



Innovation, Creativity and Culture

Third Annual Conference
of the University Network of
European Capitals of Culture

Proceedings

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Series Editor | Wim Coudenys

Guest Editor | James Kenyon



UNeECC Forum | Volume 2

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Editors: James Kenyon Guest Editor
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FOREWORD

JAMES KENYON – LOUGHBOROUGH UNIVERSITY (UK)

The European Capital of Culture (ECoC) is awarded annually by the European Union (EU), with the oft-quoted fundamental aim being “to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual acquaintance between European citizens.”¹ Introduced in 1985 as the European *City* of Culture, before being reconceived in 1999 as the European *Capital* of Culture, the broad aim of the award, originally, was that such an event would foster relations between “the peoples” of EU member states.² In doing so the City of Culture would be accessible to a European audience, in which it acted “as a focus for artistic activity, and a showcase of cultural excellence and innovation.”³ It was awarded annually to individual cities of EU member countries that held the title throughout their designated year. The earliest City of Culture awards were given to European capitals and/or already-established cultural centres⁴: Athens (1985), Florence (1986), Amsterdam (1987), Berlin (1988) and Paris (1989). While the way in which each of these cities made use of the City of Culture title has been covered elsewhere⁵, Richards⁶ summarises that the focus, early on in the award’s conception, was on the high arts and that events were staged with limited finances and planning. Over time, however, it evolved from an “extended summer festival” to a year-long event with a greater economic awareness of the benefits that could come from hosting the award.⁷

Academics generally agree that Glasgow’s designation as the 1990 European City of Culture represented the “watershed in thinking about the possibilities of the [...] title.”⁸ Unlike many of the award’s previous recipients, Glasgow is not a capital city. Nor, as Booth and Boyle⁹ observe, was it considered at the time to be one of Europe’s

¹ European Parliament 1999: 2.

² European Parliament 1985: 2.

³ Griffiths 2006: 417.

⁴ Booth and Boyle 1993; Garcia 2004.

⁵ See e.g. Corijn & van Praet 1994; European Communities 2009.

⁶ Richards 2000.

⁷ Richards 1996.

⁸ Garcia 2004; Garcia, Melville & Cox 2010; Griffiths 2006: 417; Richards 2000.

⁹ Booth and Boyle 1993.

prominent cultural centres. On the contrary, Glasgow had a reputation throughout the 1970s and 1980s as being a "violent post-industrial city"¹⁰ suffering from "urban decay, heavy unemployment and [...] street crime."¹¹ Glasgow's designation as the 1990 European City of Culture was the first time that a year-long programme of cultural events would be incorporated into a longer-term plan of economic and urban regeneration that was already in progress. It is claimed that the award helped transform the image of Glasgow from a city with "severe social problems"¹² to one that is "celebrated as a creative and cultural centre of European importance."¹³ In light of Glasgow's "unquestionable achievements"¹⁴ the appointment of non-traditional cultural centres as Cities and Capitals of Culture has become more common. In 1999, when the title was renamed the European *Capital* of Culture, the selection process was revised such that, rather than the European Commission selecting one title holder per year, each EU member state would now be allocated a year in which it could propose one of its cities for the award. From 2005, the selection process was revised again, such that two cities shared the designation each year: an ECoC from within the EU, and one from a non-EU country. With this in mind, for the year 2009 the cities of Linz in Austria, and Vilnius, the Lithuanian capital were the designated ECoCs.

This publication, *UNeECC Forum Volume 2*, contains a selection of papers that were presented at the 2009 annual conference of the University Network of European Capitals of Culture (UNeECC), which took place in Vilnius in October that year. UNeECC is a non-profit organisation – an international network of higher education institutions based in past, present or future European Capitals of Culture that was set up to:

1. ensure the recognition of the role and contribution of universities to the success of the cities conferred the title "European Capital of Culture";
2. provide the member universities with a possibility of a continuous and full participation in the European Capitals of

¹⁰ Palmer 2009: 18.

¹¹ European Communities 2009: 5.

¹² Griffiths 2006: 417.

¹³ Palmer 2009: 18.

¹⁴ Garcia 2004: 319.

- Culture movement enhanced by "Universities of the Year";
and, to
3. foster inter-university cooperation to develop and reshape the universities regional position to create new activities for city and university collaboration.¹⁵

As has been the case at UNeECC's previous annual conferences, this third conference, entitled *Innovation, Creativity and Culture*, attracted an eclectic mix of academics, specialists and professionals from a diverse range of fields, connected by nothing more than a particular idea of *culture* – one of the most diversely decoded terms of the last fifty years. Whereas, usually, academic journals, conferences and conference proceedings are, but not always, composed of delegates and/or entries from within one field that report on a variety of subjects, at UNeECC's annual conference, and in this subsequent volume, pedagogists, anthropologists, business scientists, philosophers, geographers, psychologists, sociologists, political scientists, historians, agriculturalists, linguists, artists, theologians, educational theoreticians, musicians, marketing experts, economists and, more recently, a sports studies scholar are brought together, each with their own views on: the definition of culture and how this is constructed, cultural manifestations, how culture is studied and/or measured, and how culture is and can be applied within society in general and in higher education in particular. Consequently, this publication reports on a truly diverse array of topics, which are examined, presented and written about in different ways – too many, unfortunately, to summarise all in this introductory chapter.

One of the benefits of UNeECC's multi-disciplinary approach to its annual conference relates to the fact that at a time when culture can, and often is, moulded by local and national government agendas (an idea discussed in more detail, in the context of university culture by Wim Coudenys¹⁶), and is more often judged by the contribution it can make to improving social and living conditions, gauging the actual impact of individual cultural events and programmes (such as the ECoC) can prove to be a difficult undertaking. UNeECC's multi-disciplinary approach, therefore, allows questions and problems to be viewed from different perspectives: "Innovation, creativity and

¹⁵ UNeECC.

¹⁶ P. 36.

cultural awareness are key words in the 21st century”¹⁷ states Laura Baker in her paper which looks at how university lecturers can impart these ideas within students. Why is this approach useful then? As Stephan Sonnenburg states in his paper *Project Creativity: What can we learn from the Beatles, Picasso & Braque and other famous groups?*, “human beings can often find better solutions for innovations in collaboration than by working on their own.”¹⁸ UNeECC’s unique position within higher education, examining, emphasising and encouraging intra-, inter-, and cross-cultural understanding between academics with diverse backgrounds and from varied fields, corresponds with the instructions of the EU: “to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual acquaintance between European citizens.”¹⁹

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¹⁷ P. 50.

¹⁸ P. 68.

¹⁹ European Parliament 1999: 2.

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CULTURAL DIVERSITY IN THE PROMOTION RHETORIC OF EUROPEAN CAPITALS OF CULTURE

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1. Celebrating cultures in Europe

Since 1985, the European Union (EU) has nominated cities as European Cities of Culture in order to “highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual acquaintance between European citizens”.¹ Since 1999, the chosen cities have been called European Capitals of Culture (ECoC). The ECoC program enables the cities to present and promote the originality and speciality of various cultural unities. Additionally, it enables the cities to propose how the different cultural unities and their features meet, flourish side-by-side, and influence each other. The latter possibility can be explored and discussed with the concept of cultural diversity. The emphasis of the program of highlighting the richness and diversity of European cultures refers to a discourse in which the concept of cultural diversity has an essential role. This discourse is fostered in the EU’s decisions, instructions and evaluation criteria of the European Capitals of Culture program. Thus, the discourse is also followed in the language, visualizations and practices of the cities applying for and obtaining the title.

The focus of this paper is three cities which were designated as European Capitals of Culture for 2010 (Pécs in Hungary), and 2011 (Tallinn in Estonia and Turku in Finland). The driving question in this paper is: How is the concept of cultural diversity understood and represented in various promotion materials of the three European Capitals of Culture. This question will be addressed by analysing the application books, plans, leaflets, various types of advertising and information material and programs of the cities. The analysis of the material requires consideration of genre: the application books in addition to other advertising and promotion material tend to market the city in a positive and distinguishable way, present visions and draw outlines on the cultural events. Nevertheless, or because of it, the books and promotion material bring out the ideas, ideals and cultural discourses, which are being (or are aimed to be) materialized

¹ European Parliament 1999.

and visualized in practice during the ECoC year. The analysis of the material is done with critical discourse analysis, which embodies the analysis of literary texts and visual imagery.

2. *Cultural diversity as a discourse*

Cultural diversity can be understood as a hypernym, which combines several ways of discussing, defining and representing its focus. These discussions, definitions and representations have been conceptualized, for example with the concepts of multiculturalism, interculturalism, cross-culturalism, transculturalism, cultural dialogue, cultural pluralism and cultural mosaic. The definitions of these concepts criss-cross in academic and everyday discussions. Particularly in the non-academic context, the different concepts have often been used as synonyms, or the contents of the different concepts are difficult to distinguish from one another. One of the often referred concepts in the everyday discussions and media texts is multiculturalism. It is the most often used concept in the promotion material of cities for discussing and representing cultural diversity.

The concept of multiculturalism has been defined in several ways in academic literature. Additionally, it has strong political and ideological content and is frequently used in political discussions and decision-making processes. Moreover, the concept has contradictory meanings, and the phenomena attached to it have raised considerable confrontation.² In general, the concept refers to a variety of strategies for dealing with the cultural diversity and social heterogeneity of modern societies, as Hall proposes.³ Hall has approached multiculturalism as a plural concept, which acquires various presuppositions and aims at different contexts and discourses.⁴ In this article, I will use the concept of cultural diversity outlining it as broadly as Hall outlines the concept of multiculturalism.

The discussions on cultural diversity have spread over several areas of social life in contemporary societies. Further, they have strongly influenced art and aesthetics. However, in the art field and aesthetics, these discussions already have a long tradition. Parekh has outlined

² On the discussion of the problematics of this concept see Pääjoki 2004; Soukola 1999.

³ Hall 2001: 4.

⁴ Hall 2000: 210-211.

different perspectives to explain varieties of cultures within a society. He observes how already Herder, Schiller and other romantic liberals advanced an aesthetic case for cultural diversity, arguing that it creates a rich, varied, as well as aesthetically pleasing and stimulating world.⁵ This kind of perspective often still characterises the discussions on cultural diversity in the art field and aesthetics. In addition to the tradition of the perspective, cultural diversity has been brought to the discussions in the contemporary art field through the emphasis of postmodern ideas. As a cultural discourse, postmodernism has been understood both as a symptom and a mental image of change, in which cultures are seen through the ideas of diversity, variability, richness of popular and local discourses, in addition to practices and codes which resist systematics.⁶

Since the concept of cultural diversity has multiple and contradictory contents it seems reasonable to approach the concept as a discourse. The discourse of cultural diversity embodies a variety of discussions and meaning-making processes which stress heterogeneous cultural interaction. The discourse forms its object every time the discourse is used and produces positions between the users of the discourse and those who are being discussed and represented in the discourse.

3. Strategies of cultural diversity in the three European Capitals of Culture

As discussed above, the discourse on cultural diversity embodies a variety of discussions and meaning-making processes which stress heterogeneous cultural interaction. Its main ideas can be approached, described, explained and represented in several ways. This discourse includes, inevitably, a strong ideological dimension. In the context of European Capitals of Culture, the concept of cultural diversity refers both to the variety of traditions of local, regional and national cultures in Europe, and to distinctive cultural characteristics of various minorities and immigrants. These two dimensions of the discourse are strongly fostered by the EU in its cultural policy.⁷ In addition, these dimensions characterise the EU's decisions, instructions and evaluation criteria of the European Capitals of Culture program.

⁵ Parekh 2000: 166.

⁶ Featherstone 1990: 2; Smiers 2003: 125.

⁷ See e.g. European Parliament 2006a, 2006b; European Union 2007.

Paralleling the local, regional and national cultures to the cultures of “the resident populations of migrants or new arrivals”⁸ in the discussions on cultural diversity brings forth new challenges. Local and regional traditions and the traditions of migrants are both seen as elements which produce the cultural diversity to the city – not only the latter.

In this chapter, four different strategies of producing the discourse of cultural diversity in the three European Capitals of Culture are outlined. These strategies are being used and repeated in the application books, in addition to the promotion and advertising material of Pécs, Tallinn and Turku. Some of these cities place more emphasis on certain strategies in the production of discourse. However, all the outlined strategies exist and overlap in some way in the material of all cities. I refer to the different ways of producing the discourse as strategies, which stress the political and ideological content of the material. However, the production may be intentional or unintentional, or even the result of conscious or unconscious practice. Non-intention or unconscious character does not reduce the ideological or political power of the discourse.

3.1 Multicultural layers of history

In the all of the cities, the most common strategy in the production of the discourse of cultural diversity is to stress location of the city as a historical meeting place of different ethnicities, nationalities and religious communities. Additionally, in all the application books the multicultural characteristics of the cities are verbalized with the metaphor of the city as a gateway. Cities are described as locations, through which people have shifted or still transcend from one cultural area to another. This kind of perspective of cultural variety and of being both an active present-day and historical meeting point for people with varying backgrounds is a strategy for producing a place as a significant European city. Rather than just being a peripheric, monocultural locality, the city is represented as having connections to other (often more well-known) European nationalities and cultural identities. Further, these views follow the ideals of EU cultural policy, which permeates the decision on the designation of European Capitals

⁸ European Commission.

of Culture, by stressing ideas of cultural dialogue, interaction and, even in some sense, unification of European nations.

Stressing the historical layers of (positive) multicultural interaction in the past centuries obscures power mechanisms which control present day cultural diversity. The culturally diverse past is represented in books and promotion material as a creative, stimulating and unproblematic condition. Past as well as current conflicts and confrontation related to cultural diversity are turned into a peaceful dialogue, which fades away the hierarchies of dominance and suppression related to confrontations, conflicts or 'dialogue'.

When urban architecture is stressed as an expression of the multicultural layers of cities, cultural diversity is being aestheticized as visual diversity. The same mechanism is used when cultural diversity is being celebrated in particular festivals, temporary bazaars or cultural events focused on presenting cultures of particular groups or communities. Cultural diversity turns into experiences of the audience in, for example, folk dance festivals or in the tasting of minority cultures' cuisines. Aestheticizing or stressing the experiential character of cultural diversity easily hides the social confrontation and power mechanisms of the discourse.

3.2 Global street culture and contemporary art

In all case cities, the application books and promotion material utilizes more or less the global imagery of popular culture, youth culture, street culture and contemporary art. Cultural diversity is understood in the global frame, where globalised cultural phenomena form a common starting point for cultural dialogue and communication. Stressing globalised cultural phenomena is a strategy for producing the discourse of cultural diversity which does not seek the origins or authenticity of cultural products, but underlines the production of 'urbanness', urban culture and creativity, in addition to experiences within the culturally mixed urban community of the city.

This kind of the global condition of culture is seen in this discourse as a positive state, which encourages cultural participation and enables creativity, which utilizes diversity of cultural influences. This kind of emphasis in the discourse of cultural diversity stresses a 'melting pot' type of communality, which is seen as being formed by people

coming from a variety of ethnic, national, cultural and sub-cultural backgrounds.

A communality of the inhabitants can also be fostered without referring to any particular ethnicity, nationality or cultural group. Local community and communality can be seen to be formed through people being and living together in addition to a joint consumption and production of the city's cultural variety. Particularly, the global youth and street cultures can be seen in terms of participation and creation of imaginative and innovative art and cultural products. The strategy of stressing communality, formed through being and living together, is somewhat ideological and political – it avoids emphasizing any particular group of people based on more or less static characteristics.

In general, the participation and creation of a feeling of belonging are the EU's core objectives in the European Capitals of Culture program. The program stresses the importance of activating people to participate to the production and use of culture in the cities. Participation to culture is seen to advance "the mutual understanding between European citizens"⁹ and "increase social cohesion"¹⁰. It seems that the notion of culture is understood in the EU's cultural policy as an unproblematic, uplifting, educational and coherent phenomenon.

3.3 International canon of high art

The western canon of art embodies the history of the so-called masterpieces made by the greatest artists of all time. These well-known and internationally famous and appreciated artists represent different nationalities as well as regional and cultural groups, though many of them have been profoundly cosmopolitan during their lifetime. Because the canon of art has an international dimension, it can be taken as a point of departure for the production of the discourse of cultural diversity. The international canon of art, and particularly its Eurocentric interpretation, is produced in the application books and promotion material of the cities as a consequence of intense cultural and artistic exchange in addition to

⁹ European Parliament. 2006a.

¹⁰ European Parliament. 1999.

influences between European nations, styles, art schools and artists. Exhibiting the great masters relates the city to the international discourse of art, which is being placed above the particularist discussions.

In general, highlighting well-known artists in the European Capitals of Culture events is in line with the instructions of the EU. The EU's decision on the programme advises that cities promote "the public awareness of the figures and events which have marked the history and culture of the city".¹¹ Bringing out the notable and often internationally influential figures intertwines the idea of cosmopolitanism into the discourse of cultural diversity.

Relying on the western canon of art means that art and cultural phenomena are often seen in a profoundly official sense and in the frames of high culture. Emphasis on the canon also underlines the meaning and power position of several art and cultural institutions. Moreover, canon and institutions often represent the majority while minorities and minority cultures are seen as 'others'. Furthermore, the discourse of cultural diversity is often being produced from the power position of some majority group or culture.

3.4 Representations of Others in the productions of culturally diverse imagery

Visual images are an essential part of the promotion rhetoric of the European Capitals of Culture. In the promotion material of cities, texts and images form a complex and interactive whole, in which the texts "anchor" certain contexts and connotations to images.¹² In general, meanings of images are to be located in the discourses that contextualise and constitute the images.¹³ In the promotion material of cities, discussions on cultural diversity function as an "anchorage"

¹¹ European Parliament 1999.

¹² Barthes has written on "anchorage" as a function of a linguistic message with regard to an iconic message. He explains the concept as follows: "The text is indeed the creator's (and hence society's) right of inspection over the image; anchorage is a control, bearing a responsibility — in the face of the projective power of pictures for the use of the message. With respect to the liberty of the signifieds of the image, the text has thus a *repressive* value and we can see that it is at this level that the morality and ideology of a society are above all invested." Barthes 1977: 40.

¹³ See e.g. Kress & Leeuwen 2001.

to various images, which illustrate – intentionally or unintentionally – these discussions.

One perceivable strategy of the discourse on cultural diversity is to represent different minorities and their visual culture as signs of the cultural diversity of the cities in question. However, the representations of minorities may underline stereotypical imagery, in which the difference is turned into exoticism, tourist attraction or social question. In various 'multicultural' events the cultural diversity is being performed to the (majority) audience. The otherness in the discourse is being produced with the images which underline the distinguished ethnic originality of cultural traditions and distinct cultural features and utilize the distinguished ethnicity of people as a base of representing diversity.

