomings as part of the learning process. Moreover, culture mapping can help to identify alternative spaces to reach underrepresented communities.

Cultural Mapping as a tool for participation & networking

Rapportage and outcomes of parallel session 2 by Dr Ruben Paul Borg³

1. Integration through Culture ? Participatory Governance and Meta-Governance in the European Capitals of Culture

Paper presented by Szilvia Nagy

Szilvia Nagy's presentation aimed to address framing of participation in the European Union's cultural policies by applying Critical Frame Analysis on the policy documents of the most recognised cultural initiative: the European Capitals of Culture (ECoC) Programme. This analysis on the one hand has looked at focusing on the policy frames of participation, whilst on the other hand is based on the attempt to point out critical junctures and challenge them with theories of participatory governance and performative practice.

Through discourse analysis and Critical Frame Analysis Szilvia Nagy's presentation focused on the highlighted role of participatory practices in the programme, i.e.: (i) how participation is presented in general and in relation to programme specifications; (ii) how participation is changing in the concept of the programme; and, (iii) how is it related to the idea of an 'ever closer union'. Nagy's presentation looked at the Critical Frame Analysis outlined by Mieke Verloo, analysing and comparing the frames – positions and dimensions – of the related policies. Throughout her research and her presentation, Nagy looked at framing of participation in ECoC documents, i.e. whether the selective framing of participation in the policy documents of the European Union could lead to the reproduction of existing power structures and divisions.

2. Establishing a Creative Identity: Branding a Creative Space

Paper presented by Dr Toni Sant & Dr Valerie Visanich

Some studies on cultural audiences have often reduced their analysis to structural determined differences in tastes with a heavy focus on contextual elements. Such analysis ignores the modes of agency of cultural participants who reflexively make sense of events differently and how their meanings and interpretations are useful for the strategic plan of artistic and creative places. This presentation builds on this by referring to a recent qualitative study on audiences' reflexivity for the National Centre for Creativity in Malta, aimed at steering the process of rebranding for this creative space. Through reference to empirical evidence, the address presents a convincing explanation of the structure-agency dynamics in the perceptions of different publics on the Centre for Creativity. It provides an epistemological understanding of individuals' meanings and feelings with the intention to suggest an active participant-oriented strategic vision. This article is divided into two parts. The first section presents a theoretical framework on the agency-structure dichotomy of cultural audiences by referring to established sociological works. This presentation and related discussion looked at how 'culture can be cool', i.e. how culture can be accessible and attractive across generations and groups. The presentation referred to Work in progress research and analysis.

³ *Department of Construction and Property Management, Faculty for the Built Environment, University of Malta, member of the Valletta 2018 Cultural Mapping Working Group, ruben.p.borg@um.edu.mt

3. The Roberto Cimetta Fund – linking the sustaining of local arts and cultural venues, networks and platforms with artistic and cultural mobility

Paper presented by Angie Cotte (Paper by Ferdinand Richard and Angie Cotte)

The Robert Cimetta Fund (RCF) promotes artistic and cultural mobility as a round trip concept directly benefiting local arts and cultural development at the starting point in the country of origin. The economic potential and power of attraction of major cultural capitals is draining cultural professionals away from the local level to major hubs around the world. This “exporting” of artistic talent and cultural management skills evidently represents a loss in investment for local authorities. This presentation looked at discussing how artistic and cultural mobility should not be considered as a one-way ticket outside of the local community, but as a return ticket, directly linked to local development. The address also debated that artistic and cultural mobility are also a major asset in peace building between cultural subjects since it brings understanding of world regions and cultures back to the local level. Such mobility is essential as it forms the basis on which we build and interconnect our societies and establish peace. Individual mobility is both purposeful and project oriented; the traveller must be capable of learning from others as well as questioning beliefs or stereotypes. Travel is considered as a process rather than a means of producing an end artistic result.

Throughout the presentation, RCF presented these concepts, its sustaining support grants and a cultural mapping project which RCF wishes to set up with Asian, Arab, and Russian partners as well as with Valletta 2018, with whom we have established a mobility funding line.

4. Safeguarding the Green and Blue Open Spaces around Malta’s Grand Harbour through Public Participatory GIS (PPGIS)

Paper presented by Dirk De Ketelaere (Paper by Anna Spiteri and Dirk De Ketelaere.)