In general, the otherness of the representations of ethnic minorities and distinctive ethnic traditions is underlined by their fewness in the promotion material. An essential function of these representations seems to be to illustrate the cultural diversity per se. Aiello and Thurlow have made a similar kind of notion when researching the web sites of the former European Capitals of Culture. They note that "with ethnic and other minorities noticeable by their absence, it is in this way that images also shore up the 'imaginative geography' of insiders and outsiders of the city as a European Capital of Culture".¹⁴ By the concept of imaginative geography Said has stressed, how social and cultural identities are framed and given a background through their anchoring to particular places, landscapes and environments.¹⁵ The promotion material of European Capitals of Culture creates the imaginative geography of Europe and image of the 'true' and 'justified' citizens of the city, region, nation and Europe.

4. *The question of power*

Cultural diversity is a profoundly political concept and its definitions and representations inevitably involve the power structures and production of cultural and political hierarchies. In the discourse of cultural diversity some groups or cultures seem to be more important than others: only some cultures and groups are promoted in the

¹⁴ Aiello & Thurlow 2006: 156.

¹⁵ Said 1985: 54.

discourse. Moreover, the discourse itself is often produced from the power position of some majority group or culture.

Can the discourse of cultural diversity ever be produced without the problems of dominance and oppression? Do the social and cultural tensions always exist between the minorities and the majority? Yuval-Davis argues, that in multiculturalist policies the naturalization of the Western hegemonic culture will continue, while minority cultures become reified and differentiated from what is regarded by the majority as normative.¹⁶ In addition, the discourse of cultural diversity tends to ignore the questions of power relations inside the minorities. The members of minorities are easily constructed as basically homogeneous, speaking with a unified cultural or racial voice. From the point of view of the hegemonic culture, these voices are constructed in a way that makes them as distinct as possible (within the boundaries of multiculturalism) from the majority culture, as an aim to make them 'different'. Yuval-Davis remarks that such constructions do not allow space for internal power conflicts and interest differences within the minority collectivity. These conflicts or interests may focus, for example, on class, gender or politics. Collectivity boundaries are often presented as fixed, static, ahistorical and essentialist, with no space for growth and change. All members of the cultural collectivity are easily seen as equally committed to its culture.¹⁷

It seems that power hierarchies and political tension are bound to the concept of cultural diversity even though it is often introduced as equal and anti-racist discourse. A central feature of the discourse of cultural diversity is that it tends to obscure its power mechanisms. Supporting and celebrating cultural diversity and cultural heterogeneity of the community may aim to eliminate inequality. However, dominance and subordination may be founded on the structures of the discourse itself. The hierarchical nature of the discourse provides multi-level challenges to the European Capitals of Culture to react and reflect to the foundations of the discourse.

¹⁶ Yuval-Davis 1997: 198.

¹⁷ Yuval-Davis 1997: 200.

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THE IMPORTANCE OF CREATIVITY AND INNOVATION FOR ADOPTING ISTANBUL AS A EUROPEAN CAPITAL OF CULTURE

GEORG FRIEDRICH SIMET – HOCHSCHULE NEUSS (GERMANY)

1. *Istanbul's potential for Creativity and Innovation*

There are at least three aspects which make Istanbul a very special city and enhance its potential for creativity and innovation.

1.1 *Istanbul's history as capital of different empires*

Once upon a time, as fairy tales start mostly, the Oracle of Apollo predicted a prosperous future for the people of Istanbul.¹ Indeed, Istanbul became an important capital city and maintained that function for hundreds of years, despite its rulers and the fact that its name changed from Byzantium to Konstantinopolis, Konstantiniyye and, finally, Istanbul. When the Ottoman Empire lost its power in the 19th century, the city fell in decline too. Istanbul intellectuals still remember the time when they walked through the poor neighbourhoods in *hüzün*, that mood described by Orhan Pamuk describes in Istanbul, *Memories of a City* as "a melancholy of the ruins".² The people of Istanbul still suffer (like the novelist Ahmet Hamdi Tanpınar and the poet Yahya Kemal do in Pamuk's memories)³ from the former image of "the sick man of the Bosphorus".

1.2 *Modern Istanbul as a vibrant, 'hyped-up' metropolis*

Mustafa Kemal Atatürk gave Istanbul its present name on 28 March 1930.⁴ The name is based on the Greek phrase *εις την πόλιν*, which means simply 'in the city'. Even today Greeks sometimes call Istanbul 'the city'.⁵ After the foundation of the Republic on 29 October 1923, Istanbul developed very rapidly. While Atatürk made Ankara the capital city, Istanbul remained the most diverse, pulsating and biggest city of Turkey. And although a lot of non-Turkish inhabitants fled Istanbul after the 1955 "government-orchestrated pogrom"⁶ in

¹ Kühr 2009.

² Pamuk 2005: 228.

³ Ibid.

⁴ Kuhoff 2009.

⁵ eistinpolin.wordpress.com.

⁶ Lappen 2005.

which “Turkish mobs devastated the Greek, Armenian, and Jewish districts of Istanbul”⁷, Istanbul is still the city that attracts most people of other nationalities. Modern Istanbul is one of the most vibrant metropolises in the world, for some people even the “queen of cities”.⁸ Istanbul is not only by far the largest city of Turkey, but also the most attractive one for migrants from the rural areas of Anatolia. Every day hundreds of migrants arrive and settle down in Istanbul. This creates enormous challenges for infrastructure and integration.

1.3 Istanbul, a city straddling two continents

Last but not least, Istanbul is also the only city in the world that straddles two continents. When Byzantium was founded on the western shore of the Bosphorus in the 7th century BC, another city, Chalcedon, already existed for more than 100 years on the other shore of the strait.⁹ And although both cities were founded by people from Megara, they were behaving as competitors. Herodotus said the people of Chalcedon were ‘blind’, because they ignored the European side of the strait. It took centuries to bridge the Bosphorus de facto and unite both cities. The two bridges over the strait, completed in 1973 and 1988 respectively, became symbols of unifying the country, its East and West, its Central Asian and European cultures.

2. Historical background of modern Turkey and Istanbul

In order to understand the main conflicts and challenges of Istanbul’s unique cultural identity, it is important to take into account at least three aspects of Turkish history.

2.1 The creation of the Turkish Republic by the military (in 1923)

The Republic of Turkey emerged from the Turkish War for Independence 90 years ago. On 16 May 1916 the British, French (and Russian) governments signed the (secret) Sykes-Picot Agreement, according to which the Ottoman Empire was to be dismembered and divided between several states.¹⁰ The Greek government saw this as

⁷ de Zayas 2007: 20; and Pamuk 2005: 155-159.

⁸ Strittmatter 2010: 23-24.

⁹ Kühr 2009.

¹⁰ The Geographer office Research in Economics and Science Bureau of Intelligence and Research, Department of State, USA 2010.

an opportunity to realise its μεγάλη ιδέα ('great idea'), i.e. an expanded Hellas in Asia Minor. The Greek army, however, met with fierce resistance and Turkish troops led by general Mustafa Kemal defeated the invading troops. Mustafa Kemal became the first president of the Turkish Republic and in 1934 the national parliament awarded him the title of 'Atatürk' (Father of the Turks). Since the War of Independence, the Turkish army sees itself - and is seen by the most Turks, - as the guarantor of both independence and national unity. To give just one example: Atatürk's phrase, "The Turkish nation loves its armed forces and regards it as the preserver of its ideals" (Türk milleti ordusunu çok sever; onu, kendi idealinin koruyucusu olarak düşünür) is quoted on a 2009 poster of the... Turkish Chess Foundation.¹¹ Up until now, the army has intervened three times. In 1960 it staged a coup d'état; in 1971 it imposed a 'guided democracy' and in 1980 it seized power again. Everyone who was perceived as being more to the 'left' than was deemed 'normal' became a suspect. Many intellectuals had to flee the country or were imprisoned and tortured. In particular the last putsch has had an impact up to the present day.

2.2 "The Long Way to the West"

The second most important factor in Turkish history is the migration of Turkish tribes from Eastern Siberia to Anatolia and from there to Europe, described by Udo Steinbach as "The Long Way to the West".¹² On the cover of Steinbach's book *Die Türkei im 20. Jahrhundert, Schwieriger Partner Europas* (Turkey in the 20th century - Europe's difficult partner), the crescent moon and star of the Turkish flag merge with the European stars. Nevertheless, judging by the Turkey 2009 Progress Report of the European Commission, there is still a long way to go.¹³ This long-term migration of the Turks inspired Nâzım Hikmet in 1947 to write his famous poem *Dâvet* (Invitation):

Invitation

Galloping from Far Asia
and jutting out Into the Mediterranean
like a mare's head: this country is ours.

¹¹ Aydın Satranç İl Temsilciliği 2009.

¹² Steinbach 1996:16.

¹³ Commission of the European Communities 2009.

Wrists in blood, teeth clenched, feet bare
and this soil, spreading like a silk carpet:
this hell, this paradise is ours.

Shut the gates of servitude to others,
don't let them open again,
abolish man's slavery to man!
This invitation is ours.

To live! Like a tree, single and free
and brotherly like a forest:
This yearning is ours!¹⁴

Hikmet is a typical example of a Turkish intellectual who was persecuted for his political ideas. He was imprisoned for many years and "was stripped of his citizenship for his Marxist beliefs".¹⁵ On 5 January 2009, 45 years after the poet's death, the Turkish government restored citizenship to Hikmet. This decision came as a surprise, but precisely for that reason it must be seen as "a step toward accepting differences in opinions, languages and ethnicity, which is necessary to become a member in the EU", as Doğu Ergil, a political analyst of Ankara University, said rightly.¹⁶

2.3 *The ongoing search for cultural identity*

An outcome of the unfinished and continuing 'mare ride' to the West is Turkey's unclear cultural identity. The people of Turkey are still "searching for an independent identity", as Steinbach calls this process.¹⁷ After the War of Independence the army had to consolidate the republic. All activities concentrated on the forming of the nation. Culture was defined in relation to nation-building. The paradigm of this identification process is Atatürk's *Ne mutlu Türküm diyene* ("How happy is he who can say 'I am a Turk'"). This phrase welcomes travellers at the entrance of most towns in Turkey. Furthermore, the exclusive focus on national identity made that 'cultural identity' was and still is defined in relation to 'being a Turk' and—as already said—by the army. The impact of the slogan "one country, one

¹⁴ Hikmet 1993: 110. The poem is written in 1947. From Turkish into English translated by Yavuz Kürkçü and Georg F. Simet.

¹⁵ Flood 2009.

¹⁶ Ergil, Doğu cited by BBC News 2009.

¹⁷ Steinbach 1996: 63. From German into English translated by Georg F. Simet.

nation, one leader" is still felt. To this day, behind every official desk hangs a portrait of Atatürk. Only in the last years, the country is slowly and gradually discovering, tolerating and accepting its diverse cultures. This growing awareness of diversity goes hand in hand with questioning the role of the army as guarantor of national unity.

3. *The main conflict in current politics – the term 'Turkishness'*

One of the intellectuals who criticised the equation of 'Turkishness' with 'being a Turk' was the Armenian journalist Hrant Dink. He opposed the idea that he could not be a full-fledged member of the Turkish family because his parents were not Turkish, but Armenian. Dink "was the first journalist in Turkey whose column got him a suspended six month sentence according to Article 301 of the Turkish Penal Code"¹⁸ Article 301 states that "Public denigration of Turkishness, the Republic or the Grand National Assembly of Turkey shall be punishable by imprisonment of between six months and three years."¹⁹ Dink was tried for denigrating 'Turkishness' several times. The first time he was sentenced to six months in prison (suspended for good behaviour), because he "was not a Turk but from Turkey and an Armenian."²⁰ (Armenians are not the only minorities that suffer this ordeal. Kurds, for example, officially do not exist. They are called Dağ Türkleri, 'Mountain Turks').²¹ The last time, in 2006, Dink was again given a suspended sentence of a half year in connection with two columns. On 6 February 2004, Dink published an article about Sabiha Gökçen saying that she was an Armenian by birth. This sent a shockwave through Turkey, as Gökçen (1913-2001) was an adopted daughter of Atatürk, the first girl student of the Turkish Civil Aviation School and Turkey's first female combat pilot. The bone of contention, however, was Dink's suggestion, published in Agos on 13 February 2004, to "replace the poisoned blood associated with the Turk, with fresh blood associated with Armenia."²²

On Friday 19 January 2007, Dink was shot in front of his office in a busy city street in Şişli, a vibrant downtown neighbourhood of

¹⁸ Henri Nannen Preis 2006.

¹⁹ Amnesty International 2005.

²⁰ Dink 2007.

²¹ Birand 2008.

²² Ibid.

Istanbul, at 3 p.m. His murderer, Ogün Samast, a 19-year-old man he had never met, was heard shouting: "I have killed the infidel".²³ Dink was killed by the national legislation, rather than by a single, isolated young man. About 60 intellectuals (among them Orhan Pamuk) were prosecuted under Article 301,²⁴ but only one of them, an Armenian (Christian), was sentenced and executed. The famous Turkish playwright Murathan Mungan stated correctly: "That he was 'visible' as an Armenian turned him into target."²⁵ A cartoon by Sever Selvi shows Dink as a victim of Article 301. The number 301 is written in red against a black backdrop. Inside the number "0" appears Dink's face like a trophy released for discharge.²⁶ Extramücadele (Extrastruggle) published a poster with Dink's portrait, ironically entitled *Ne mutlu Türküm diyene—Ne ölü 'Ermeniyim' diyen*: "How dead is he who says 'I am an Armenian'".

On 23 January 2007, more than 100,000 people assisted at Dink's funeral, chanting slogans as "We are all Armenians! We are all Hrant Dink!" and "Murderous advocates of paragraph 301."²⁷ Dink's funeral can be seen as the most powerful demonstration for a change in the definition of 'Turkishness' so far. In order to encourage this change, it will be imperative to overcome the fear of disintegration. This would be the first step towards the acceptance of Turkey as a pluralistic civil society.

4. *The culture of "Crossing the Bridge(s)"*

In the last days of February 2010, around 50 high-ranking officers, in active duty as well as retired ones, were arrested. They were accused of being part of 'Sledgehammer' (Balyoz), "an alleged plot hatched by the staunchly secular military to plant bombs in mosques to destabilize the country's elected and Islamist-inspired government."²⁸ If the military succeeded in seizing power several times during the last century, nowadays it seems that they have lost the power and ability to successfully stage a coup. The conflict between the

²³ Ibid.

²⁴ Amnesty International 2006.

²⁵ Mungan 2007.

²⁶ Keunen 2009.

²⁷ Kaya 2008.

²⁸ Watson and Comert 2010.

government and the military is presented in the pro-government media as a clash between pro-European and the pro-Asian forces. The military are seen as the obsolete Asian, and the Islam-friendly ruling AKP party as the modern European power riding westwards, taking Turkey into the European Union.²⁹

The fight of "pro-Europeans against pro-Asians"³⁰ is geographically located in Istanbul. Usually intellectuals stress the cultural divergences, but there are also attempts which focus on compatibility, as the following three examples demonstrate.

4.1 *Fatih Akin's music movie "Crossing the Bridge"*

Fatih Akin's music movie "Crossing the Bridge: The Sound of Istanbul" was released on 9 June 2005 and won the Canvas Audience Award that same year. The movie is conceived as a voyage of musical discovery through Istanbul, in which the traveller—Alexander Hacke, bass player of the German band Einstürzende Neubauten—discovers the variety of Istanbul's music scene. The different musical styles are not categorised as good or bad, modern or old-fashioned, Western (European) or Eastern (Asian). On the contrary. All music is placed side by side and treated on an equal footing. Moreover the performers are famous artists. Selim Sesler, a Roma, plays; Aynur, a Kurdish woman sings Kurdish in a hamam, an oriental sweating bath; Orhan Gencebay performs the arabesc music of which he himself is the 'inventor'; an elderly lady, the 86 years old Müzeyyen Senar, sings with a glass of rakı in her hands; etc.³¹

4.2 *The Ebru Project: reflections of cultural diversity of Turkey*

The photographer Attila Durak travelled for seven years across Turkey in order to register "the faces of its people, the rich cultural diversity" of the country.³² Ebru means "marbled paper" and is used as "a metaphor that offers a promising alternative to others like 'the mosaic' or 'the quilt' for thinking through the new and old dilemmas of cultural politics at the turn of the century."³³ The first exhibition

²⁹ Martens 2010.

³⁰ Ibid.

³¹ Information about all musicians is provided on www.crossingthebridge.de.

³² Altınay.

³³ Ibid.

took place in New York in May 2007, the second in Istanbul one month later. In 2010, exhibitions went to Metz and Lyon.

4.3 Elif Şafak's book *Aşk* ("Love")

Elif Şafak is "Turkey's most female writer".³⁴ In 2005 she published her sixth novel, *Baba ve Piç*, which literally means "father and bastard" and was published in English under the title *The Bastard of Istanbul*. Şafak had to face trial under the notorious Article 301 of the Turkish Criminal Code.³⁵ It was the first time that this Article was used against a work of fiction.³⁶ The offensive passage in the book is a statement by the Armenian Armanoush Tchakhmakhchian, one of the main protagonists, who—by the way—are all female:

I'm the grandchild of genocide survivors who lost all their relatives at the hands of Turkish butchers in 1915, but I myself have been brainwashed to deny the genocide because I was raised by some Turk named Mustafa!³⁷

Nevertheless, the judges acquitted Şafak on 21 September 2006 soon after the start of the process for lack of evidence.³⁸ Thanks to the accusation, Şafak's novel "has officially gone from 'novel' to 'cultural touchstone.'" ³⁹ It became a best seller in Turkey.⁴⁰

In her seventh novel *Aşk* ("Love"), Şafak claims that "Love is a feeling that transcends this world".⁴¹ The novel is about what "Mrs Ella Rubinstein, a middle aged housewife of a Jewish family living in Boston in the 2000s and Mevlana who lived in Konya the 1200s have in common".⁴² Mevlana Celaledin-i Rumi lived in the 13th century. He is the founder of the Mevlevi Sufi order, most famous for the *sema*, the whirling dance of the dervishes. One of Mevlana's core messages is to overcome duality. The Istanbul Dervishes declare: Mevlana "cleanses hearts and minds of impurities and rescues them

³⁴ Leonidas 2009.

³⁵ PEN USA and PEN International.

³⁶ BBC News 2006.

³⁷ Şafak 2007: 53-54.

³⁸ Rainsford 2006.

³⁹ Kleid 2007.

⁴⁰ Fowler 2006; and Lea 2006.

⁴¹ Özarslan 2009.

⁴² *Ibid.*

from duality. He rejects nothing but rather unites, perfects and causes love."⁴³

Baba ve Piç ends with the murder of the rapist, but only the murderer and the rapist's victim know the truth. Zelihah, the raped woman, does not know however that her twelve years older sister Banu also knows the truth because one of her two Djinn's, the bad Mr. Bitter, told her. In contrast with Baba ve Piç, Aşk shows that, eventually, love bridges all divergences, e.g. between good and bad, and solves all problems even those of the past (e.g. of Turks and Armenians).