Mapping the Open Spaces in the Grand Harbour area using PPGIS proved to be a first ever application of crowdsourcing in Malta. From initial, one-to-one interviews with stakeholders in the Grand Harbour, it transpired that overdevelopment and the constant pressure on the open public spaces emerged as the most cited concerns, together with frustration about their lack of empowerment and the lack of enforcement. Dirk De Ketelaere presented the process and follow-up, which included a series of seminars organised throughout 2014, around the theme ‘Safeguarding and Sharing our Open Spaces’, which led to the birth of a “Local Communities’ Charter for Liveable Cultural Landscapes in Malta’s Grand Harbour, A Place for Our Children”.

In a parallel effort, the authors embarked on a systematic mapping of the Open Spaces in the Grand Harbour area, collecting information on their use and their level of access among other. The presentation looked at how the survey enabled the construction of a wide range of GIS maps to characterise the Open Spaces and in this regard the seminars provided the opportunity to collect feedback on how to make the information contained in the maps more intuitively legible. By the end of 2014, everything was in place to test the PPGIS, or community mapping, in practice, leading to the launch of www.grandharbourcharter.net, which enables the general public to read and sign the Charter, to visualise the Open Spaces of the Grand Harbour through a set of dedicated web maps, and gives the opportunity to crowdsource local knowledge of places of cultural and ecological value through online drawing of eco-heritage trails.

5. Discussion

During the discussion which followed the four presentations Prof Peter Mayo debated at how open spaces are a pronounced issue in Malta and globally, particularly through the business mentality, regeneration of old warehouses, dock number one, etc.

Dirk De Ketelaere debated that 35% of land is built up. The case of the landfill in Malta, which has grown until it became the highest point in Malta, is also a point to be considered. The general public do end up reacting; however this often happens when it is often too late. We are reaching a point where we are waiting till everywhere is concreted and at that point people realise that open spaces have been lost.

Szilvia Nagy commented on whether the participation established through the policy documents of European Capitals of Culture Programme could lead to participation as a staged performance; where instead of representation and empowerment of the participants the identities are being articulated and constructed in the participation process itself. How participation framing create participants, and whether the performative practice is inclusive?

Angie Cotte referred to the job of local authorities to monitor where artists are moving to, i.e. mobility tracking and monitoring of experiences. Artists residence programmes can contribute to local communities and funds can help in this direction.

Dr Valerie Visanich commented on the whole project at the Centre for Creativity, i.e. the rebranding and rethinking process. She advised that the public perception about the place was that no creativity projects took place, even though it was there for 15 years. Therefore, a new identity is being established. Dr Toni Sant further commented on the process. He advised that in this rethinking process the Centre is looking for a definition of art, culture and creativity, which sometimes are inter-changed in Malta. Hence the need to emphasise on creativity

Preserving heritage through digital mapping

Rapportage and outcomes of parallel session 3 by Dr Jean Paul Baldacchino⁴

1. Lower Manhattan and now: preserving heritage over time

Paper presented by Abby Suckle

Abby Suckle presented the work of cultureNOW, which has been working on a map of different important monuments during the summer of 2015 with a group of students from the Harvard Graduate School of Design. These students have visited all of the museums and memorials and met with many of the civic leaders, artists, architects, historians. Suckle referred to how cultureNOW has created a single all-encompassing document that showcases the historical richness and tells the story of this neighborhood over time. The events are organised in a timeline and grouped by themes. On the front, some of the more iconic historical maps that document a change in the city's landscape are collaged with each other. On the back, significant events are located on top of the current GIS map. To supplement the paper document, the content is also on our museumwithoutwalls smartphone app which uses cultural mapping to develop a deep understanding of place.

The address by Suckle undertook an exercise in documenting the urban heritage of Manhattan and through its production of a smartphone app Suckle's initiative made the sites accessible to the mobile user and visitor.

2. Weimarpedia – Engaging with our world heritage Innovative cultural project with a participatory website designed by students for students

Paper presented by Dr Folker Metzger & Sophia Gröschke

One of the most significant cultural establishments in Germany, the Klassik Stiftung Weimar, comprises a unique cluster of Weimar's cultural assets, including museums, historic houses, palaces, parks, and collections. The city of Weimar Classicism is a popular excursion destination for a lot of school classes. Today school trips to Weimar still seem to be a 'pilgrimage' to the memorials of the poets – a principle that was developed and practised in the nineteenth century. But how can excursions to Weimar be adapted to comply with contemporary education theory and methodology, which tends to be student-centred and oriented on activity and production as well as learning through direct observation and self-directed learning?