5. *ECoC as framework for further development*

Under the title "What Istanbul offers now", the organizers of the Istanbul 2010 European Capital of Culture Agency declared:

With the declaration of the Republic in 1923, the state took the primary role in guiding and investing in organised cultural activity. This was seen as part and parcel of making a break with the past and giving the new Republic a clear identity as Turkish (supporting a revival of Turkish folk forms) and secular Western (promoting western classical music, ballet and opera). However, today the non-governmental and private sectors play an increasingly influential role in the cultural field and, in many cultural areas, a leading role. This is particularly the case in Istanbul.⁴⁴

So, officially, 'cultural life in Istanbul' is perceived from three perspectives:

5.1 *Culture as task of the Republic*

First of all, it is said that cultural activities must originate with the state so as to mould the 'Turkish identity'. The term 'Turkishness' is invented to distinguish the 'new' culture of the Republic from the 'old', Ottoman culture. However, this 'new' culture, meant to forge national unity, is exclusively 'Turkish', ignoring minority cultures and opinions and promoting a reductionist cultural life.

5.2 *Cultural enrichment by adding secular western elements*

⁴³ Istanbul Dervishes.

⁴⁴ Istanbul 2010 European Capital of Culture Agency.

As the Republic is built on laicism, state and religion are strictly separated. On 3 March 1924, the caliphate was abolished. Religious traditions were no longer promoted, Islamic orders suspended. Islam, however, lived on; and especially since the 1980s, a process of re-Islamization of state and society is evident.⁴⁵ Against this trend, the Kemalist elite and the military tried to impose a secular culture. This culture is not invented by the Republic, but adopted from the western, mainly European culture. As such, western culture is still seen by many Turks as foreign to the own Turkish culture.

5.3 Non-governmental and private sectors activities

One of the main objectives of the promoters of Istanbul as European Capital of Culture is the introduction of a 'Civil Society Dialogue'. Its implementation is absolutely necessary. The conflict between western, Turkish and Islamic traditions has to be overcome. Such a dialogue, however, cannot succeed unless it is free from state interference. Novels like Şebnem İşigüzel's *Çöplük* ("landfill") explore the possibility of a society which allows for diverse lifestyles and is averse to divisions of good and bad, left and right, etc.

6. Conclusions, hope and expectations

Istanbul, as a microcosmos of a globalized world, can demonstrate its innovativeness and creativity by showing awareness of its different cultures, by accepting and integrating them so as to enrich the world and build something new, for the benefit of all. By doing so, Istanbul is "Crossing the Bridge", as Fatih Akin showed from the perspective of music. In the recent years, the people of Istanbul have begun to re-discover their diverse roots and traditions and by doing so have freed themselves from the strict separation imposed on them by the state.

The decision to select Istanbul as European Capital of Culture may encourage the people who want to 'open up' Turkish society to increase their efforts. The perspective of becoming a EU member has even encouraged 'traditional' politicians to make a step. The conciliation with the Armenians, the integration of the Kurds, the repression of the military, all this seems all of a sudden feasible. The already existing creativity and innovativeness in the arts and among

⁴⁵ Karakas 2007.

artists, supported by the EU, may transfer the flame to the general public and open the dialogue between the still existing antagonistic cultures. The overall goal must be to bridge the gap between tradition and (post-)modernity. "Crossing the bridge" must go on as an everyday challenge and task.

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MAINSTREAM AND THE DEATH OF UNIVERSITY CULTURE. OR HOW THE RUSH FOR INNOVATION THREATENS CREATIVITY

**WIM COUDENYS – LESSIUS UNIVERSITY COLLEGE ANTWERP
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1. Introduction

For those who had the time and courage to read the abstract of my paper it must be obvious that I wanted to make a statement, or rather, make a critical comment on the fact that universities, public as well as private ones, have to comply with the ruling, external political and economic goals. I am aware that this remark may stir some consternation, as I'm obviously questioning the obvious. But let me explain myself: whereas in the past – and still in the heads of some people – university autonomy meant that one sought protection from either political or economic interference by opting for the ideological opposite type of status and funding, nowadays, in most cases, universities are balancing between the two, accepting both public and private funding. At first glance this seems to guarantee the institutions' autonomy even better, but usually the choice is not of free will: raising costs and tighter budgets force institutions of higher education to diversify their sources of income and to comply with the conditions imposed by the funding authorities or sponsoring firms. On both accounts, the rule is 'value for money'. Competition is tense and the winner is he or she who can guarantee the highest return on investment. Apart from the procedures applied there is little difference between the rationale guiding public or private expenditure on higher education, or to put it even more bluntly: even political goals have been subjected to economic or business ones.

This convergence of the rationales behind public and private spending introduced by Ronald Reagan and Margaret Thatcher in the early 1980's was heavily criticised precisely because it subjected socio-political choices behind public spending to business models. Nevertheless in the 1990's the model became mainstream, probably thanks to the fall of communism and the rise of globalism. Gradually the democratic concept of 'stakeholders' was replaced by that of 'shareholders' – only those who financially contribute to society have the right to speak for it.

In our present-day 'flat world' not only private firms are competing for (economic) hegemony, but also (political) entities such as countries and regions. Business thinking got strongly imbedded in public policy making. Precisely for that reason in March 2000 the European Union (EU) adopted the Lisbon Strategy in order to become "the most dynamic and competitive knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion, and respect for the environment by 2010".¹ Although there is neither a clear definition of 'knowledge-based economy', nor proof that this is indeed the way forward, the concept has become the main criterion for the distribution of funds, be it of public or private origins, and universities have adapted en masse to the new rules of the game.

And here precisely is the rub: the obsession with Mammon and its logic has led to the mainstreaming of university culture. All institutions of higher education nowadays take decisions on financial grounds, rather than on academic ones. By 'academic' I do not mean 'theoretical' and hence 'futile' (as the word nowadays is often understood), but 'driven by the internal logic of the university's core business, i.e. the creation and dissemination of knowledge through research, education and outreach. University culture consists of pursuing this goal through choices that best serve the interests of its (primary) stakeholders, i.e. disciplines, faculties, departments, staff, students and other 'customers' (society in the broad sense). The combination of choices made defines the identity of a university and hence its regional, national or international vocation, renown and appeal. This logic applies to all institutions, whether they are comprehensive universities, research institutes, university colleges, universities of applied sciences, or any other type of higher education.

Don't misunderstand me: I am not idealizing the past. Being an academic and administrator at the same time I do welcome the obvious advantages of accountability and increased efficiency that. Business thinking, however, has also affected university culture itself. The creation and dissemination of knowledge, with 'innovation' as a fortunate effect, is no longer a goal in itself. On the contrary: innovation – new things and methods of doing something, - are

¹ European Parliament.

nowadays understood as marketable knowledge and is the only accepted 'goal' of knowledge creation. 'Creativity' then is not understood as the general ability to link hitherto unrelated fields of knowledge and open up new perspectives, but as the capacity to come up with marketable ideas. I would like to develop this idea with examples from the three core-businesses of universities, i.e. research, education and outreach.

2. *Research*

On 1 October 2009, during the academic opening at my institution (Lessius University College) Professor Bart De Moor, the newly appointed Vice-Rector for international relations of the University of Leuven, the leading Belgian institution in the Times Higher Education Ranking, shared his views on internationalisation with the audience. De Moor defines globalism as 'the circulation of knowledge' and perceives it as a phenomenon of all times and not the recent excrescence of capitalism as it is often depicted. On the contrary De Moor calls globalism the answer to the challenge of our time, i.e. a world that is increasingly defined by networks and (the underlying) technology. Internationalisation thus consists of attracting the best researchers in precisely these fields of research so as to strengthen the position of institutions and regions in the global economic competition. 'Knowledge creation' will lead to new, marketable products ('innovation') that in turn will again stimulate knowledge creation. According to De Moor this circular process justifies increased public spending and is likely to attract private investments as well. Although De Moor's analysis is completely in line with the Lisbon Goals, it is not without personal interest either: the man is a renowned mathematician, a network specialist himself and one of the main adviser on technology of the Flemish government. Moreover, not unlike the majority of scholars in his field, he reduces 'science' to knowledge generated by positive or to be more precise applied positive science (engineering). Knowledge as such is only worth considering if it leads to innovation, i.e. if it generates a revenue, or, in other words, if it can be patented, is marketable and likely to provide a return on investment for the shareholders. Knowledge that may be of interest to the broader group of university stakeholders, such as humanities ('insight' rather than 'creation') or research in

rare diseases – is condescendingly tolerated, as long as it does not divert too much of the funding from the 'real thing'.

A pernicious outcome of this belief is university rankings: the Shanghai or Times Higher Education Rankings are entirely based on research output (quotation indexes, impact factors) that is measurable according to a system that has been exclusively developed for (applied) positive sciences! Attempts are made to come up with more diversified ranking systems (notably in the EU), but the precedence of positive sciences over other fields of knowledge creation is not questioned. It would testify to arrogance, however, to think that positive sciences, understood as measurable knowledge, represents best 'reality' or 'the final truth'! Didn't people also use to think that the world was ordered according to religious or social criteria, until they were rebuked by Renaissance and Enlightenment?²

3. *Education*

The obsession with marketable knowledge and the preferential treatment of applied positive sciences have a huge impact on university curricula. Everywhere in and outside Europe programmes are developed to raise the interest of children and youth in science and technology. The main goal of these programmes is to enrol more students in sciences. The rationale behind this is that more students in these particular fields will increase the knowledge creation in fields that lead to innovation' and hence promote the competitiveness of the community in which these students graduate. There is no proof, however, that raising numbers of students in science as such will lead to more creativity and innovation beyond what is statistically expectable. And one may even wonder whether this policy will be sufficient to make Europe indeed the world's most competitive region. After all other regions are also increasing the enrolment of students in sciences!³

Another important change that has occurred over the last decade is the shift from education as 'knowledge transfer' to 'learning of

² The first annual report of the European Research Area Board, presented by Janez Potočnik on 6 October 2006, is ambitiously called "Preparing Europe for a New Renaissance - A Strategic View of the European Research Area" Vlaams Europees Verbindings Agentschap.

³ See OECD 2009

competences'. Learning outcomes – one of the key ideas of the Bologna reforms – have been incorporated into European and national qualification frameworks and have led to the creation of the European Credit Transfer and Accumulation System (ECTS). There is no denying the obvious advantages of the system in terms of transparency of educational systems and learning mobility.

Apart from that, education is developing into 'lifelong learning', meaning that 'competences' are never acquired, but are constantly changing in a rapidly developing world. 'Employability', one of the main concerns behind 'learning of competences' and 'lifelong learning' thus becomes a synonym for 'flexibility', an attitude much coveted by employers. However there is no evidence whatsoever that this flexibility will significantly increase the employability of university graduates, especially if you take into account that holders of university degrees have always had more chances on the labour market than people without them. Therefore education based on 'knowledge transfer' is not necessarily less effective than competence oriented learning when it comes to 'employability'! This shift clearly illustrates the changing role of the universities in society: institutions of higher education must be at the service of society, notably corporate society (the Lisbon goals), and can no longer operate as an independent (albeit constituent) part of society, governed by its own rules.

The instrumentalisation of higher education, its demotion from 'temple of knowledge' to provider of 'competences on demand' is especially questionable at a time when everyone is deploring the loss of 'general knowledge' in young people. 'A good expert is one who can make a judgement', I once heard, but how can you make judgements in our complex world without having a broader understanding of that world? Can we blame young people, because they took an education in institutions that teach variable competences, are increasingly putting knowledge in separate compartments and hail extreme specialisation (translated as 'excellence')? In this context, the call for interdisciplinary research and training almost seems cynical. On the one hand we acknowledge that creativity consists of linking different fields of knowledge because it can lead to innovative concepts and creations, but on the other hand we are constantly reducing education to 'competences needed

on the labour market' and we do not train people to look beyond their own specialisation. And isn't this precisely what used to be the strength of university/universal education? Students are not encouraged to be adventurous, but to fit in. Conventionalism and mainstream unfortunately never lead to breakthroughs, unless you break with them.

4. *Outreach*

The third task of universities is outreach. Remarkably enough there is no universally accepted definition of the term. Some perceive it as 'academic development', which in essence amounts to selling the available knowledge and generating additional funding for the institution. 'Community outreach' on the other hand can be seen as 'coming to the aid of society', a philanthropic notion of social responsibility towards those who are less fortunate in life. The tendency, however, is increasingly towards the first definition. Given the universities' constant need for additional funding and the fairly easy way to obtain it – through marketable knowledge – academic development even strengthens the Matthew effect that was already visible in research. As a result the gap between disciplines that can generate a revenue and those that cannot is constantly growing. This not only discourages interdisciplinary research, but also sows discord between the university's stakeholders and puts universities at the mercy of their shareholders.

'Community outreach', by the way, also falls victim to this narrowing of the university mind. Aid to developing countries, for instance, (but it could be as well 'the elder', or 'disabled') is increasingly understood as 'providing them with technology'. This is the way not only Professor De Moor understands it, but also Janez Potočnik, the European Commissioner for Science and Research, who only a month ago launched the slogan "Science for Africa: not a luxury, a solution!"⁴

5. *Conclusions*

Ladies and gentlemen, I presumably have drawn a very dark picture of present-day university culture, which has become subjected to

⁴ Vlaams Europees Verbindings Agentschap.

economic goals and has relinquished true academic values. Knowledge – the key factor in academic life – has been reduced to marketable knowledge, and creativity is only valued if it leads to (technological) innovations. Once again I want to stress that I do welcome certain traits of business thinking, such as accountability and efficiency. However we have to ask ourselves: accountability to and efficiency for whom – stakeholders or shareholders?

Without hailing Marxism, or even acknowledging that it has ever had any achievements, I cannot free myself from the impression that (vulgar) Marxism best describes the state of contemporary university culture: it is only a superstructure of the economic base; the obsession with technological, 'marketable knowledge' leads to the 'alienation' of knowledge workers (academics); the means of production are increasingly concentrated in the hands of 'shareholders'.

Is there a way out? Not through a revolution of the Russian type, as the people here in Lithuania well know. On the contrary – it is precisely the same scientific, materialistic paradigm that dominates modern science which in the Soviet Union led to (inhuman) social engineering, with the Party elite (the revolutionary avant-garde) as 'engineers of the soul'. What we really need is a paradigm shift: break away from the obsession with economic 'growth' that has affected our whole (academic) culture⁵, stop reducing knowledge to applied positive science and focus on knowledge creation as a goal in itself, and this to the advantage of all stakeholders and humanity in general. Innovation should be the result of knowledge creation as such, not the restrictive goal as it is today.

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TEMPORARY CITY WORKSHOP – COOPERATION BETWEEN UNIVERSITIES OF EUROPEAN CAPITALS OF CULTURE 2010

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1. *Temporary City*

The Temporary City Workshop programme wanted to enhance the cooperation between Universities in European Capitals of Culture 2010 (ECoC). Students in architecture, environmental design and spatial planning from the Technical Universities of the Ruhr Area, Pécs and Istanbul worked together so as to tackle a particular problem in each of these locations.

2. *History*

There were two series of similar workshops prior to the 2010 one.¹ The first one took place in 2004-5 on Düsseldorf's Gustaf-Gründgens square and was called 'Temporary Architecture in Special Locations'. The participating institutions were FH Düsseldorf, RWTH Aachen, FH Münster and the Technical University of Dortmund. The goal was to find out how people could use a square with public buildings, such as the theatre. At that time Gustaf-Gründgens square was hardly used by the inhabitants of Düsseldorf. Verena Gerdesmeier and Patrick Stührenberg from FH Münster won the contest with their project 'My Square' (pic1).



¹ Temporäre Stadt.

The idea was to cover the square with a wooden structure and sell the surface per square meter. Someone who bought a plot could open a coffee stall on the square. In that way people would use the square again.

The second workshop of 'Temporary City in Special Locations' was held in 2006-7 and tackled the spatial connection of the Abteiberg Museum (created by Hans Hollein) to Mönchengladbach's city centre. The museum entrance with its bridge over the Abteistraße was originally designed with a direct connection to the pedestrian zone (Hindenbergstraße); this concept was, however, not realized. As a result the museum's main entrance is hardly used. The winners of this competition were Moritz Gerigk, Thomas Herbert and Jens Paprotta from Bochum University of Applied Sciences. They proposed to create the previously planned connection in a new and spectacular way, as a temporary stairs-bridge-construction over the roofs of two blocks of houses. The winning project was called 'stAIRWAYs' (pic2).



The temporary air-bridge not only created a completely new city space but also offered the possibility to the Mönchengladbach citizens to admire their city from a new and previously unknown perspective.

3. *The Temporary City Workshop series*

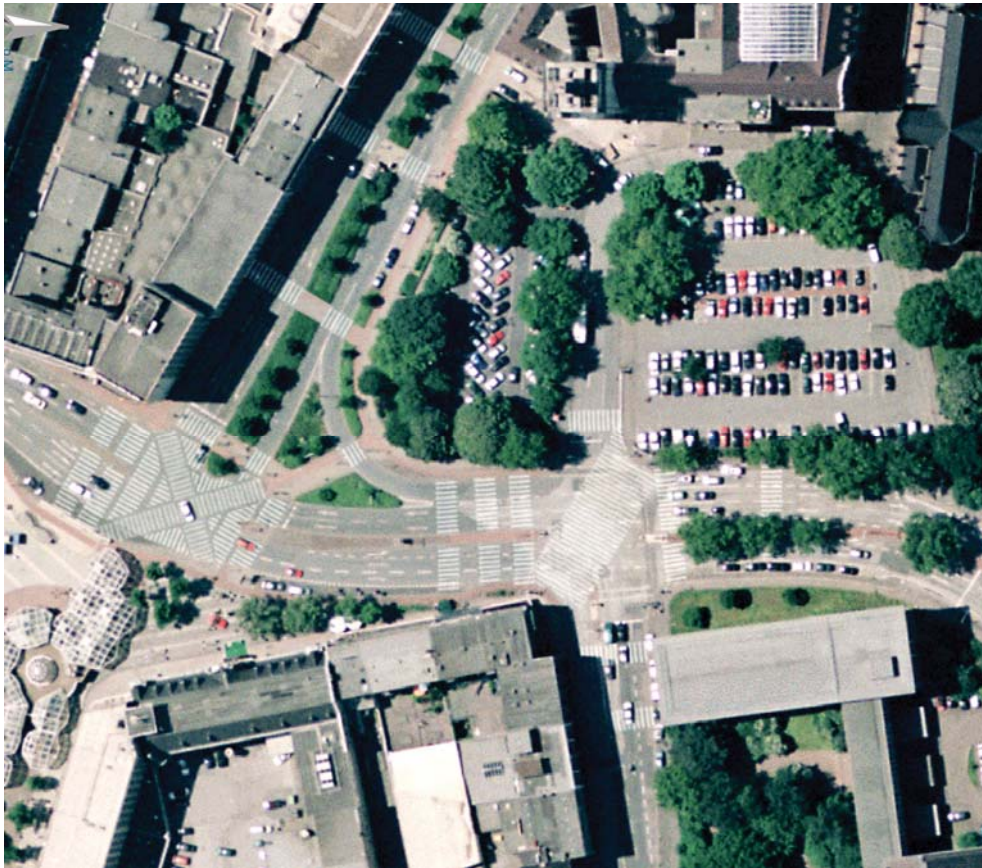
In the Temporary City Workshop between 2008 and 2010 universities from three cities or areas were working together: the Ruhr-area with

the RWTH Aachen, the Technical University Dortmund and the University of Siegen, Pécs with the University of Pécs and Istanbul with Bilgi University and Yildiz Technical University. The participants in the workshop were presented with three urban areas that needed revamping. Mixed groups of students got one week in situ to get acquainted with the area and analyse the situation. At the end of that week each group had to give a presentation of their findings and possible solutions. Back home the students had to put their ideas in a project proposal and enter it for the workshop competition. The project should be realized with a fixed budget. The competition entrances were evaluated by an international jury. The winning design would be realized as part of the 2010 ECoC programme.