The Metzler and Gröschke paper was intended at empowering and engaging children with the cultural heritage of Weimar. Through the use of smartphone technology children are asked to engage with the cultural heritage of Weimar and draw inspiration from various objects and spaces in order to generate a database which engages in a highly creative manner with history. The content is then made available to the general public through the web portal after editing and monitoring from

⁴ * *Department of Anthropology, Faculty of Arts, University of Malta, member of the Valletta 2018 Cultural Mapping Working Group, jean-paul.baldacchino@um.edu.mt*

the administrators. Mapping in this case is not simply a means to archive and present knowledge but the very activity of mapping is itself a pedagogical tool.

3. Crowdsourcing Ireland's National Monuments

Paper presented by Rebecca O'Neill

Wiki Loves Monuments (WLM) is an annual international photography competition through which the public upload photographs of national monuments. Wikimedia Community Ireland (WCI) held the competition in 2014 and 2015, and the experience has revealed unique and interesting issues and challenges about the production, dissemination, and usability of cultural data pertaining to Ireland's built heritage.

The paper by O'Neill utilises mapping as a means by which cultural awareness and engagement with historical sites and landmarks is encouraged in this case through the medium of photography. The initiative Wiki Loves Monuments is an international photography competition that encourages people to engage with respective public heritage sites. This not only ensures that high quality images of heritage sites become available to the general public through creative commons licensing but also increases the profile of heritage sites. This paper however clearly shows the challenges faced in initiatives of cultural mapping viz-a-viz the various state bodies entrusted with the administration of heritage.

4. How topographical maps support the cultural knowledge of a territory, to share its recognition: The unprecedented cartographic adventure of Battir, village of Palestine – a UNESCO World Heritage site

Paper presented by Jasmine Desclaux Salachas

The activities of *'les Cafés-cartographiques'* took a particular meaning regarding the pedagogy about 'Civilian Topography and Cartography' since the encounter with the Mapping Topographical Study of Battir in Palestine, who responded to an invitation of French students to work together on site about « *how we do map from the landscape* » (April 24, May 5, 2012).

In May and June 2012, after the first return from Battir, the 'Cafés-cartographic' activities Facebook pages have been opened to promote in shares the deployment of this unprecedented topographical survey implemented in Middle-East, in view to produce topographical maps for this village of Battir, Palestine, from 2007 to November 2011 – a complete folder that Mr. Hassan Muamer, civil-engineer who contributed to this survey, forwarded us in passing its digital files, in order to publicise these collections of topographical data, to correct them, to update this work together, etc. (Battir Landscape Ecomuseum -BLE, May 2012)

The role of the state was even more clearly highlighted in the poignant paper by Salachas. A professional cartographer together with a team of professionals and students Salachas utilised the amateur mapping initiatives of locals in order to build a professional collection of topographical maps. As a Palestinian village the mapping of this site becomes not only a cultural initiative but indeed a politically challenging exercise. Each of these initiatives is contingent and heavily reliant on digital technologies.

5. Outcomes

The papers in this session were geared at an illustration of different mapping initiatives undertaken in very different contexts which spanned the national (Ireland-O'Neill) the contemporary modern urban city (Manhattan-Suckle) and the historical city (Weimar-Metzler & Gröschke). Each paper presented a different approach to mapping that shows a differing relationship between the mappers and the population/territory being mapped.

The educational and informative role of Cultural Mapping or rather the mapping of cultural sites was highlighted and emphasised by all the presenters as well as the empowering role that such mapping can provide for the users and the mappers themselves. In highlighting the role of the community in the development of these various mapping initiatives, the importance of local knowledge was also brought to the fore. However, the creative component of mapping as such was also brought to the fore in at least three of these papers where the maps express the creativity of the mapper not only in terms of the medium but also in the actual product to be mapped.

Mapping Culture from Multiple Perspectives

Rapportage and outcomes of parallel session 4 by Prof Carmel Borg⁵

1. Mapping Culture as a form of non-formal education

Paper presented by Agnieszka Wieszczewska

The presentation reported on a project based in Wroclaw, Poland. This project invited participants to revisit the aforementioned city through their eyes; a non-formal education project mediated by a camera. Promoters of this non-formal education project in Wroclaw wanted to understand better how citizens see their own space, particularly from a multicultural and multiethnic perspective. Different experiences were recorded through photography. As a result of the conversations that followed from the photography exercise, participants were able to remap the city to include aspects like graffiti and gastronomical experiences.

The presenter advocated for the introduction of mapping in the school curriculum. This point was taken up by the rapporteur to explain that spatial intelligence is a marginalised aspect of many curricula, often resulting in poor understanding of space by students at all levels of compulsory education.