4. *Temporary City in the Ruhr area*

The first Temporary City Workshop series took place in the Ruhr area in the autumn of 2008.² The students worked in the city of Gelsenkirchen at the Stadtbauraum. Stadtbaukultur Nordrhein-Westfalen and the Technical University of Dortmund were the project leaders of this workshop. The area under scrutiny was downtown Duisburg, with its Inner Harbour near to the old city centre, and the new shopping mall and pedestrian zone, designed by Sir Norman Foster. The goal of the workshop was to connect the old city centre and the recently developed area, which were now divided by a street with dense traffic. The completion was won by Anne Lerch and Mavie Lakenbrink from TU Dortmund, who proposed a huge zebra crossing area called 'Change of Weather' (pic3).

² Temporäre Stadt.



Everybody knows that German drivers stop at zebra crossings to allow pedestrians to cross the road. With this solution it would be much easier to reach the old downtown area and the inner harbour from the direction of the pedestrian zone.

5. *Temporary City in Pécs*

The second Temporary City Workshop took place in Pécs in Hungary in the spring of 2009.³ One of the main 2010 ECoC projects was the transformation of the old Zsolnay ceramics factory into the Zsolnay Cultural Quarter. The students to design a temporary installation or object that would connect this new cultural quarter with the pedestrian street that leads to Pécs' main square. Several public spaces were reconstructed for Pécs 2010. These spaces are divided by housing blocks. In the small streets between the public spaces visitors have difficulty to find their way to the Zsolnay Cultural Quarter. The winning project, designed by Sofia Rivadeneira and

³ Temporary City Pécs.

Daniel Spruth from RWTH Aachen, went under the name of '2010 Chairs' (pic4).

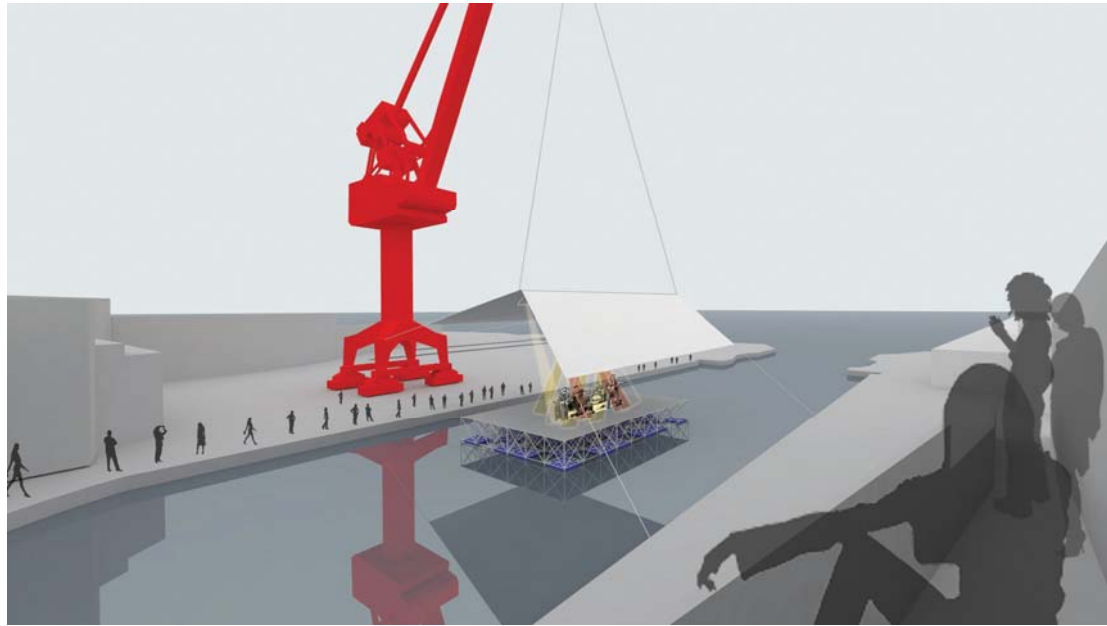


The idea was to organize a happening between Pécs' main square and the Zsolnay Cultural Quarter. 2010 chairs would circulate every day between the public spaces. By moving the chairs the planners wanted to direct the visitors towards the Cultural Quarter.

6. *Temporary City in Istanbul*

The third workshop took place in Istanbul in the autumn of 2009.⁴ The area under scrutiny was the Haliç Dockyard at the Golden Horn Bay. Haliç is a historical shipyard with three dry docks used for ship repairs. Nowadays this activity is less important than it used to be, and the dockyard is difficult to reach too. Two bridges divide the Haliç Dockyard from the Bosphorus. Moreover it is surrounded by high walls which make it difficult for pedestrians to see anything of the dockyard. In 2010 parts of Haliç were going to be used for different cultural activities. The objective was to design a temporary installation that would invite people from the metropolis to visit the cultural events. The first prize was awarded to the project 'Floating Surfaces' designed by Ceyda Cihangir, Duygu Kinsoglu, Fazil Efe Ilgen and Müge Yorganci from Yıldız Technical University and Bilgi University (pic5).

⁴ Temporary City Istanbul.



The project consisted of a floating surface that could be shipped into the dockyard and used as a stage for concerts. A tent hanging from the shipyards highest crane would be used as roof over the stage.

7. *Conclusion*

I am convinced the Temporary City Workshop is a really good opportunity for students. It is the result of a cooperation between universities in European Capitals of Culture. (pic6) For students it is a good opportunity to get to know different working methods and aspects. The tasks and the locations are interesting for anybody. For students the most important point is that they can plan something that will be realized as a temporary object.

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INNOVATION, CREATIVITY AND CULTURAL AWARENESS IN AN INDUSTRIAL MANAGEMENT UNDERGRADUATE COURSE USING AN INVESTMENT CASE STUDY

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1. Background

Innovation, creativity and cultural awareness are key words in the 21st century just as they were in the last decade of the 20th century. These key words are targeted also in the study program Industrial Management (IWI) of FH Joanneum University of Applied Sciences. There is in an ongoing process to offer quality education and foster students' success with in-depth instruction and assessment in core informatics/business management /engineering courses, considered as the traditional hard skills, plus the required English and communication courses, considered as the traditional soft skills, in undergraduate courses. Specifically, the mandates of the university are to connect theory to practice and to explore as well as promote innovative applied research with partner universities and companies in Europe as well as worldwide. Through initiatives, such as FEM/tech, to acquire females in engineering fields that are traditionally male dominated because of the required hard skills, it is interesting to note that IWI has an enrollment of women at the 40% level. All things considered the members of the IWI instructional staff have the challenge, opportunity plus the obligation to interpret and to implement innovation, creativity and cultural awareness in their courses as they prepare students to become global managers.

2. Introduction

The practical research problem revolves around how and what we teach as well as learning more about how to know what students know. The purposes of the paper are twofold. The first purpose is to explore how to meet the challenge to implement innovation, creativity and cultural awareness in the coursework. The questions are as follows. Where does one begin? How can teaching professionals focus on the target concepts in their undergraduate classrooms? How do we know, consequently, what students know? The last question is the segue to the second purpose which focuses upon examining to what

extent the students were able to solve a scientific problem with financial components, as well as address cultural issues.

3. *Theoretical considerations*

3.1 *Student participation*

Eric Papas (2004) draws attention to remember Dewey's 1907 'philosophy of inquiry and commitment to instruction in higher order thinking' and to "admit to the idea that we have something to learn about teaching".¹ Teachers are not and can not be all knowing dispensers or communicators of information.² Subsequently, students have to play an active role in the learning process and express their ideas. On the other side instructors are mentors or coaches.³ The value of active student participation is firmly planted as a way to teach and assess students.

3.2 *Criteria and communication*

Criteria are often set by accreditation committees. Requisite subject areas of math, technology, informatics and science as the traditional hard skills are self-evident for universities of applied sciences. What has been emerging is a focus on professional skills, otherwise known as soft skills.⁴ Shuman and his colleagues list six outcomes from the Applied Science Accreditation Commission, also known as ABET, and claim they "are among the most important initiatives to impact engineering education in the past fifteen years".⁵ They include:

- an ability to function on multi-disciplinary teams
- an understanding of professional and ethical responsibility
- an ability to communicate effectively
- the broad education necessary to understand the impact of engineering solutions in a global, economic, environmental and social context
- a recognition of the need for, and an ability to engage in life-long learning; and
- a knowledge of contemporary issues

¹ Pappas 2004: 81.

² Shuman, Besterfield-Sacre and McGourty 2005.

³ Richard-Amato 2003.

⁴ Applied Science Accreditation Committee/2007-2008 Accreditation Cycle.

⁵ Shuman *et al.* 2005: 41.

To communicate effectively is firmly rooted in ABET and a 1955 study called the Grinter Report which calls for "an insistence upon the development of a high level of performance in the oral, written, and graphical communication of ideas".⁶ O'Brien clarifies that communication is intertwined with critical thinking and creating meaning with others that is dependent upon the use of knowledge and not just on knowledge as based upon Gardner's 1999 principles. Additionally, O'Brien explains that teaching and learning communication skills does not happen in a linear fashion, in a step by step manner, but through a process.⁷

An interesting addition to this section is research from America by Machotka and Spodek.⁸ They report that students who study abroad are good problem solvers; have strong communication and cross-cultural communication skills; and, have good ability to work well in groups of diverse populations and to understand diverse perspectives. The researchers do caution, however, that further research is required to support these findings.

3.3 *Teamwork*

There is a pedagogical idea to build educational programs around the application of mathematical, science and technology concepts which can be embedded in project and problem-based learning teamwork and close interaction with industry in which the creation of joint understanding and meaning is required.⁹ Integrating communication into content through situational learning and teamwork is praised by Shuman's team (2005) and Richards-Amato (2003). The role of the instructor is to guide or mentor students through a range of short decision making exercises to projects that could last an entire course. A strong connection between technical programs and communication skills is firmly rooted in what and how to teach.¹⁰

To continue with discussion of teamwork Shuman identifies soliciting member input, consensus building, resolving conflict, and team leadership as desired outcomes. For this training "the underlying

⁶ *ibid*: 42.

⁷ O'Brien 2000.

⁸ Machotka and Spodek 2002.

⁹ O'Brien 2000; Shuman *et al.* 2005.

¹⁰ Shuman *et al.* 2005.

foundation...is based on learning style theory, enabling student problem solvers to apply newly acquired technical skills more effectively by improving interpersonal interactions".¹¹

The University of Utah is cited by Shuman as a remarkable example of integrating communications skills into an engineering program. The mechanical engineering department brings in teaching assistants from the humanities so that communicational skills can be taught in role-play activities also known as situational learning. Also praised is the department's plan to bring in an ethical component. Explicitly, students need to need to comprehend that their work and communication of ideas is part of a growing social consciousness that is global and not only national. O'Brien shares the ideas of these researchers that students require global perspectives and effective citizenship skills and Pappas stresses critical thinking skills for "increasingly complex global human relations".¹²

3.4 Case Study Approach

Particularly with case studies students work in a team to assess situations and use evaluative thinking plus questioning which leads to developing the very important skills of communication and decision making. As Pappas and Hendricks state "understanding technical materials is useless unless one can effectively communicate it within and across disciplines".¹³ Vance believes that skill development is the focus in using case studies and emphasizes thinking 'outside of the box', extracting valuable information, using analytical insight when confronted with large amounts of information, and developing ethical behavior. Most importantly, a case study should contain an analytic task that challenges students outside of their comfort level. The nature of the problem should be identified along with what is not easily assessed such as human emotion, the dilemmas the problem creates, and the practical effect of choosing one option over another as a decision maker. Students step outside the comfortable zone to

¹¹ *ibid*: 44.

¹² O'Brien 2000; Pappas 2004: 82.

¹³ Pappas and Hendricks 2001: 2.

give and receive critical feedback from peers in order to capitalize on analytic synergy.¹⁴

3.5 Assessment

A vision by Pelligrino and colleagues (2003) is students' understanding should be frequently assessed in the classroom in order to give them feedback and determine the next steps in instruction. Specifically, instructors give feedback about the quality of the students' work and what can be improved based on evidence of student understanding and thinking which can include answering teachers' questions, writing or producing projects as well as explaining concepts to other students. Formative feedback need not be judgmental.¹⁵

The Pelligrino team also states "it is essential to assess how students are aware of their states of knowing and [how they] can self-regulate their learning and performance".¹⁶ Moreover, achievement of these goals "requires a strong connection between educational assessments and modern theories of cognition and learning", performance based teaching followed by performance based assessment.¹⁷ Likewise, students need to engage in self- and peer-assessment.¹⁸ When students are actively involved in their own assessment, they are forced to think about their learning in profound ways.¹⁹

Concerning situational learning Shuman and colleagues (2005) state evaluation of student performance is often subjective and a jigsaw puzzle assessment of individual and group performance. Plainly, activities in a team task are chosen according to the educational objectives and the desired outcomes. To choose an activity, aspects of fidelity and complexity should be considered:

Fidelity is...the similarity of the training situation to the students' present and future working conditions ...and involves such factors as time limits and deadlines. [Also]...the more that inter-group activities

¹⁴ Vance 2005.

¹⁵ Pellegrino, Chudowsky, and Glaser 2003.

¹⁶ *ibid*: 314.

¹⁷ *ibid*: 314.

¹⁸ O'Brien 2000.

¹⁹ Shuman *et al.* 2005.

can be designed into the team activities, the more a team can engage in real-world team behaviors such as inter-group communication, coordination, and conflict....Complexity is...task interdependence and cognitive effort... [so]... the more complex the activity, the more team skills are required by the participants.²⁰

4. *Procedure/Methods*

To accomplish teaching and learning that assimilates strong technical capabilities with cultural considerations, the procedure is to have students work in teams to analyze a problem in a short case study that incorporates global dimensions. The problem centers around how to invest €10 million with a quick and high turnaround. Four diverse international companies are under consideration and financial information is provided as well as a brief account of the company. Students bring their own prior knowledge, learned skills and experiences to the process; use input and feedback from the instructor and peers; and use other sources of information in order to brainstorm and analyze strengths, weakness, opportunities and threats. Although the group discusses how to solve the problem of where to invest the 10 million euros, each individual is responsible for determining his or her own solution and writing a proposal with effective argumentation.

As one purpose of the paper is to explore how to meet the challenge to implement innovation, creativity and cultural awareness in the coursework, one objective of the paper is to examine the guidance of students to be innovative through systematic and concrete examination of what needs to be solved. The basis of this objective comes from several of Drucker's propositions.²¹ Innovation is explored through the process of looking at need as the source of innovation and by duplicating the creative processes of analysis and brainstorming. One proposition is that innovation is systematic, organized, purposeful activity that comes more often from hard work than sparks of genius. The second claim is that innovation has to be simple and focused upon what is important at a specific time to be effective. Thirdly, innovation comes from many sources – there is no single source.

²⁰ *ibid*: 45.

²¹ Drucker 2006.

A second objective is to investigate the guidance of students to become more culturally aware. This objective is related to the aforementioned theoretical considerations of performance-based teaching and assessment; with assessment also being termed 'knowing what students know'. Specifically, learning occurs through not only teacher-presented concepts but also through inter-group communication and self-assessment in order to self-regulate learning and, in this case, cultural awareness. As previously stated in the theoretical section, students need to comprehend that their work and communication of ideas is part of a growing social consciousness that is global and not only national.

The third objective would, logically, be to examine the guidance of students to be creative. However, this objective is not as explicit as objectives one and two. The reason is creativity is seen as being embedded as an outcome of active student participation and communication on a team that focuses upon brainstorming and analyzing a problem plus engaging in conflict and agreement in order to make a proposal to solve a problem. Creativity is seen as analytic synergy which, again, is described in the theoretical section.²²

The procedure in which to carry out these objectives is naturally one that complies with the author's instructional duties and requirement of teaching English as a course within the study program of Industrial Management (IWI). The course is English 4 and the goals are:

1. Continuing to improve oral and written English skills as the working language to negotiate and argue as global managers while maintaining proper business etiquette in an international business environment.
2. Understanding Hofstede's Dimensions of Culture framework as applied to cross-cultural communication and as preparation for internships and projects abroad.
3. Comparing, contrasting, analyzing and evaluating two arguments with the same purpose to identify which is a more effective argument in order to reinforce the elements of scientific work for the bachelor's thesis.

²² See 3.4.

4. Writing a short composition with appropriate argumentation, facts, figures, cultural aspects, quotes and paraphrased information in English to reinforce the elements of scientific work.

The goals are not strictly linear but the students will work through the tasks of goal three before proceeding to the tasks of goal four. Goal four serves as the basis for this paper.

Selection of the subjects is predetermined by those IWI students who are enrolled in English 4 in their final year of study. The 36 students are represented by 25 males and 11 females who make up about 30% of the class. Out of the 25 males, two are foreign exchange students visiting from Holland.

As described in the beginning of this section and as related to goal four, students will be responsible for writing a proposal with effective argumentation. Using performance-based assessment, students will have to write a first draft of the proposal, analyze it using objective criteria and consider the feedback given by the instructor. Subsequently, the students will write a second draft using their self-assessment sheets and feedback from the instructor. The use of the performance-based assessment is the foundation by which to achieve the second purpose. Specifically, the second purpose is to examine to what extent the students were able to solve a business management/engineering problem (hard skills) as well as address cultural issues (soft skills). It is important to note that while students are learning to improve their English language skills in these activities, it is not the focus of this paper and will not be addressed.

Furthermore, there are several hypotheses. The first hypothesis is that students will perform better on addressing the business management/engineering components of the problem than on addressing the cultural aspects of the problem. The second hypothesis is that students who have foreign exchange experience through IWI will perform better than those without the experience on the cultural aspects of the problem. Along these lines, it is hypothesized that females will perform better than males on the cultural aspects of the problem. Finally, the fourth hypothesis is that students in all of the above described segments will show improvement in performance for management/engineering

components as well as on the cultural aspects of the problem on the second draft in comparison to the first draft.

5. *Results*

Figure 1 shows the distribution of how students performed on the business management/engineering components of the problem in comparison to how they performed on the cultural aspects of the problem on draft one and draft two of the proposals. All of the 36 students effectively addressed the management/engineering components with 100% accuracy on drafts one and two. In contrast to this high performance, the results achieved on drafts one and two for cultural aspects placed performance, respectively, at 39% and 64%.

Exchange experience as related to performance on the cultural components is examined in Figure 2. Exchange experience is defined as one semester abroad through the Erasmus program offered in IWI. Students without cultural exchange experience had a performance rating of 43% on draft one in comparison to the performance rating of 31% for students with cultural exchange experience. The higher performance of students without cultural exchange experience reversed itself slightly on draft two. Specifically, students with cultural experience performed at the 69% level in contrast to the 60% level of performance for students without the experience

Figure 1

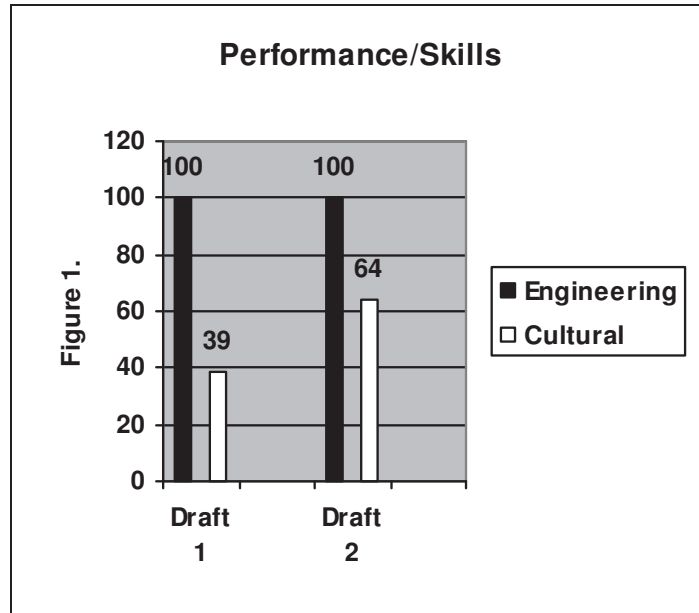


Figure 2

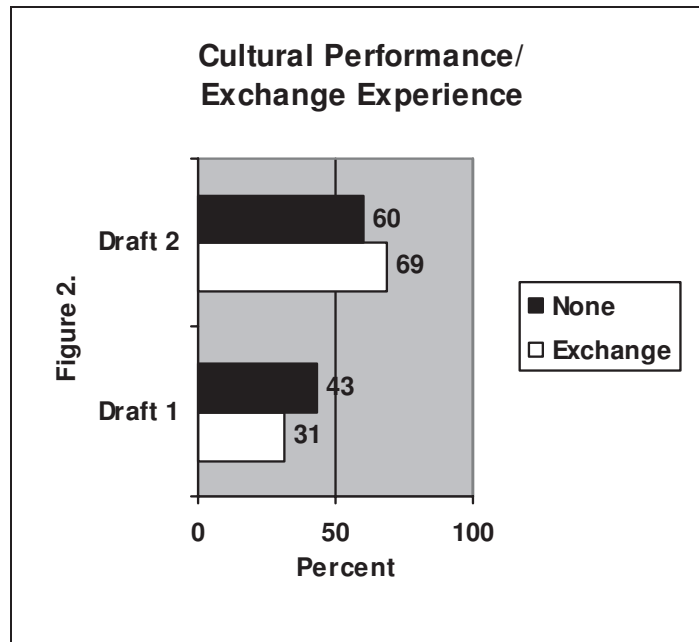


Figure 3 illustrates the performance of females and males on the cultural components of the problem. Performance by the females progressed from 55% on draft one to 82% on the second draft. Performance by the males was placed originally at 32% and

progressed to only 56% on the second draft in contrast to the performance by the females.

The overall average percent of performance on the cultural components of the problem on the two drafts is shown in Figure 4. Performance on the first draft was placed at 41,33% while performance on the second draft was placed at 62,33%. It was not necessary to graph performance on the business management/engineering components of the problem because 100% was achieved on both drafts.

Figure 3

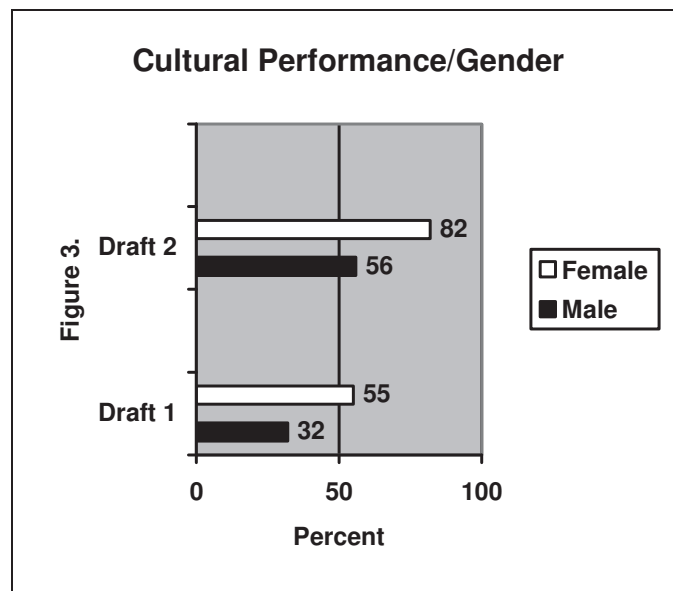
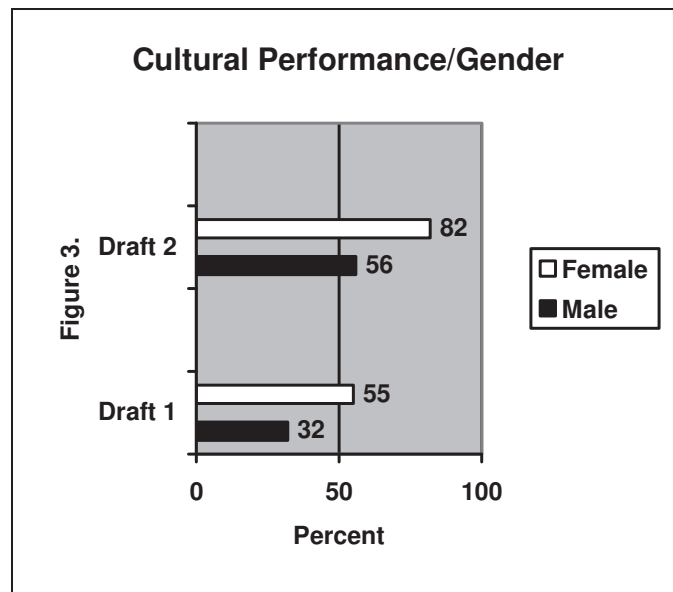


Figure 3



6. Summary and discussion

The results support several hypotheses. First, the results provide positive evidence to support hypothesis number one that students would perform better on addressing the business management/engineering components of the problem than on addressing the cultural aspects. The findings were not surprising because there is documented effort to improve soft skills or professional skills at universities of applied sciences where technological know-how is still regarded higher.

Although it appears that students at universities of applied sciences have a propensity to be reliant on what can be proven rationally or empirically with laws of science and math, professionals at the university are obliged to combine cultural and social issues as part of the engineering curriculum. We are obliged to raise the students' level of awareness of cultural aspects because they will be faced with the challenge to think critically in a complex global environment. There is no room for attitudinal indifference, which occurs by choice according to the author, on the part of the professionals or students.

Secondly, the findings do support hypothesis number four that students would show improvement in performance for management/engineering components as well as on the cultural

aspects of the problem on the second draft in comparison to the first draft. Since performance was placed at 100% for both drafts on the business management engineering components, the focus is upon the cultural aspects. Following hypothesis number one, it would be expected to have room for improvement on addressing the cultural aspects. Although performance on the cultural aspect of the problem improved on the second draft, it is significant to note that performance did not reach 100% accuracy despite prompting by the instructor and feedback about the missing cultural information through self-assessment. As discussed in the theoretical section assessment is necessary to find out what students know and self-assessment is purported to positively influence learning and performance. Why the performance only progressed from 41,33% to 62,33% on the cultural components, despite 100% performance on both drafts one and two of the business management/engineering components, invites contemplation.

Only conjecture is possible. The students in the study were in their last semester and were not available, thereafter, for discussion about performance. Students were finishing coursework in order to begin writing their master's theses and it is possible that they wished to finish the tasks and course requirements as quickly as possible. Hence, emphasis was placed on the business management/engineering components because this part of the task could not be left out in order to write a proposal and receive a grade. Another premise is that students resisted the idea that cultural aspects were relevant and left them out through personal choice despite the task requirements and matter of grading. The issue of choice could be significant especially if it relates to personal thoughts about the importance of soft skills and, consequently, cultural awareness.

Thirdly, the findings provide positive evidence for hypothesis number three that females would perform better than males on the cultural aspects of the problem. Once again the findings were not unexpected. What was unanticipated is that the performance by the males would reach only 56% on the second draft in contrast to a performance of 55% by females on the first draft and 82% on the second draft. The subject of choice could once again be an issue if personal opinion came into play about the importance of the cultural task components.

The results did not robustly support hypothesis number two that students who have foreign exchange experience through IWI would perform better than those without the experience on the cultural aspects of the problem. First, it was unanticipated that students without cultural exchange experience would perform better on draft one with a score of 43% than those with cultural exchange experience with a score of 33%. Secondly, performance on draft two was placed at 69% for students with cultural experience and at 60% for those without the experience. It is interesting to note that students who study abroad are purported to have strong cross-cultural communication skills and understand diverse perspectives according to information covered in the theoretical section. Why students without the cultural exchange experience performed better on draft one than those with the experience requires some deliberation.

Upon reflection there has been the observation that some IWI students who have been abroad sometimes have problems readjusting to their former environment. The adventure of a new culture and experience is over and they must return to a routine life. While they were abroad they may have been the ones that were perceived as the exotic visitor and had their needs catered to by the residents of the foreign country. If this is a possibility then the reverse of this perspective could be applied to the students who have remained at home without an exchange program. Specifically these students would cater to the exotic foreign visiting students. Consequently, they may be more culturally aware and willing to act upon it. Hence, this could be an explanation for why the students without the foreign exchange experience performed better on the cultural aspects of the problem.

After discussing these results with colleagues there was consolation in remembering that these students are in their early twenties and lack experience. Just as teaching and learning communication skills happens through a process and not in a step-by-step manner, perhaps the same occurs with cultural awareness and professional skills. Additionally, experience with private travel and exposure to other cultures was unknown and, therefore, any possible impact. Directly, researchers who have addressed the positive impact of study

abroad admit the need for further research. This author would also suggest a longitudinal study.

7. Conclusion

In conclusion the results indicate that business management/engineering components were effectively addressed but that there was resistance to address cultural components. Nonetheless, it is not an indication to abandon the goal to teach cultural skills, i.e. professional skills, to students but rather to increase, evaluate and perhaps modify the effort.

Upon a personal conversation with Dr. Edward de Bono, guest speaker and expert in applied psychology and creativity, at the October 2009 UNeECC conference in Vilnius Lithuania, the author will explore the concept of design thinking or lateral thinking to help students be more creative and increase cultural awareness. Design thinking goes beyond brainstorming, which is unstructured creativity, into lateral thinking which is structured creativity that purposely introduces provocation to stimulate a new direction in thinking. Specifically, students could be assigned different roles or states to play, according to de Bono's "Six Hat System", when discussing material.²³

It is beyond the scope of the current paper to discuss the de Bono system. It is suffice to say that the system could be helpful to meet the challenge to implement innovation, creativity and cultural awareness in the coursework. Secondly, the system is congruent with the working theory that innovation is a systematic, organized and purposeful activity that comes more often from hard work than sparks of genius. The difference would be that brainstorming would be replaced by lateral thinking.

As stated previously, the effort to teach students and raise their level of awareness of cultural aspects in order for them to compete in a complex global world should be increased. The effort could be or should be shared by academics, university administrators, regional and local authorities, creative industries, innovative entrepreneurship in the cultural sector, cultural policy makers, etc. Directly, networks

²³ de Bono 2009.

such as UNeECC and programs such as European Capitals of Culture must be continued and supported to raise the level of awareness of cultural commonalities and to respect differences.

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PROJECT CREATIVITY: WHAT CAN WE LEARN FROM THE BEATLES, PICASSO & BRAQUE AND OTHER FAMOUS GROUPS?

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1. Introduction

Although creativity has been a driving force of human development for centuries, it crystallized as a practical and theoretical topic in the 1950s. Since that time, creativity has gone up and down till Murakami and Nishiwaki proclaimed the fourth revolution after agriculturalization, industrialization and computerization: the age of creativity.¹ However, personalities like Florida or Leadbeater are needed so that creativity as the fourth economic revolution is going to be reality and is no longer a vogue word or a mere attribution to artists.² The challenge of this paper is to show a new way to study and manage creativity. Therefore, the article has three interrelated objectives: to develop a different theoretical approach; to document how famous people engage in joint efforts; and to identify the main dynamics that contribute to success in the “real world”, especially in business settings.

2. A Research Snap Shot: From Individual Creativity to Group Creativity

The main research field is psychology,³ which mainly prefers a psychometric and experimental access to creativity. Until now, individual creativity has been the main research topic, but in the last few years it has been studied in a broader context. You may think of important researchers such as Amabile with her componential model, Csikszentmihalyi’s systems approach, or Sternberg and Lubart’s investment theory.⁴ Because of society and business complexity, new research areas are becoming more important, above all collaborations.

¹ Murakami and Nishiwaki 1991.

² Florida 2002; Leadbeater 2008.

³ Mayer 1999.

⁴ Amabile 1996; Csikszentmihalyi 1996; Sternberg and Lubart 1991.

Owing to their synergetic potential of knowledge and their diversity, human beings can often find better solutions for innovations in collaboration than by working on their own.⁵ This is especially true in business settings, where the development of products expects too much of an individual. Bennis and Biederman put this fact in a nutshell: "The Lone Ranger, the incarnation of the individual problem solver, is dead."⁶ And Sawyer comments: "The lone genius is a myth; instead, it's group genius that generates breakthrough innovation. When we collaborate, creativity unfolds across people; the sparks fly faster, and the whole is greater than the sum of its parts."⁷

Early academic research makes group creativity a subject of discussion. However, they do not develop models or even a theory but only focus on single aspects, in particular creativity techniques like brainstorming,⁸ or group training procedures.⁹ Since the 1990s, group creativity approaches have been developed by a more complex design. According to Sonnenburg, researchers analyse creativity in teams, in groups, in partnerships, in couples, in improvisational genres of performance, or in virtual teams.¹⁰

There is no doubt that the various social entities have an effect on quantity and quality of creativity and that there is no logical evolution from individual to group creativity, as the research understanding of creativity in individual context is different from creativity in a collaborative context. To approach a theory of creativity based on multidisciplinary research,¹¹ it is helpful to find something in common in all its forms.

3. *The Rise of a Paradigm: Project Creativity*

To create this common point, creativity is freed from individuals or social entities. Creativity is an emergent phenomenon which is not reducible to an individual, a dyad, or a group. But this doesn't mean that it occurs in a socio-cultural vacuum. Creativity emerges in

⁵ Kelley 2001; Sawyer 2003; Schrage 1995.

⁶ Bennis and Biederman 1997: 199.

⁷ Sawyer 2007: 7.

⁸ Osborn 1963.

⁹ Stein 1975.

¹⁰ Sonnenburg 2004.

¹¹ Montuori and Purser 1999: 20-23.

specific intentional and time-limited situations. Therefore, I'd like to speak about project creativity. And in this context, creativity is defined as the human potential for meaningful innovation which unfolds in action.¹² For this reason, project creativity doesn't focus on the creativity of groups such as The Beatles, it focuses on the creativity in a specific situation such as the making of Sgt. Pepper by The Beatles. What is the research benefit of this understanding of creativity? More attention is paid to the creative act itself than to the social entities like teams or partnerships.

Three characteristics are fundamental for a creative project. First, it starts with a task, with a problem. Second, if it is successful, it will end with a private or public solution. And no one would be really motivated if a solution was not the objective of a creative project. Finally, what exists between problem and solution? It is the creativity process that occurs between both poles, and it can last for a few hours like a jam session or theatre performance, or for some years like the production of a movie. The secret of project creativity lays in moment-to-moment communication dynamics.¹³ In the following, creativity dynamics will be observed exclusively in collaborative contexts.

4. *Exploring Project Creativity: A Case Study Approach*

Because of the uniqueness of each creative project, a case study approach is the best alternative of investigation. In lab studies, items are created in isolation and the research design is not structured complexly enough to fulfil the richness of creativity. Thus, real life remains the best lab to study creativity. I follow Howard Gruber and his evolving systems approach.¹⁴ This approach draws attention to the way a creative person is organized as a system. Uniqueness and development are the central goals of investigation. The only difference is that he focuses on the individual, and the focus in this paper is on collaboration.

What are the main criteria for a case decision? First, the solution has to be accepted as a creative product in the relevant domain; second,

¹² Sonnenburg 2007: 150.

¹³ For the theoretical basis see Sonnenburg 2007.

¹⁴ Gruber and Wallace 1999.

the project is of great value for all participants; and, third and very importantly, there must be enough case material. The last point is the Achilles' heel to study creativity. Only in a few public cases, the projects are well documented as far as creativity is concerned, and this is the reason why insights are best gained by analysing famous collaborations.

The choice of cases is motivated by differently structured collaborative situations, various domains and cultural backgrounds. Before starting, it has to be said that generalizing copy-cat predictions in form of a toolbox don't approach the complexity and uniqueness of project creativity, but tendencies, learning and inspirations can be obtained. The creative projects are The Beatles and their revolutionary album project Sgt. Pepper's Lonely Hearts Club Band, Picasso and Braque with their pioneering of cubism, and the Prada flagship store in Tokyo designed by hotshot architects Herzog & de Meuron.

5. *Sgt. Pepper: The Sound of a Generation*

On June 2nd 1967, The Beatles released Sergeant Pepper's Lonely Hearts Club Band, one of the most famous albums in music history and a time capsule of what the world was like during the Summer of Love.¹⁵ Its outstanding status crystallizes not only in the music but also in the making of a gesamtkunstwerk of concept, songs and record sleeve design. It's Sgt. Pepper that characterizes The Beatles best. And none of the Fab Four outreached the musical and artistic standard of that time.

Like its creators, Sgt. Pepper was greater as a whole than as the sum of its parts. Individually, the tracks could be grappled with. In some cases they were quite straightforward. Together, though, they added up to something rich and strange.¹⁶

The Beatles started recording at the Abbey Road Studios in London on November 24th 1966. The project took over four months to complete and ended on April 2nd 1967. At that time, this was considered an amazingly long recording period and expensive for the studio. By way

¹⁵ Belmo 1996: 4.

¹⁶ Martin 1994: 4.

of comparison, the album "Please Please Me" was recorded in one day and even "Revolver" took less than three months.¹⁷ For Sgt. Pepper however, The Beatles spent more time, because they wanted to create an album never seen and heard before.