2. A Day in the City with the Eyes Closed: Cultural Mapping in Porto, Portugal

Paper presented by Jelena Savic

The presenter provided a theoretical framework for complex and multiple understandings of space. Adopting a multi-sensory approach to processing spaces, the author presented a number of concrete projects aimed at experiencing space through the various senses. Such experiences will not only provide a holistic vision of space but will also create opportunities for inclusion through multiple access to space.

The presenter took us through various projects around the world that advocated sensory mapping. One of them, called soundscapes, picked and mapped urban sounds from Porto. Other maps focused on tastes and textures.

3. Cultural Mapping with Children: A peculiarity or a new trend?

Paper presented by Agnieszka Janik

Half of Agnieszka Janik's presentation was dedicated to historical evolutions of child-adult relations in different parts of the world.

The second half focused on the promotion of and the engagement with children's spaces in the curriculum. The discussion revolved around the peripherality of such a concept within education

⁵ *Department of Arts, Open Communities, and Adult Education, Faculty of Education, University of Malta member of the Valletta 2018 Cultural Mapping Working Group, carmel.borg@um.edu.mt

systems that promoted transmission of knowledge, prescription and conformity. The promotion of children's spaces as a necessary vehicle for a better understanding (mapping) of children's needs, values and resources requires a paradigm shift, one that promotes children as cognitively able to engage their own spaces/environments.

4. Maltese Food: From Ancient times to the Creative Industry. A Case Study of Knowledge Management Platform

Paper presented by Giusy Cardia and Dr Roberto Carella

The presenters shared an evolving, internet-based platform aimed at mapping the culinary scene in Malta from various angles – recipes, ingredients, geographic variations, products, etc.

A discussion evolved around authenticity of culinary practices and consumption, with one attendee arguing for a focus on current products as they evolved rather than engaging in invented heritage constructed as typical Maltese gastronomic experience.

Mapping Routes & Memories

Rapportage and outcomes of parallel session 5 by Dr William Zammit⁶

1. Cultural Mapping of the Indigenous Hong Kong Population

Paper presented by Prof Danning Wang

Prof. Danning Wang discussed a case-study where the traditional village school community in Hong Kong is being physically connected through infrastructural projects as roads, bridges and railroads to mainland China.

In the discussion, the issues relating to such potential conflict between localised culture and the larger national one was further delved into. Some other examples were also referred to, in the context of the dilemma between integration of small, peripheral communities into the larger state, intent upon making such peripheral areas which were historically separated from it, once more politically but also culturally and economically part of it.

2. Changing Urban Identities on a Discursive Map

Paper presented by Dr Annamari Huovinen, Prof Eija Timonen, Tomi Leino, Tuuli Seppälä

The objective of this study was to determine how place identities can be depicted as a cultural and discursive map. The questions asked during the presentation referred to what extent is a rapidly-linked city like the four Helsinki neighborhoods still seen as 'home' by its traditional inhabitants as well as new ones moving in? Home, nature and community were studied to assess the construction of place identity.

A number of relevant points as to what constitutes 'home' and the relation of such a concept with the home structure itself, the closeness to nature and to the community were raised during the discussion.

3. RADICI - Mapping Routes

Paper presented by Paola Ponti

The aim of the 'RADICI' project was to explore the relationship between people and their land, particularly how the natural, the human and the memory environment that surrounds the individual and the community leaves a mark on both. The case study was carried out in Malta and Gozo and dance was used to express such a relation.

The discussion centered around the different ways in which the individual and the environment mutually react to each other and the extent to which we are essentially, a reflection on the broad cultural environment which has nurtured us.

⁶ *Department of Library Information & Archive Sciences, Faculty of Media & Knowledge Sciences, University of Malta, member of the Valletta 2018 Cultural Mapping Working Group, william.zammit@um.edu.mt

4. This is not my house: reflections on moving image

Paper presented by David Jackson

'This is not my house' consisted of an exercise in cultural cartography in which the researcher, using photography and moving image, recorded the life experiences of his English father living in Malta, and hence from a different culture as he planned to sell the house in which the author grew up, following the death of his mother.

The author explored the question of how the past may be re-enacted in the present through 'performances of memory' and the relation between ways of looking and the visual methodology used and its subject, in this case the author's own father.

The use of photography and moving image for the mapping of such a cultural experience was discussed, also within the context of the extent to which such a visual record can speak out to the subject, the producer and the wider community.