Why should we ever want to go back? That would be soft. It would be like sticking to gray suits all your life. I suppose everybody would like to do this, to try something different every time they do any work. We do, because it's just a hobby, that's all. We put our feet up and enjoy it all the time.¹⁸

The Abbey Road Studios were a perfect place for project creativity. As far as possible, The Beatles' requests were fulfilled: for example, they loved working at night. The studio became a playground for their production: "One of the great things about Abbey Road was that it almost became our own house, especially by the time Sgt. Pepper was going on."¹⁹

The making of Sgt. Pepper was first of all characterized by open communication. Although Lennon and McCartney were leading, especially in composition, Harrison and Starr played an unrestricted part during the project. The Fab Four were able to work with criticism and conflict in a creativity-enhancing way because they focused on the creative process. This wasn't possible in the following projects as interpersonal conflicts grew.²⁰

In most cases, Lennon and McCartney composed the raw material for the songs on their own, before The Beatles refined them in face-to-face collaboration. It's noteworthy for Sgt. Pepper that composition and recording were in interdependency, and together The Beatles brought the songs to perfection. Associative accident acted as an important part during the project which Martin illustrates for the making of "Getting Better":

Paul had been running through the song on the old upright piano in No. 2 studio so we could all learn it. He had got to the part where it starts again, and was singing, 'I've got to admit it's getting better, A

¹⁷ Lewisohn 1990.

¹⁸ McCartney cited in Davies 1968: 283.

¹⁹ McCartney cited in Lewisohn 1990: 8.

²⁰ Moore 1997: 71.

little better all the time', when John strode through the doors at the far end of the studio. Instantly, and having never heard a note of the song before in his life, he started singing the perfect musical and lyrical counter: 'It can't get much worse.' And his line gave the song just that little edge it needed.²¹

It was during the making of Sgt. Pepper when the different personalities fitted in an ideal way: Lennon acted as bandleader and intellectual, McCartney as perfectionist and instigator, Harrison as sound expert and Starr as a balancing participant with regard to music, but also between the Fab Four. Lennon and McCartney, however, had a special relationship, as they were the composers for the most part, either on their own or in collaboration. They became each other's main rival, and it emerged a creative power that was unleashed by the desire to top the other's innovations. The outcome was a productive constellation, which was a counterbalance to neutralize each other's weaknesses and a kind of a friendly competition:

John Lennon and Paul McCartney in particular were extremely good friends; they loved one another, really. They shared a spirit of adventure, and a modest little childhood ambition: they were going to go out and conquer the world. You could, though, almost touch the rivalry between them, it was so intense and so real, despite this overriding warmth. No sooner would John come up with an outstanding song [...], than Paul answered him straight back with a winner in the same vein.²²

6. *Cubism: A Paradigmatic Approach to Painting*

Pablo Picasso and Georges Braque first met in 1907. In the following years, their contact led to an intense and creative friendship culminating in an epochal art movement in the 20th century called cubism. This was a new approach to painting that focused on the correlation of objects. The word "cubism" was created by the art critic Louis Vauxcelles who described Braque's paintings, which were exhibited in November 1908, pejoratively as cubes.²³ Thereupon, the term became established in the public sphere. The creative

²¹ Martin 1994: 112.

²² *ibid*: 70.

²³ Richardson 1996: 101.

collaboration between Picasso and Braque started in winter 1908. It ended with the French mobilization at the start of World War I because Braque went to war. An artistic project of two great artists at the beginning of the 20th century is remarkable, as style and creativity were attributed to the individual genius: "The fact that Cubism unfolded essentially through a dialogue between two artists extending over six years makes it a phenomenon unprecedented, to my knowledge, in the history of art."²⁴ They were not only a working team in that period, but they also formed a competing friendship which Françoise Gilot describes in this way:

With Braque, it was always like two brothers, [...] each striving to demonstrate his independence and autonomy and – in Pablo's case, at least – superiority. The rivalry was all the stronger because underneath it they were linked by a real bond of affection and their consciousness of having worked almost as one during the Cubist period before going their separate ways.²⁵

Their friendship was based on a creative balance between homogeneity and heterogeneity regarding painting. Both artists were influenced by Cézanne which led to a common attitude and artistic expression necessary for the developing of cubism. Besides that, Picasso and Braque had different talents and working methods. Picasso's painting was characterized by spontaneity and a figurative preference, whereas Braque concentrated intensively on abstraction and composing aspects. In the long run, they managed to harmonize painting through their artistic dialogue. But how could project creativity unfold in this case? During their collaboration, Picasso and Braque were able to become attuned to one another in a way that they reached a symbiotic level. This was the main precondition for the unfolding of their project creativity. In this context Picasso commented: "At that time our work was a kind of laboratory research from which every pretension or individual vanity was excluded."²⁶ And Braque expressed himself in the following way: "Pablo Picasso and I were engaged in what we felt was a search for the anonymous

²⁴ Rubin 1989: 15.

²⁵ Gilot and Lake 1965: 138.

²⁶ Picasso cited in Gilot and Lake 1965: 69-70.

personality. We were inclined to efface our own personalities in order to find originality.²⁷

Their symbiosis was sometimes so distinctive that the creative process was more important than the paintings themselves, and it was impossible to distinguish their works. They didn't sign their outcomes to prioritize the idea of cubism in comparison with the artist's identity:

You know, when Picasso and I were close, there was a moment when we had trouble recognizing our own canvases. [...] I reckoned the personality of the painter ought not to intervene and therefore the pictures ought to be anonymous. It was I who decided we should not sign our canvases and Picasso followed suit for a while.²⁸

And Picasso commented:

Almost every evening, either I went to Braque's studio or Braque came to mine. Each of us had to see what the other had done during the day. We criticized each other's work. A canvas wasn't finished unless both of us felt it was.²⁹

Both artists spent the summer of 1911 in Céret, a small village in the Pyrenees. Their collaboration reached its peak, when they harmonized their different artistic abilities to a complementary equilibrium. This can be seen in paintings like Picasso's *Accordionist* and Braque's *Man with a Guitar* that have an extraordinary similarity.

7. *Prada Aoyama Epicenter: A Visionary Shopping Experience*

Aoyama in Tokyo, Japan is one of the most expensive shopping areas in the world and the main street, Omotesando Dori, is home to luxurious brands like Issey Miyake, Martin Margiela or Comme des Garçons. Surrounded by inconspicuous buildings of stones and ceramics, a complex polyhedral form towers in Aoyama: the Prada flagship store. Opened in spring 2003, it is the first building by Herzog & de Meuron where structure, space, and façade form a single unit. Three vertical cores, three horizontal tubes, floor slabs, and grilles define not only the space, but also the structure and the

²⁷ Braque cited in McCully 1981: 64.

²⁸ Braque cited in Cox 2000: 251.

²⁹ Picasso cited in Gilot and Lake 1965: 69.

façade.³⁰ Above all, the clear glass elements glitter and draw attention to the passersby:

The façade becomes almost a sort of interactive screen. Really low-tech. When the glass bends towards you, you are being observed. You are being pushed back. But when it curves away from you, it invites you in. It actually draws you in physically. The glass is really between the world of Prada, Prada goods, and the observer. And it's between the visitor and the city. And the world. It involves every player.³¹

The specific feature in the partnership of Jacques Herzog and Pierre de Meuron is its duration, as they've known each other since their childhood. They went to the same school and university and started their professional career collaboratively. Their lives proceed in a kind of deliberate twinship which has a direct effect on their creative work:

Because we know each other since we are children, it's like having another brain, like a computer where you have more power because the communication goes faster, so that's the ideal thing. Sometimes you do not even know where an idea comes from, and very interesting things come from a discussion and you don't know exactly who brought that in.³²

Although their friendly collaboration is close and intensive, Herzog and de Meuron are open-minded to their (junior) partners and artists like Adrian Schiess or Thomas Ruff to realize projects. They believe in the power of collaboration and Herzog & de Meuron's success mainly stems from the renunciation of individuality.³³ Both architects are like "hubs" with regard to communication and the unfolding of creativity.³⁴ Herzog describes their role in this way:

Each of the partners has responsibility for certain projects whose progress they follow on a daily basis and for which they organise the work to be done by the teams. Our role, Pierre and myself, is to inspire and assist all the projects. [...] It is important to work with partners whose options and cultures are different. That is a way of working that guarantees there will be differences within the office

³⁰ Herzog & de Meuron 2003: 125.

³¹ *ibid*: 105.

³² Herzog cited in Sabbagh 2000: 39.

³³ Moneo 2004: 364.

³⁴ Sonnenburg 2007: 160.

itself, more than if we worked in a more hierarchical way, with invisible teams who put up no resistance.³⁵

Herzog & de Meuron were contacted by Prada in the late summer of 1998. A few months later, they met for initial talks about their plans and projects. In comparison with the making of Sgt. Pepper and the pioneering of cubism, the Prada project was largely different and more complex as more parties were involved, a typical situation for architects. Each project has a certain potential, "which depends on the client, the budget, the landscape, the programme, and the possibilities of changing it"³⁶.

Although a construction project isn't manageable without algorithms, Herzog & de Meuron's working style is characterized by a heuristic approach and an empathy for the contextual conditions of the site. There are only a few rules, but each project determines its own creative rhythm.³⁷ And in the case of Prada, the process didn't take a linear course and didn't culminate in one big idea. The innovative development was based on a combination of many small sparks and even "wrong paths" could be fruitful during the creative process.³⁸

8. *Learning: Dynamics for Real Life*

The main objective of this penultimate section is to describe the important patterns to enhance and manage project creativity in real settings. It is beyond argument that results from only three cases are empirically limited and they have more an illustrative than a conclusive character. However, tendencies and analogies can be observed and helpful for the future. Four essential dimensions for project creativity, which are mutually dependent for practical settings, are under consideration: open communication, democratic leadership, productive conflict and friendly competition.

First of all, project success is characterized by a creative working style which is distinguished by open communication.³⁹ It means that

³⁵ Herzog in an interview with Chevrier 2006: 26.

³⁶ Herzog in an interview with Chevrier 2006: 27.

³⁷ For the conceptual Prada process see Herzog & de Meuron 2003: 57-119.

³⁸ Herzog & de Meuron 2003: 300-313.

³⁹ Bennis and Biederman 1997; Kylén and Shani 2002; Sawyer 2007; Sonnenburg 2004.

contributions must not be excluded beforehand by bureaucratic rules or supervision. In open communication, each collaborator has the same chance to contribute to the project and the same right that his contributions are taken seriously. This is so important because for solving complex problems a project needs the free flow of a variety of knowledge and perspectives.⁴⁰

Picasso and Braque outreached such a communication situation during their stay in Céret, and The Beatles reached their peak performance during the recording of Sgt. Pepper in the Abbey Road Studios. This working style prevents typical creativity inhibitors like passivity⁴¹ or evaluation apprehension⁴². In contrast, open communication supports mutual trust⁴³ or risk-taking and experimentation⁴⁴ which increase the quantity and quality of contributions.

In all three cases, open communication was possible because strong personalities like Lennon, McCartney, Picasso, Braque, Herzog and de Meuron kept in the background to bring the project collaboratively to success. The formula for the success was creativity-enhancing leadership. It can be observed that there isn't a leader who dominates the creative process. The project is the work of equals and has a self-organizing and improvisational momentum although one or two persons are, I would say, "focal figures" in each case. Lennon and McCartney, for example, were the collaborative songwriters, but input by Starr and Harrison was always welcome. In this case, and regarding Picasso and Braque, one can talk of distributed leadership.⁴⁵

Generally speaking, a democratic leadership is desirable, and two leadership styles might be relevant for project creativity: First, the "primus inter pares" concept, which means that leaders regard themselves as coordinators, as coaches, and consider themselves as equals. Such leaders should establish a creative atmosphere or space

⁴⁰ For the importance of diversity see Milliken, Bartel and Kurtzberg 2003.

⁴¹ Davies 1996.

⁴² Paulus, Larey and Dzindolet 2001.

⁴³ Chadwick and de Courtivron 1996.

⁴⁴ Kylén and Shani 2002.

⁴⁵ Sawyer 2007: 13.

where project creativity is more likely to flourish. Second, voluntary expert leadership which means that during the project the leadership changes in accordance with the project conditions and the communication process. This split leadership prevents dominance of a single human being and ensures a peer structure.

It is not avoidable that during the communication process conflicts emerge. Even more, a creative project needs productive conflict which educes different perspectives. In general, task conflict can have a positive influence on project creativity, and relationship conflict is detrimental to group performance.⁴⁶ After Sgt. Pepper, for example, The Beatles never reached this level of project creativity again. One reason for this was that relationship conflicts increased dramatically. Concerning Braque and Picasso, they had reached their peak of creativity in 1911, but afterwards they often worked on their own because the relationship conflicts increased between 1911 and 1914.

Another working style feature with a positive effect on project creativity is friendly competition that pushes the participants to high performance, for example Lennon and McCartney who were a songwriter team but also solo writers. A song composed by one of them encouraged the other to compose a better one. The same behaviour can be observed in Picasso's and Braque's paintings. Even Herzog & de Meuron who have a collaborative corporate culture see competition as a necessary component for creativity: "Being in a group of seven produces more interesting competition for me and Pierre. It is egotistic, but simultaneously altruistic."⁴⁷

More or less, you can notice a productive and balanced mixture between homogeneity and heterogeneity, yet the project relevant dimensions in each case may be different. Common motives are, for example, cultural or social background (see Liverpool for the Beatles), intellectual roots (Cézanne for Picasso and Braque), or corporate culture (in the case of Herzog & de Meuron). Heterogeneity is often expressed by the different skills of the participants. The paradox "harmony in opposition" serves as a guideline for the project composition: It should have a variety of talents and perspectives, yet

⁴⁶ Jehn 1997.

⁴⁷ Herzog in an interview with Chevrier 2006: 27.

it should be similar enough so that the participants can understand each other and coordinate with one another.

9. *Concluding Remarks*

Creative projects cannot act in a socio-cultural vacuum. It's relevant for creativity that the context allows creative projects to emerge. Generally speaking, an open-minded and input-orientated culture and structure are helpful to guarantee autonomy and support. The objective for an organization could be as follows: to create spaces, playgrounds, or hot houses⁴⁸ for open communication and an open mind as well as to increase the likelihood of unplanned conversations:

At Herzog & de Meuron work is punctuated by frequent intervals of compulsory pleasure, relaxation and amusement. At ten o'clock and four o'clock every day, the whole company assembles in the cafeteria for half an hour or so of unorganized conversation and refreshment.⁴⁹

Project creativity is going to be the essential business resource. The question is how to make creativity an integral part of daily work and which kind of creativity training is implemented in the corporate culture. Nowadays and in the future, a collaborative culture to enhance creativity will be necessary for managing business. Project creativity will be replacing traditional business models such as top-down management or hierarchies. Allowing the space for self-organizing creative projects to occur seems to be difficult for many organizations because the outcome cannot be controlled by the management. In many cases, project creativity emerges from the bottom up. Thus, organizations have to rethink their daily business, especially in times when innovation is a master key to success. There won't be any other choice but to promote project creativity with all the risk of a potential failure:

One thing that prevents us from thus giving primary emphasis to the perception of what is new and different is that we are afraid to make mistakes. [...] All learning involves trying something and seeing what happens. If one will not try anything until he is assured that he will not make a mistake in whatever he does, he will never be able to

⁴⁸ Kunstler 2004.

⁴⁹ Sabbagh 2000: 37.

learn anything new at all. And this is the state in which most people are.⁵⁰

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⁵⁰ Bohm 1998: 4.

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MANAGING OF SKILLS AND TALENTS DURING CRISIS TIME – WHAT FOR?

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1. Introduction

The current economic crisis has destabilized the labour markets in many European countries and has caused problems for various enterprises and many workers in both the west and the east of Europe. The sharp fall in global economic activities, that began in the closing months of 2008 and is still falling, has led to a number of problems in the world's labour markets. One of most significant of these is large scale job losses, which continue to be reported in many countries across Europe.¹ Different scenarios imply severe labour market distress worldwide, whereby the sudden drop in the availability of job opportunities is leading to a build-up in unemployment and deterioration in other labour market indicators.

The labour markets of Europe include many new EU-Member migrant workers, who - as a result of their right to free intra-EU movement - are often the first to experience the reduction in job vacancies in countries across Europe. Although the reduction in job vacancies creates a number of troubles for these people, the problems they face in their host countries with regards to employment they perceive as much smaller problems than they could face in the country of origin. Consequently, returning to their country of origin, if indeed they do lose their employment abroad, is not an option for them; due mostly to the unavailability of well-paying jobs in their home country. The majority of migrant workers strongly believe that once the global economic crisis is over, national economies will recover, hence it is better to stay in a more stable and prospective labour market than to return to the labour markets of their home countries.

To a certain degree this decision seems justifiable, since with the challenges of ageing populations throughout European countries and with what could potentially be a consequential shortage of skilled

¹ ILO 2009: 5.

labour in these countries, competition will be stimulated between hosts and countries of origin for such skills.

2. Skills and labour shortages in the European Union

Throughout the development of the European Union (EU) from the EU-15 to the addition of the new EU-12, there have been significant shifts in the employment patterns of member states. For example, according to the Labour Force Survey, employment growth between 1996 and 2006 was particularly significant in skill-intensive occupations such as technicians and professionals, legislators, senior officials and managers, but also in elementary occupations. On the contrary, employment fell in manual skilled occupations, like those of craft workers, agricultural workers, fishery workers, as well as clerks.² An actual pan-European medium-term forecast of occupational skills demand in Europe suggests that this trend will continue. In one scenario, which is the most plausible given the current economic downturn, a net increase of 8 million jobs in the period between 2006 and 2015 is projected. Most of these new job openings are forecast in the service industry, easily off-setting the loss of 2.3 million jobs in the primary sector and 1.25 million in manufacturing and construction.³ Demands for highly-skilled non-manual occupations, such as technicians, professionals and managers, and also in elementary occupations, will increase further. This phenomenon is known as 'job polarization' and has been evolving in Europe since the early 1990s as a result of technological changes, as well as the off-shoring of manufacturing.⁴ However, it is important to note, that due to the ageing of the EU labour force, even where labour demand will not expand, a significant number of job openings are still expected due to the need to replace those withdrawing from the labour market – mostly through retiring. This suggests that Europe may experience labour shortages within a wide spectrum of occupations and with a stronger emphasis on high and low-skill service jobs.

An analysis of the skills composition of employment patterns also shows a clear trend towards up-skilling, as the share of secondary

² Strietska-Ilina 2008.

³ Forecast includes all EU Member States without Bulgaria and Romania; Cedefop 2008.

⁴ Goos, Manning, Salomons 2003.

and tertiary educated workers has increased significantly in all occupational groups, including elementary occupations. The trend may signify the future substitution of qualifications, as a result of skills mismatches, as well as a rise in educational attainment levels of the European workforce, which are pushing skills levels on the labour market upwards. However, questions arise as to whether available skills are being utilized optimally when nearly half of elementary jobs in the EU are currently occupied by medium and high-skilled staff. Migrant workers of new EU member states contribute to this situation, occupying a relatively important share of employment in elementary occupations, where their skills are often under-valued. Research shows that workers who migrate within the EU, mostly those from new EU -12 member states working in the EU-15, demonstrate comparable skill levels to those of the domestic workforce, but are employed disproportionately in low-skilled jobs in hotels, restaurants and private households.⁵ While employing individuals with qualifications above the level that is formally required may make a positive contribution to productivity, where there are significant skills mismatches, it may lead to de-skilling and underperformance by such workers, and finally, it represents a huge waste of human capital for society. It also negatively affects social cohesion and social justice and is clearly contrary to European policy of equality.