Global and contested cultural spaces

Rapportage and outcomes of parallel session 6 by Dr Hatto Fischer⁷

1. One Bowl: Ubuntu Encounters: Evoking Belonging: Participatory performance as cultural mapping in urban sustainable development practice Paper presented by Dianne Regisford

The participants were asked to take off the shoes, while the presenter, Dianne Regisford, went around the room bare footed. She meant to illustrate what can take place outside the city, but inside some space where people learn to speak truth to power.

She called it “the story of the hunted heart” and asked everyone to take the bowl and say, “without you I do not exist”, before drinking from the bowl as everyone else before and after.

This ritual ceremony demonstrated the following:

- How people can be brought together by one bowl?
- What does the specific word mean in the ritual chant if not a recapitulation of everything that pleases me? – as pointed out by Milia Lorraine Khoury;
- The meaning of water with people drinking from the same bowl can be explored, but it does underline the need for a common space in order to share above all trust in one another;
- The participants were taken into a different space of expectation (no shoes) but also by sitting in a circle close to each other and to the presenter, who, after having walked around them sat down in the middle;
- Space signified by the presence of a spiritual sense which elevates the mode to make experiences happen more tangible;
- Space became significant by everyone saying to the other “without you I do not exist”, as this underlines a mutual interdependence in need to be reflected upon as well in everyday life;
- Glen Farrugia added here the thought that everyday living is being not only spiritual but also economical i.e. the sharing of water as rare resource;
- Sitting is also a mapping of how to share space and live together
- The position of a topographer can relate the question as to why do we map to such actions which entail mapping together so that territory and space-making becomes immediately accessible to all;
- A critical question remains - in which context does this kind of ritual manifest itself?

After stepping out of a mode of reflection during which she did not wish to answer questions, Dianne Regisford became analytical and straight forward. She explained that this small performance is but a fragment of a much larger performance with water, a way to research into cultural heritage, and especially into what everyone carries in his or her cultural heritage bag. They are mainly wounds (again something Dr Oleg Koefoed stressed in his presentation as well). These wounds are inflicted by two forces: urbanisation and migration. She uses poetry and narrative inquiry to reach a better understanding of mapping, and in so doing, she works with primary materials (water, clay) to create a space of belonging.

⁷ * writer, philosopher and coordinator the NGO *Poiein kai Prattein* ('create and do'),

hattofischer@poieinkaiprattein.org

2. Mapping another Europe – the real-and-imagined space of culture

Paper presented by Lora Markova

Lora Markova's presentation is but a fragment of a much broader research which started in Bilbao. There are many artistic works reflecting the United States of Europe.

Europe as artistic theme can best be described as work in progress and still to be found as a process (to cite Elasser). Some examples were shown:

- The barcode by Rem Koolhaas;
- The European Showerbath – Peter Greenaway;
- Entropa by David Cerny.

Further examples were given of

- Different initiatives;
- Media and cultural studies as something closely related;
- The need to articulate a social imaginary and a sense of Europeanness;
- The importance of cross cultural empathy.

To her mind, Europe is a shared semantic space-making. And following some theoretical ideas such as of Kristeva, there is a need to generate cross social sensitivity. For empathy is needed, so as to be able to put oneself in the place of the other.

Such state of affairs within Europe have not as of yet clarified what hybrids in an artistic, cultural sense have emerged even though the examples shown deride both the local and the European space of some specific meaning shared by all. That is why things are in a process of becoming. It is less clear if that is a potential or a significant change from the past? Definitely the different artistic projects are in search of identity while the process of making a hybrid is in need of decoding the coding involved.

In reference to Europe as being imagined, it might be helpful to refer to the philosophical work by Cornelius Castoriadis about the 'radical imagination' with people projecting meanings upon the very institutions inside of which decisions are made which affect the lives of European citizens. Since these projections need some verification, Cornelius Castoriadis would add that the European programmes funded by the European Union would need to reflect the needs of the people with being understood within such an institutional process being a prime need. But this would require further deliberation as to what is entailed when there is, for instance, talk about the common European space of research.

A crucial element in this presentation is the stress put upon empathy to understand the other so that imagination acquires an even greater importance. It should become the constitutional prerequisite for people to have the imagination so as to be free to develop empathy for the others.

3. Mediations on the Wrong Place – Europe in Africa, Africa in Europe

Paper presented by Milia Lorraine Khoury

Milia Lorraine Khoury gave then a series of examples of how European colonisation have left effects in Africa by showing Svea Josephy's photographic juxtaposition i.e. a black man dressed in the uniform of a British coloniser. Another example of a similar kind was referred to, namely Lavender Hill in London.

Thus there are countless images depicted by Omar Victor Diop about identity and discovery when realising the project diaspora. For example, Khoury showed an image of a black man holding a white football, to underline how aesthetics can already indicate the white supremacy and basically the Racism behind such aesthetics. The presenter also mentioned a question posed by Gottfried Haid: how come so many African football players end up in European clubs?

What happens in such a new hybrid place where being in the wrong place becomes explicit. There is the hybrid map e.g. Gerhard Marx who discovers a non-place. In conclusion, the author suggests that the map is a social construction, so obviously the map has been always the wrong place for the map is constantly at the mercy of history.

4. Writing the City built by Gentlemen for Gentlemen One Woman's Story

Paper presented by Josephine Burden

Josephine Burden came to Valletta six years ago. During her presentation, Burden reflected on what has changed since then and what exists still today in much the same way as back then when she first arrived.

She was startled by a public debate stating that Valletta and Malta was constructed by gentlemen for gentlemen. To this she adds her own experience and describes through her literary observations what happened to the city and to her. She describes this process as a struggle to comprehend both the Maltese language and the bureaucracy.

She was happy for Valletta having received the title of being European Capital of Culture in 2018 but sad when the community consultation stopped and the administrative process took over. Something was lost in that transition. Given all the chorus of proclamations, she retreated into her writing but is unhappy how Valletta 2018 is turning out to be.

So she published her novel "Washing up in Malta". It is a curious story linked to her mother marrying a British man and entering his life. When she returned to Malta, she felt this mixture of colonialism and post colonialism. It constitutes the space which we share with others, and if this space is filled with trust, it may help to create a more inclusive cultural map.

Some of her poetic images which came across while reading out of her novel are keys to visualise how in Malta locality and the global world are intertwined. For example, she describes how she looks out of her window and sees the lights of oil tankers at a distance. That makes her think about who lays over time claim to ownership of sea around Malta. This archaeology of sea power is a good way to comprehend the different layers of occupying powers of Malta. For to dominate the Mediterranean, all the powers needed Malta.

Her artistic work dips into what constitutions local resistance against all cultural commodification.

She seeks a literary reflection which is a different kind of mapping and a way to go beyond the official narrative of the place. Some metaphorical examples can be cited to illustrate that point:

- “I sit at the window and watch the ships come and go”;
- Poverty comes with imaging to end up in a common gravestone, if she outlasts the money she would need to pay the architect for a small change in cultural heritage i.e. widening of the window in her apartment;
- Change depends not only who instigates this change, but also on who tells the story of change e.g. reuse of buildings with old folks leaving and new folks moving in, and altogether being in reality a process of gentrification of the entire city;
- That process is under way with the Cultural Mapping process by the Valletta 2018 but not sure what is done to offset this trend;
- History plays a role in every personal story and that goes hand in hand with reuse of place;
- Poem is an expression of hope and therefore an art form which can emerge out of an imaginary cultural mapping process e.g. what came to her mind last night when she heard a poet read.

A writer can be a measure of the changes taking place in a place like Valletta. Ruhr 2010 focused on a project where many writers lived in the same set of streets during 2010. These changes are subtle nuances and can often contradict the official version of success when in reality many people can be left behind since they remained outside any of the cultural activities and even felt more the negative impact than the positive outcome of success at official level.

5. Local Music as a reflexive action towards a positive globalisation

Paper presented by Felipe Duarte

As a musician when touring, Felipe Duarte did not feel comfortable with the music he was playing. There was something which did not connect. He ended up studying instead social anthropology. This helped him connect to his local music even though at his school in Columbia despite learning a lot, it did not teach him anything about what indigenous people were doing

All musicians and artists are reflective persons. There is a global inside all of us. Thus if the arts can collaborate to this global mapping, they can contribute to globalisation. Naturally all of this has both negative and positive connotations. The negative side is commodification: there is a loss of real value, even though it makes sense when we follow the idea to create profit. However, when we globalise this idea of wishing to make profit, then it becomes a danger. We have to be aware of this danger.

The importance of the artist – the concept of music/musician – is understood by the global North as something which can be exploited for the sake of making profit, and thus music is perceived and valued as entertainment and which relates directly to money in the North, whereas in the South music has nothing to do with money. This is heritage, a way to communicate with the ancestors, nature and their gods, so local music come to the rescue of identity.

It does not make sense to merely ask who is selling more, who less. Still, the fact that popular labels for music up North have a huge impact due to the power of the media which say what is worth listening to, should not be ignored.

- Music is a metaphor for identity. Hence musicians hold a social responsibility to produce identity through an integral cultural reflection. Three elements come into play:

- The value of music becomes explicit as global connector between cultures;
- Sound is the raw material best played and displayed by using local grains;
- Every grain of a voice indicates this unique identity which cannot be reproduced by someone else.