EU member states have already experienced skills and labour shortages for some years, with a negative impact on the productivity and profitability of enterprises, a widening of wage differentials and a loss of competitiveness for their economies.⁶ Despite differences in economic structure, there are striking similarities in the occupations experiencing shortages between the EU-15 and the EU-12. New EU member countries are suffering shortages due to the migration of workers with the requisite occupational skills from the EU-12 to the EU-15. It is therefore important to recognize, that although the single market would benefit from enhanced labour mobility within the EU, the situation with regard to skill shortages cannot be fully solved without the contribution of non-EU nationals. Occupations in which there are shortages in Europe include skilled manual trades

⁵ Ward 2008.

⁶ European Employment Observatory (EEO) 2001.

(carpenters, bricklayers, electricians, etc.), healthcare occupations (doctors, nurses, caretakers of old/disabled people), child minders, IT specialists, managers, accounting and finance staff, scientists, engineers, restaurant and hotel staff, and selected low-skilled manual jobs.⁷ Companies are faced with recurring problems of lack of core skills, such as: ICT skills, foreign languages, teamwork, interpersonal communication, initiative, creativity, entrepreneurship, leadership and management, presentation skills, ability to learn, etc.

Table 1. The Top 8 Positions that Employers are Having Difficulty Filling⁸

Global Results (33 countries)	EMEA Results (East and Middle Europe /Africa) (17 countries)
Jobs ranked in order	
Skilled Trades ⁹	Skilled Trades
Sales Representatives	Sales Representatives
Technicians (primarily production/operations, engineering)	Technicians (primarily production/operations, engineering)

⁷ Manpower Inc. surveyed nearly 39,000 employers across 33 countries in the first quarter of 2009 to determine the extent to which talent shortages are impacting today's labor markets. The results of the fourth annual Talent Shortage Survey revealed that 30 percent of employers worldwide are having difficulty filling positions due to the lack of suitable talent available in their markets, which is one percentage point weaker compared to last year's survey – a surprising result given the current downturn and the associated high unemployment in many markets. These results indicate that while more people may be looking for jobs, they don't generally have the skills that organizations are looking for. Employers having the most difficulty finding the right people to fill jobs are those in Romania (62%), Taiwan (62%), Peru (56%), Japan (55%), Australia (49%), Costa Rica (48%) and Poland (48%). The talent shortage appears to be least problematic in Ireland (5%), Spain (8%), United Kingdom (11%), China (15%) and the Czech Republic (17%). Also see Table 1.

⁸ Manpower 2009: 1-2.

⁹ According to Manpower employers named 'Skilled Trades' as the most difficult position to fill for the third year in succession. Skilled Trades refers to a broad range of job titles that require workers to possess specialized skills, traditionally learned over a period of time as an apprentice. Examples of skilled trades jobs are: electricians, bricklayers, carpenters, cabinetmakers, masons, plumbers, welders, etc. Sales representatives, the second most difficult position to fill in this year's survey, occupied the number six spot in the 2008 poll.

or maintenance)	or maintenance)
Engineers	Engineers
Management/Executives	Drivers
Accounting & Finance Staff	Management/Executives
Labourers	Labourers
Production Operators	Accounting & Finance Staff

Since EU member states report shortages in similar occupations, it is important to recognize the skill/labour shortage as a European-wide problem requiring European-wide policy measures.¹⁰ Such measures should include, but are not limited to: efficient job-skill matching; investment in the right skills for the labour market that specifically target productivity; measures aimed at increasing labour force participation, especially among women and older workers; and, regulated migration. However, it is very often emphasized, especially in the case of long-term and persistent occupational shortages – such as doctors, nurses, teachers, engineers and some skilled manual trades – that Europe needs to invest in proper and appropriate education and training of its own workforce, rather than relying on incoming migrant workers. Nevertheless, it must be realized that from 2004, new EU member state’s workers have already established new lives in new countries and will probably stay there as part of the permanent workforce; with new migrant workers that will inevitably join them.

3. *The current economic crisis and skills demand*

Despite the current economic downturn and the rise in unemployment throughout the EU, the long-term replacement demand for workers and the shrinkage of the European labour force do not suggest that Europe will be able to fill its needs from its own labour pool, even if mobility within the EU increases significantly. Of course, the current sharp rise in unemployment during the economic crisis does not encourage decision-makers to address the pending issue of labour

¹⁰ Strietska-Ilina 2008.

shortages in the EU over the long term. Evidence from previous economic crises suggests that increased unemployment may push a number of people into long-term unemployment and labour market withdrawal, and may therefore negatively affect overall participation rates in European labour markets in the longer term. This could further aggravate the situation of labour shortages in the EU. Some of the return programmes implemented by EU governments targeted at migrant workers are therefore short-sighted, as they could discourage potential migrants from seeking work elsewhere in the future. When labour demand is revitalized, the composition of the pool of available jobs will change. The boom industries of recent years – such as, in finance and construction – may never bounce back to pre-crisis growth levels. Car manufacturing, steel production and other industries that are experiencing temporary plant closures may eventually face permanent job losses. At the same time, investment in job creation through current stimulus packages will cause a rise in public employment, jobs in infrastructure and carbon-neutral building, retrofitting, renewable energies and energy efficiency. Labour markets will therefore require different skill profiles from job applicants, including migrant workers. There could be – paradoxically – a positive effect of the current crisis, in that it will push economic restructuring, especially in employment, and may therefore have a lasting structural effect on skills demand which are described for specific positions in organization.

4. EU mobility and competition for global talents and brain drain

Labour mobility is obviously an important issue in the European Employment Strategy. The general policy objective is to achieve mobility, to realise national or regional structural development policies and to develop programmes formulated by EU member countries that constitute a clear challenge to labour mobility policies at the level of the EU. These programmes seek to improve economic and social conditions in under-developed regions and countries, and to support the retention of human resources in these areas. Permanent large-scale migration of the better educated and younger segments of the workforce would, however, undermine such policies. Research consistently shows that students and highly educated and highly qualified workers are more likely to cross borders within the

EU.¹¹ Obviously, this constitutes a risk of a combined *brain-* and *youth-drain* for some regions and/or countries. Initiatives designed to raise EU competitiveness (and also that of individual member countries) by increasing the available human capital, have the potential to harm the countries of origin of migrants by depriving them of essential skills.

Accordingly, regulations under which foreign students are granted the right to stay in EU countries (like for example in the United Kingdom or France) for extended periods after graduation to try to find employment can have one of the following two effects:

1. they can be seen as enabling graduates from developing countries to gain useful work experience and therefore benefitting their country of origin;
2. or, there are reasons to believe that, in general, people who undertake their studies in a foreign country and then stay on will be less inclined to return to their country of origin than others.¹²

One of the reasons for this is that university years are seen as an important phase of life for building friendships and relations, and for some people these are also the years for starting families.¹³ As with the intra-EU migration of highly qualified individuals, the outcomes for migrant-sending regions or countries will depend on whether their natives eventually return, or whether they at least keep some ties with their country of origin.

5. *From brain drain to brain gain via the European Qualification Frame*

The recognition of skills, competences and qualifications of migrant workers in the EU is still a problematic issue. As was mentioned above, now, a majority of these workers tend to end up in jobs that are well below their educational level. The proper aggregation of skills could help to minimize the negative effects of skills migration – that is, the brain drain and especially *brain waste*. Portability of skills, supported by national or international qualification frameworks, could help migrant workers to obtain employment that is appropriate to

¹¹ Lucas 2005.

¹² ILO 2009b.

¹³ Kuptsch 2006.

their skills level and at the same time adapt to the idiosyncratic competencies of the labour market of host countries. Regional qualification frameworks and cooperation for the mutual recognition of qualifications can create favourable conditions for labour mobility and the portability of skills.¹⁴

According to the Human Resource Development Recommendation the portability of skills is defined in two dimensions:

- employable skills that can be used productively in different jobs, occupations and industries; and,
- the certification and recognition of skills within national and international labour markets.¹⁵

An aim that was realised in 2008 by the European Parliament and European Council was the introduction of a new tool: the European Qualification Framework (EQF)¹⁶ as a 'translation instrument' between the different European education systems. This encompasses general education, adult education, vocational training and continuing and higher education. The idea of the EQF is to relate different countries national qualifications systems to a common European reference framework and to construct a common framework for lifelong learning that makes the European education and continuing education system more transparent and accessible. Those in charge of education, as well as employers and employees are to be provided with a facility for better comparing qualifications. Individuals and employers will be able to use the EQF to better understand and compare the qualifications levels of different countries and different education and training systems. The EQF encourages countries to relate their qualifications systems or frameworks to the EQF by 2010 and to ensure that all new qualifications issued from 2012 carry a reference to the appropriate EQF level. The core of the EQF are eight reference levels describing what a learner knows, understands and is able to do. Levels of national qualifications will be placed at one of the central reference levels, ranging from basic (level 1) to advanced (level 8). It will therefore enable much easier comparison between national qualifications and should also mean that people do not have to repeat

¹⁴ ILO 2008: 16.

¹⁵ ILO 2004.

¹⁶ European Parliament 2008.

learning if they move for job to another country. The system shifts the focus from the traditional approach, which emphasizes 'learning inputs' such as the length of a learning experience or type of institution, to approach-centred on achieved competencies – 'learning outcomes'. It also encourages lifelong learning by promoting the validation of non-formal and informal learning.

But, full implementation of such systems, seems rather difficult and (besides the optimistic deadlines for implementing of EQF), it will probably take some years to design, codify and implement different European national qualifications systems. For current EU labour market needs it seems much too long, and because of this it is necessary to recognize, from the outset, the main and most desirable job qualifications. This could be implemented as a first step to the EQF through agreements for the reciprocal recognition of the certifications and competences of migrant workers between sending and receiving countries. This approach could be particularly useful in sectors and occupations where migration is constantly high and the demand for workers is stable.

What is very important and what is emphasized in many reports, is a systematic examination of the needs of employers and matching these needs with vocational potential of job seekers. This approach, however, can fulfil only 'quantity job qualifications problem'. What seems much more important is to find and establish common definitions for quality (of every separate job) to address this 'quality job qualifications problem'. Obviously, any efficient system for the recognition of skills and qualifications of workers has to be based on the skills and competency standards that are directly linked to the occupational requirements of labour markets. However, at the moment, it is important to realise, that EU countries that are currently hosting a highly qualified migrant workforce could reap the benefits of these workers by investing in them appropriately. The desirable skills and qualifications of workers can be extracted and defined on the basis of co-operation between representatives of institutions that operate within varying EU countries: i.e. workers for certain positions can then be identified as early as possible.

Additionally, the EU could benefit from improving the access of migrant workers to training. Apart from encouraging institutions and

enterprises to invest in appropriate training, governments could also develop active labour market policy measures and provide targeted funding for the training of migrants in occupations and skills for which currently there is the greatest demand on market. Such and similar proposals, like those mentioned above, could protect and develop human capital in all EU countries and at the same time can mitigate the negative impacts of brain drain – especially in the new EU-12 countries – as well as the specific labour shortages that different EU countries face.

6. Conclusion

With the above in mind, it can be assumed that European labour mobility, including cross-border movements during this time of economic crisis does, in fact, offer a number of potential gains. The relocation of various labour forces seems to move in directions from regions with a surplus of workers to regions with labour shortages, as well as the more efficient allocation of labour. Moreover, the more efficient allocation of labour is observed in activities and regions where it is (presumably) more productive and can generate more income. In particular, voluntary job-to-job mobility may help employees enhance their employability, income and career prospects, while greater labour mobility increases the flexibility and adaptability of companies, with positive effects on their competitiveness through cost reduction and higher productivity which is achieved, among other things, through proper skill and talent management.

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ART AND THE MODERN CITY: FROM THE IVORY TOWER TO SOCIETY

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1. Introduction

The European Capital of Culture (ECoC) is a city designated by the European Union (EU) for a period of one calendar year during which it is given a chance to showcase its cultural life and cultural development. Since its beginnings in 1985 with the selection of Athens, and originally named the European City of Culture, a number of European cities have used the ECoC year to transform their cultural base and, in doing so, the way in which they are viewed internationally. In 2000, the decision was made to shortlist and select not one, but nine cities for that year, which has resulted, since then, in the election of two or three cities every year.

As such, this text will argue that the system could be modified into a more diffused cultural plan. This idea stems from the fact that the competition to gain the ECoC title is increasing, due to the expansion of cultural preservation and restoration in Europe, leading to economic development and amelioration of the service sector. It can therefore be conceived that every city is a city of culture (or should be) and even that some cities, who apply for the title – despite the honour and any real need for the increased tourist flux that it brings – should reconsider in light of the danger it could potentially pose to their fragile environments.

2. The European Capital of Culture

Venice, for example, is applying for the ECoC title for the year 2019 whilst simultaneously curbing the fluxes in its urban precincts. For example, the local government does not appreciate backpackers and homeless eating and drinking on the street. Furthermore, local managers have noticed and published the serious impact that large-scale events have on the city. Venice does not have any need to enhance its attractiveness, because in some aspects it is a cultural city in itself and has been since its naissance.

On the other hand, the title can have positive effects when it is bestowed upon cities that will use it to secure long standing positive changes. As such, perhaps the title would be more appropriately bestowed upon cities that do not already have a pre-conceived identity as a cultural city and would therefore adapt themselves more readily to the services sector, as was the case in Glasgow. In some ways, this idea may seem like a contradiction. However, this text argues that, as every city is, or should be, a cultural city, every one of them could be prized, and if it isn't that, then it should be given the assistance to become one. This is the way that every local administration in Europe is headed and therefore efforts should be spent in helping them realize their goal, even if their population will never technically define them as a 'city' as such.

Cultural activities and the demand for cultural goods are spreading, with unprecedented access thanks to new communication tools. [...] The Commission considers that the time is ripe for a new European agenda for culture, which takes account of the realities of today's globalizing world.¹

3. *A Cultural Examination*

The distinction between major and minor heritage has all but disappeared between scientists, administrators and tour operators. More and more we are discovering the value of newly-revealed forms of art and the increasing tourism that sees visitors passing through entire circuits of various itineraries, such as: the cheeses and castles of France, wine and food circuits of Italy and the historical reminders and cycling tracks of Germany and Austria, famous for the Alpenstraße and the Romantische Straße. The greatest cultural circuit is that of the *Silk Route*, an initiative of UNESCO and UNWTO over an extended distance which covers two continents. This route has also served as a model for other extended itineraries such as the *Silver Route*, and the *Ruta Maya* in South America².

Such evidence supports the idea that the programming of cultural events should be a systematic process accompanied by a holistic vision, for example, such as the work of the World Heritage

¹ EU Commission 2007: 3-5.

² World Tourism Organisation.

Committee since 1972. This subdivision of UNESCO recognizes natural heritage even in remote areas such as deserts and primeval forests and, more importantly, the protection under a classification that could stand indefinitely. UNESCO promotes the maintenance of its protected areas whilst still providing fair access and presentation to visitors. However, if access jeopardizes the sites themselves, the site becomes listed as endangered and undergoes restoration, possibly resulting in the prohibition of access.

The cultural section of UNESCO is currently undertaking a parallel process to that of its natural section to protect and promote intangible cultural heritage. Until recently, the number of listed sites was not very numerous, as the project was still in its foundations. However, the section is set to expand significantly with the growing recognition of oral traditions throughout world cultures. This development would be crucial in maintaining the foundations of contemporary culture, as oral traditions are the most unreliable in terms of intangible heritages. Amongst this list, we can also add myths, novels, popular and public festivals, and so on.

4. *The European Capital of Culture*

The continuing support of this program is required to enhance the important role it plays in our cultural life and this is where the ECoC comes into play. The ECoC can help to discover, enhance, stimulate, diffuse and appreciate the common roots of European culture. This is the most positive effect of the project and we would argue that the process could, or should be continuous; in other terms, not temporarily or locally limited. The fact of limiting the designation to one year pushes cities of culture to exaggerate in spending in ephemeral events through public money – events which, at times, do not fit the scope of the Union.

As such, UNeECC could afford to take on an enlarged aspect; i.e. its activities could be expanded with UNeECC assuming a role of connectivity between European cultural activities and UNESCO programs. For example UNeECC could put into force a jury of experts who are able to determine the value of cultural projects proposed by all European cities and not just the value of a single cultural city. Additionally, UNeECC could also seek to extend its field of action not

only because it could grow to include villages or separate pieces of work under a new cultural umbrella, but also because it could include predetermined cities of culture such as all the university cities, which are multiplying at a fast rate all over the world. In this way UNeECC could assume a more global role, rather than its current, quite limited one.

The ECoC Program could find an interface with EU's Culture Programme 2007-2013, in order to assure continuity between projects and initiatives. In fact, both intend to celebrate Europe's cultural diversity and to enhance shared cultural heritage through the development of cross-border co-operation between cultural operators and institutions.

The EU Culture Programme is a multi-annual Programme, which aims to support cultural cooperation within Europe in order to bring the European common cultural heritage to the fore. The Programme proposes funding opportunities to all cultural sections and all categories of cultural operators contributing to the development of cooperation at European level, with a view to encouraging the emergence of European citizenship. The programme mainly promotes: transnational mobility of cultural players; transnational circulation of artistic and cultural works and products; [and,] intercultural dialogue and exchanges.³

The following concept stated by EU – 'Europe and Europeans are constantly modified by the interaction of groups across borders and civilizations' – is supported by the philosophy of Canter, an innovative geographer who questions the assumed dichotomy between environment and behaviour, and replaces it with a dynamic interplay between action and place. He would argue that in design activities and in research, we should be looking for dialectical processes which continuously create changes in the pattern and meanings of actions in relation to places. Intentions and actions are themselves structured by place-related rules, negotiated with others, their outcomes reflected in expressed satisfaction with pleasure in a given place. These many themes have their origins in giving human agency pride of place.⁴

³ EU Commission 2007: 16.

⁴ Cantor 1987: 47.

5. *Bologna*

Bologna was nominated as the ECoC in 2000. Its cultural projects and programs have been intensive and rich, but its distinction has been in the investments on 'fixed culture' in architecture, opening new museums or conference centres, in equipping a great library, in restoring monuments and in maintaining vivid the efforts of the year 2000.⁵ Bologna has always enjoyed the fame of a cultural city, as for centuries it has been characterized by the landmarks of its towers, its university and its food. There are many aspects to this unique city which, when combined with its historic urban centre, present an open dialogue of a university city with a living, breathing culture. The culinary culture of Bologna represents yet another form of living culture due to its complex and traditional ways of food preparation, highlighting a modern attitude towards biodiversity as a nutritional factor of good health and prevention against illness. These factors are characteristic of a living city, but nevertheless, its cultural origins were and remain tied to its scholarly past and university way of life that constitutes an urban enclave. Bologna is both a cultural and economic regional capital and more than in other cities it represents the combination of culture and affairs. This connection is profitable for both these aspects are continually enhancing one another. While the effects of the 2000 ECoC are vanishing, the cultural contributions that derive from the exhibition centre where products are presented through conferences or spectacles or from the University continue.