Music is being done as part of life and not to entertain. Still there are countless curiosity where at one place such as the chocquibtown there is being played hip hop music as Marimba de Chonta, and which shows how a place preserved some influences of the past, and which is suddenly transformed into a widely, indeed worldwide recognized musical pattern.

What seems to take on a global value is what astonishes suddenly the audiences. The astonishment value needs to be brought back into the art of listening and playing music. For the media tends to produce only much of the same.

Musicians face decisions on how to develop further. What Duarte wants to do with the music is to contribute towards a positive globalisation.

6. Discussion

The session showed differences of approach with a key theme being that it is not enough to just come to a place, to look in and map something, for access to local meanings require a special key. This was highlighted especially by Josephine Burden when reading out of her novel „Washing up in Malta“. It applies as well to what Felipe Duarte brought across when describing how local identities are linked to playing some music for a specific song and telling to the audience the story behind that song.

This session was more performative than anything else. It was av verbal in many ways. Presentations took on a much more personal tone. All of them showed how to mapping as a cultural method like play scripting can help people to tell the story of what the place is about and what they would like to change while preserving other things. A good story is a good juxtaposition even when about narrating how a city ended up with a strange name e.g. signpost like Berlin in Canada, only to be changed once National Socialism took over in Germany.

A key element seems to be the hybrid concept reflecting a mixture of different influences. It upsets the national or even the local narrative of a pure identity which is best kept by staying free from other influences. Important is to realize not everything going global is only for money or by staying local to remain pure in identity, for the hybrid artefact is a means to establish one's own power by showing that one is able to produce cultural artefacts. It is something which does go beyond the past even though the past will simmer through as stated by Oleg Koefoed in his presentation, but it will be important what Valletta 2018 will bring about without using culture to mask new and old power relationships best expressed by the rule of a certain regime. Power manifests itself in ruling over certain places as reflected upon by Carmel Cassar when looking at present urban behaviour in certain places having still a distinct memory of how these public places were loaded with meaning in the past as they were used for only certain ceremonies.

Digital mapping in a social context

Rapportage and outcomes of parallel session 7 by Dr JosAnn Cutajar⁸

1. Spatial conceptualization as a stepping stone in the transition of Real-Virtual World Social Interactionism

Paper presented by Prof. Saviour Formosa

Formosa the attendees of this session through some of the work he has undergone to draw 3D maps of different locations in Malta. He explained what type of software he used, and what the purpose of this mapping was. According to him this type of mapping will be used to enact real life situations virtually to see how people behave. This will help policy makers make decisions on the basis of these scenarios. He also said that this software can be used to create historical sites virtually and to promote virtual tourism. He showed the audience a model of Hypogeum which he built using Minecraft, a software which is quite cheap. According to him, these maps should be made available to the public for free.

2. Focusing on digital participative dimensions to approach map use: experiences from Bilbao

Paper presented by Isabel Verdet Peris

In Bilbao people are 'building' maps collaboratively for documentation and communication. Some of the maps being created involve youths who tweet and walk. They focus on invisible aspects in cities, cultural synergies. The material they collect are turned into pictures, videos, sounds, thus storifying the tweets. The texts created are then made available on Twitter, SoundCloud and YouTube. Another group of young people, UrbanBat, created digital narratives through geo-positioning of pictures, videos and audio files. During a workshop entitled No Del Mapa the group re-created the image of a stigmatized area. Unfortunately the only people who could access this revamped image of this area were the ones who took part in the workshop. MaTIK!o Map on the other hand, is a platform, digital map.

As Verdet Peris pointed out, new technologies and social media are promoting citizen participation in map construction or deconstruction. Common people, especially those conversant with this technology now have the power to define space, explain territory and spread their definition of this space. Digitalisation and participation enables participation and leads to multiple interpretations of the same space. She added that digitalisation has changed how we relate to territory. This knowledge can now be shared, and this knowledge can be used as a tool for social cohesion and inclusion.

⁸ * *Department of Gender Studies, Faculty for Social Wellbeing, University of Malta, member of the Valletta 2018 Cultural Mapping Working Group, josann.cutajar@um.edu.mt*

3. What happens when you combine digital storytelling and cultural mapping in a social setting? A case study of Jefke Tuf – a transmedial project in Limburg **Paper presented by Prof Ann Laenen & Stefan Kolgen**

Laenen and Kolgen involved 14 people living in 3 cities near a coal mine which is no longer functioning. They wanted to interview people from the locality to find out what meaning the mine had for them. To make the story more relevant to the community, they used the image of a nun as a metaphor. This nun used to work as a nurse and took care of the people in the area. Kolgen said finding participants took time, but they have to be engaged on their own terms. The narratives they collected were then turned into digital maps, book, radio, and an exhibition. Two of the books were put in the community library, and each participant was given a copy. People who used the maps were encouraged to visit the participants if they wanted to access the narratives found in the books. They said that this experiment led to the local people's empowerment, and brought different social groups together. The local dignitaries had to go to the people to access the information these two researchers had collected.

4. 'Let's map it' – the artistic and activist strategies of mapping as a way of building local identity the Polish example **Paper presented by Magdalena Czarnecka**

This presenter showed the participants four different types of map making in Poland. It seems that bottom up map making has become a fad in Poland since 2008. These maps are created by artists, NGOs and local authorities who would like to rewrite history or change the image of a place.

- The Shipyard is a woman: was one example of map making. This map demonstrates the role women played in Gdansk dockyard and Solidarnosc;
- GPS in Ursus district: in this case, NGOs built a new identity for this area which is facing an economic slump through geocaching. The persons who took care of this found caches online to introduce information collected from oral histories;
- Creating non-commercial maps: The speaker spoke about young people who use available maps to delineate areas of interest to them – coffee shops, pubs. She mentioned the alternative map of Opole;
- Creating routes and networks: local authorities wanted to draw a map of the industrial heritage in Lodz in order to promote the place and build networks.

For the speaker the map can be an act of emancipation, restructuring space. It is also an act of ownership of city, a fight against the commercialization of space.

Evaluating & assessing the use of cultural space

Rapportage and outcomes of parallel session 8 by Colin Borg⁹

1. Composite indicator cultural and creative sectors in the European Cities

Paper presented by Dr Dorota Węziak-Białowolskak

Dr Węziak-Białowolskak presented a project concerning a proposed analytical approach in order to understand better the complex links between the Culture and Creative Sectors (CCS) and the macro-economy. From a practical perspective, an evaluation tool will be developed as a composite indicator in order to effectively monitor the situation with regards to the cultural and creative industries in European Cities.

Dr Węziak-Białowolskak explained the collaborations with the international partners, the methodology adopted for such a study and the programme of training involved.

The main reasons which prompted such a study include: (i) the importance of culture and creativity and how culture could help at times of recession and high youth unemployment; (ii) the importance of putting culture at the top of the EU agenda; (iii) the collection of reliable and comparable data at city level; and (iv) the identification of specialisation strategies for European Cities.

Dr Węziak-Białowolskak pointed out that a number of partners all around Europe are part of such a study. The main aim of the developed index is to create a point of departure rather a conclusive statement. The index would then be eventually used in order to create new strategies and policies taking into account the realities and complexities of European Cities.

2. Cultural mapping in evaluating European Capital of Culture project

Paper presented by Professor Kamila Kaminska and Agnieszka Wieszazewska

The authors presented an evaluation of a European Capital of Culture project concerning 'Microgrants ESK2016'. It was explained that the research and whole report based on the activities carried out by the Sustainability of Wroclaw Communities Centre were presented in the form of evaluations and recommendations.

The objective of the study was not to present a descriptive analysis only but to trigger a social change which would have a ripple affect the citizens' lives. Change was achieved during the research programme. In practice the process of applications verification was improved and the academic society was involved in such a research which in turn established permanent relations with micro grant beneficiaries. Finally, the energy of the ECOC Wroclaw 2016 was stimulated.

⁹ *Department of Public Policy, Faculty of Economics Management and Accountancy, University of Malta, member of the Valletta 2018 Cultural Mapping Working Group, colin.borg@um.edu.mt

The main conclusion from the research showed that the program was positively perceived by both the applicants and the citizens.

3. Spaces and Places for Creative Use in the City of Vienna: A multi-dimensional mapping exercise

Paper presented by Xénia Kopf

Xenia Kopf presented a mapping exercise for the city of Vienna based on a study commissioned by Vienna Business Agency. The study focused on three main dimensions: first, spaces and places; second, the characteristics and framework conditions and third, future urban development tools.

The methodology used was synthesis of statistical data and reference to available expert knowledge which is essentially a desk and an empirical research.

Ms Kopf outlined the characteristics (diversity, hybridity and autonomy), the potentials (contribution to urbanity) and the framework conditions (regulations, governance and space availability) of such a mapping exercise.

-END-