Bologna's built-up urban area is dominated by commerce and businesses that deal in global affairs, which are reflected in their intense activities. Such is their dominance that even the cultural aspects of the city are connected to these commercial interchanges. The large exhibition courts of the *Bologna Fair*, for example, and the surrounding buildings and conference rooms are also seen as an enclave of affairs which are not limited to internal tightly defined spaces. In fact, some exhibition spaces are, at the same time, showrooms for cultural events and productions. Progressively over the last few years, the two 'boxes' of the city and the Fair have been opened to each other and blended into a combined community under the aegis of culture. During this process the city and the Fair have

⁵ Galvani 2001.

created 'cultural corridors': they are continually engaged in the search of external spaces for expositions and cultural manifestations which had previously remained under the umbrella of predefined spaces, separated before by cultural and commercial. In this way, it really is possible to talk of a city of living culture.

6. *Fiera di Bologna*

In 2006 the *Fiera di Bologna* (Fair of Bologna) celebrated thirty years of the most noteworthy and appreciated art market in the entire world, the Fair of Modern and Contemporary Art. With the passing of time the event has expanded and extended itself beyond the traditional exhibition sites of trade shows and made use of urban spaces; firstly, in sites delegated to artistic exhibitions, then somewhat curiously, in unused spaces such as building establishments, banks, uninhabited historical palazzos and piazzas. For the 30th anniversary of the Bologna Fair of Modern and Contemporary Art the works were given life by leaving traditional trade show spaces and expanding throughout the city, adorning it with various works and installations, interweaving museums and corporate institutions as well as paintings and cinematographic presentations in private galleries or festivals in public squares⁶.

Researchers have shown that in bringing contemporary art out of traditional viewing spaces and mixing it throughout the city, such works become part of everyday life and turn into something that could become street culture, especially if combined with popular music. Art complements science, from the political to the philosophical disciplines, to produce conceptual art. It combines with medicine and genetics when it gives a body to art in an exhibition space named Dnart.

*Fig. 1 - The towers of Bologna*⁷

⁶ Il Resto del Carlino 2006: 12.

⁷ Photo: Galvani.



Names, such as these, help define the intentions of art projects, which arrive to the masses through their setting in public spaces – and, in time, will become omnipresent.⁸ Such visual arts that are brought outside represent, therefore, a mixture of art and life that reflects the binomial nature of art and geography in living processes. Supporting this viewpoint, in the 2006 edition of *Arte Fiera* the artist Pistoletto presented a project entitled *Geographies of Changes in an Open Square* during the workshop: *Methods or Research Projects on Art-Society Relations*. During the workshop, the projects of various nations were presented, each examining the methods and changes in projects involving creative processes in their own countries, and the relationship to and transformation of social responsibility. A common theme that emerged was the role art that plays in the educative, formative and corrective paths of socially ostracized groups or those involved in projects of urban revitalization.

7. *New forms of art*

Art is the perfect representation of nature and society working together. It is a cultural, living action, which constitutes a communicative mediation and renders a message of elite origin for an

⁸ Bologna da Vivere, 2006.

ample public. Outstanding pieces of art have an everlasting and ever-expanding communicative value that extends beyond conventional spaces, becoming a universal medium. Art is multifaceted, as it represents the outside world, whilst at the same time representing the interiority of man. It knows how to make tangible that which is intangible. It constitutes a complex phenomenon which can also understand works of craftsmanship or of everyday work, as everything that is well-made should be considered, as an appropriate title, art. As such, it is not only the connection between art and life that is inseparable, but also that between art and the activities of men. From here, it is necessary to discuss the relationship between art and economics, as well as that between art and politics.

The emergence of art from ivory towers to the artist's opening of the world is a phenomenon that has been widely discussed. Though the origins of art's involvement in society are deemed ancient, historically artists and their works were confined by and answerable to the patrons who commissioned them, and were later under the management of local or national governments. This process has been repeated many times throughout history. Art is an economic fact, "The development and funding of the art market of emerging countries runs parallel to their economy."⁹ The establishments and enterprises that invest in art acquire historical buildings, reflecting the political and social messages of the artists, so that their works are given the opportunity to shine to greater effect and reach larger audiences. This new phase of development in the art world asks for more knowledge of its subject matter, as the economy is much more dynamic if it encompasses more incorporated knowledge, but it's also weaker because the knowledge that isn't transformed into wellbeing is lost.

According to Daverio¹⁰, art wants to return to its foundations: those which are rooted in our community. Museums, for example, should be transformed from sterile monuments for the solitary researcher into meetings places that mould the communities of tomorrow. In the last few centuries, art has been continuously adapting to the requirements of the industrial world, creating for itself an unceasing

⁹ Comunicato Stampa della Fiera di Bologna 2007b.

¹⁰ Daverio 2007.

mirroring of the society in which it has been produced. However, the director of The European Institute of Design (IED) foresees new and original connections between art, design and industry.¹¹ The merging of art into the public domain is so apparent that it cannot be avoided. What a piece may lose in quality (i.e. it not being in a traditional exhibition space) it makes up for in opportunities to broaden peoples' perception of what constitutes art. From this, we can discern that art is continuously drawing itself closer to a union with the financial world; creating a different way of facing processes and issues in the financial world that are not always clear-cut. This emergence from the museums and onto the streets of the outside world, utilizing the communication of social and economic values, as well as the suggestion of politics and the pressures of finance, enables art to be considered as a phenomenon that is intimately tied with geography and sociology. Such an interconnection is accentuated not only topologically representing objects and subjects, but through political and social values also, influencing a society on a global scale. The artist, therefore, becomes a sociological, political and geographical subject.

The way in which modern art distorts the traditional conventions of realistic design is intended to illuminate the chaos of the modern world, the lack of communication and the chaos of diverse communities that are interwoven into a given society. Furthermore, in recent times, it is intended, moreover, to influence its own society, leaving critical messages and propositions to cure the evils of our civilization.

The grand international artistic events are characterized by the capacity to activate and debate around the themes of major interest of society and transform a place to give a representation of a 'community culture'.¹²

8. *Innovation*

The *Fondazione Cassa di Risparmio* in Bologna has launched a project that sees a new model for the traditional museum: an open museum, without borders, that opens its monuments to the general public and

¹¹ Colonnetti 2006.

¹² Comunicato Stampa 2006a.

is interdisciplinary in nature. This initiative is similar to that of other museums in Europe that are moving away from the conventional concept of a museum and are reconsidering it in a new, innovative light. Such places are supposed to be 'living expositions' that teach us not how to talk, but how to communicate; that want to become a laboratory for the city of the future, for the understanding of and experimentation with contemporary art. Therefore, the project at *Fondazione Cassa di Risparmio* is not simply a museum, but an 'Urban Journey', in which you can

completely express a binomial connection between history and the contemporary, with particular attention to the urban-architectural and artistic evolution, and, at the same time, in which workshops can demonstrate and implement these changes for the future of the city.¹³

The project aims to

add places and different urban territories which express the community as a whole, to encourage appreciation towards a strategy of repair and reordering of knowledge, of education and of cultural production for the future.¹⁴

This urban and cultural journey is not restricted to the arts in its narrow sense; it shows how the history of the city can be recovered, not only on an artistic or literary level, but also in terms of social, urban, architectural, economic and institutional transformations.

The whole project is called 'BonOmnia', which translates as 'all good', but sounds similar to 'Bononia', i.e. the Latin name of Bologna.

The open museum can be described as 'Inter-Museum', because it places works of art in antique exhibition halls that are themselves historical pieces of art. Moreover the open museum does away with the tradition concept of a museum as a largely static, physical space, containing artistic objects.

The connection of works and monuments in an open museum refers to a historical and cultural evolution of the past, but set in a contemporary environment with boutiques, cinemas, and cafés.

¹³ Roversi Monaco 2006: 1.

¹⁴ *ibid*: 1.

Such a museum can be seen as a living, functional piece of art piece that combines the past with the present. It is an example of how the aesthetic function of a city can be combined with its structural functions, breaking away from the static and immaterial interpretation that one can sense from material objects.

The location of the palazzos in the city form a 'compass rose', which serves as a metaphor for the openness of the world, as opposed to the perimeter of the city walls, which suggests a closed world. The palazzos are Palazzo Saraceni, Palazzo Pepoli Vecchio, Palazzo Fava, Oratorio di San Colombano; the first is the seat of the Fondazione Cassa di Risparmio, the last three were recently purchased by the same company and are currently being restored. During the 'Fiera dell' Arte' (Art Fair) the public could take an artistic route between the palazzos and enjoy concerts. At the same time the cinema ran 'CinemArte', a series of films on artistic communities.

9. *Art in Daily Life*

An exhibition called *Nutrirsi con l'Arte* (Nourish yourselves with Art) ran in Torino at the Museum of Antiquity between 2004 and 2005, under the curatorship of Giovanni Barbero, and was above all an expression of how art is interconnected with daily life. One especially exemplary work, which became the pinnacle of political and social communication, is that of Picasso's 'Guernica'; a work of multiple messages and profound political critique. 'Guernica' signified a revolution in the artistic movement for the change that it provided in the style and inspiration behind classical paintings to arrive at the contemporary. The painting is a complete story of world history and geography, highlighting once again the connection between art and modern life, and in particular, between paintings and geography, as well as the rich pictorial representations of the sociology of different countries and how we have come from cave art to 'classic' art, and arrived at what we now know as contemporary art.

Of recent the art world has produced the event 'Eastwards-Emerging Markets' which highlights the promising market of Eastern Europe. The work of young artists from these countries reflects the social and political changes the region has gone through. This can be seen, for example, in the critical representation of communist rural Romania,

or in Vlad Nanca's provocative mix of symbols and flags that existed in the time that Romania passed from a closed political system to an open economy. . Matthew Ronay asserts that looking at a work of art is like reading a short story: the thought unfurls slowly; it presents an allegory of present day politics and society, provoking thoughts and observations and inciting reflection.

10. *Art and Commerce*

The above-mentioned concepts were put into practice during the Art Fair of Bologna, one of the world's major art exhibitions, second only to New York. The Art Fair of Bologna took its inspiration from Art Fair of Shanghai. (Shanghai) SHContemporary, the new contemporary art fair of the Asia-Pacific area which was organized for the first time from 6 to 9 September 2007, wanted to set up a network of galleries, collections and artists so as create a mixture of Western and Oriental art, and in the process change the emerging market between East and West. Shanghai opened the door between China and the rest of the world. The Shanghai Fair succeeded - in an extremely effective way - to merge oriental art and culture with the city itself and in doing so became the centre of the city and the world itself.

This change of policy had an impact on the organisation of the Bologna Art Fair, in which the major galleries of the world participate. Since it started in 1975, the Bologna Art Fair has become the place to be for art dealers and buyers, with over forty thousand participants. It is also attractive to the financial market, which sees art as a secure long-term investment. The connection between art/culture and economy has not gone unnoticed by the organizers of the Fair:

It seems that the financial uncertainties and the difficulty of the economy doesn't restrain the art market, insofar as many entrepreneurs choose to entrust their finances in these sectors, considering it the best alternative way to invest and making a break from traditional investments.¹⁵

The Fair therefore becomes the theatre of experiment, in which art of the past is revised in a new context.

¹⁵ Comunicato Stampa, 2006, b.

Initially the Fair was limited to firms showcasing their objects for sale. Gradually, however, the Fair started to attract other experts and over the years it has become a major venue for professionals in the art sector, with expert meetings, informative conferences and social activities such as toasts, banquets and theatre performances.

The Art Fair, which has been an annual event in Bologna for more than thirty years, changed its communication strategy in 2005. Under the title 'Art First' it wants to integrate the economic and the artistic world. The Fair moved into other exposition spaces throughout the city, making the complexities of the city visible and concretely demonstrating how art-society-economy are connected, showing the effects of art and culture sustained by economy.

11. Art First

The Art Fair offers an occasion for exhibitions in urban public spaces, governmental buildings and antique palazzos. A lot of these palazzos are neglected and in need of restoration. The Art Fair gives them the opportunity to rehabilitate themselves, with the art exhibition putting them on the track to restoration. This policy also appeals to the general public because unlike the actual Fair entrance to these outside exhibitions is free of charge or not limited to the exhibitors. Moreover the broadening of the Fair also got the local industry involved. One of the most noteworthy fairs was that of ceramics, a typical product of the region. An exhibition of this kind requires more space than a traditional art exposition. Art First provided that necessary space, ranging from expensive private venues to public squares and buildings. The shift from a limited, private fair to an open art happening is advantageous to all. The Fair, having exhausted its limited space, can now host new exhibitors in other locations; providers of private venues can charge fees for their use; public authorities do not charge fees, but get other forms of compensation for hosting an event.

Art First has managed to tackle 3 issues in one go: the need for exhibition space, a shift in communication strategy and a new public. As such, we speak of 'open museums', where art objects are not kept behind closed doors, but made visible in open spaces. The local

economy, i.e. bars, restaurants and boutiques, also benefit from this open museum concept.

To facilitate its expansion the organisation of Bologna Art Fair commissioned the construction of new pavilions and new communal spaces. These pavilions were designed as open, hospitable environments, paying attention to physical (aesthetical) and functional aspects and using glass to connect the different spaces. The project envisaged a mix of public services and room for social and cultural occasions, preferably within the city walls. Interesting examples of such occasions are the staging of musicals in the city theatres, or the prize-giving ceremony for the 'best illustrations of fairy tales' at the university. Another example is the historic palazzo of King Enzo, a beautiful building from the 13th century on Bologna's main square that serves as the scene of diverse events.

At present the Art Fair is organized in different locations, including the Galleria d'Arte Moderna (GAM), which in 2007 changed its name into MAMBO (Museum of Modern Art of Bologna) and moved to the historic city centre, so as to underline its affiliation with the city. Being an art gallery it is too small and its opening hours are too limited to be representative of the 'openness' of the fair. However, its terrace and its gardens serve as a cultural meeting place, and its outside walls are used for exhibitions too. For a number of years now, the Art Fair has brought art and culture in Bologna to the forefront; it has incorporated the rich history of the city and regenerated spaces that were forgotten in the commercial frenzy of Bologna or neglected for lack of funding.

Fig. 2 - The city of Bologna viewed from one of the tallest towers¹⁶



12. Conclusions

The city of Bologna and the Art Fair have struck a mutually advantageous deal: the city uses the Art Fair to enliven its cultural scene, whereas the Art Fair expands its business into the city's public spaces. The Art Fair is an occasion for museums and art galleries to showcase their masterpieces and brings in the necessary funds to restore palazzos and other neglected places. As such the connection between modern art and historical buildings is not only advantageous from an artistic point of view, but also economically.

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¹⁶ Photo: Galvani

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THE YOUTH PARTICIPATION PURPOSE IN COMMON EVENTS

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1. Introduction

The aim of this study is to attempt to introduce young people's attitudes towards the European Capital of Culture (ECoC) project, their willingness to participate, and how they could, with their creativity, contribute to the success of ECoC. I will outline these items using empirical observations based upon a surveys carried out in 2007, among young people at the beginning of 2009, and another which was performed among university students later that same year.

The first survey, which is the main focus of this study, was conducted by the Department of Sociology at the University of Pécs in 2007 and was completed by faculty students. Approximately 600 self-completion questionnaires served as the basis of the analysis with undergraduates of the Medical School, the Faculty of Business and Economics and the Faculty of Humanities completing the questionnaire. This research was carried out for three reasons. Firstly, to find out the extent of the knowledge the students had about the ECoCproject and the extent of their interest in it. Secondly, thoughts and opinions were explored concerning probable effects of the project, and students' confidence in its success. Thirdly, students were asked what they could or would do for the success of the project, with what kind of creativity they could contribute to the ECoCproject and to what extent they would want to be involved in doing tasks even if it meant as volunteers.

The Sien Foundation and The Pólusok Social Science Association together conducted the second survey mentioned above in 2009¹. The primary goal of this research was to map young people's feelings, opportunities and experiences related to the ECoC. The sample of 399 participants represents the youth population of Pécs according to gender, age and education. Data was taken in various districts of the town with the help of pollsters. The third survey was also conducted by the Department of Sociology in 2009 among nearly 100 students, majoring in sociology and social studies.

¹ Kákai, Vető and Tarrósy 2009.

The Department of Sociology places great emphasis on the importance of getting to know the students' opinions, because they are not just the recipients of the local cultural capital transmitted by the university, but they enrich it with their creativity, ideas, and with their open-mindedness. Therefore we consider it very important to measure the opinion of the university students about the ECoC project. They are a relevant target audience of the project, as a consequence of their age-group and their size (there are more than 30000 students in Pécs). As participants, they are the main target group of the projects and programmes, but also they can enrich these with their ideas, energy and creativity. In addition, they can help visitors form a good impression and positive judgment of the town by helping the tourists to get around the city, as the majority speak foreign languages. They can also contribute to the information flow of the town: they can popularize the programs with the help of their national and international connections. Of course, this is a mutual relationship, because the youth and the students can not only contribute to the success of the ECoC, but they will also benefit from it by taking part in high-standard programmes, and they can enjoy the infrastructure afterwards, build national and international scientific connections, come to know foreign cultures etc.

2. *Interest in ECoC by Pécs youth population*

Looking to the data produced by the 2007 survey, more than two-fifths of the respondents (44%) are interested or very interested in the ECoC, and altogether four-fifths of them (81.3%) are at least moderately concerned with the programs of ECoC. We can also state with confidence, that the students who are residents of Pécs are more interested in the project than those who only study here and do not have a permanent address in Pécs. In terms of gathering information about the ECoC, the majority (52%) of students who completed the questionnaire gathered information their about from the internet. Nearly one-third of them (33%) get their information in informal ways: from friends, acquaintances, etc. Just over one-quarter (28%) turn to the local media, with slightly less (23%) turn to the nationwide media. Slightly less than one-tenth (8%) gather information at the university. We also analysed from where and from what source the students would like to receive their information about the ECoC. The collected data indicates that half of the respondents (49%) would like to find more at university and on the internet.

Approximately two-fifths (39%) would prefer to be informed about an event of great significance (like the ECoC) by the nationwide media, and just under a third from the local media (29%).

Table 1

	Information gathered from...	Would like to gather information from...
From the internet	51.9%	49.4%
From friends	33.3%	8.7%
From the local media	26.7%	28.9%
From the nationwide media	22.5%	39.0%
From the University	8.2%	48.5%

The data that was collected and analysed at the beginning of 2009 is analogous with these results. These results reflect that the internet, together with personal connections (friends and acquaintances), are the main sources of information for young people in regards to finding information about cultural programmes. Accordingly, it is very important to pay special attention to websites that advertise the programs and events of the ECoC. Such websites should be well-organized and frequently updated, because the internet serves as the main source of information for young people. The other important point to draw from these surveys is that students would also like their university to supply information about the ECoC. Since the students want to gather information from the university and since the internet is a popular opportunity access this information, it would be desirable to use a university's website to inform the students about ECoC.

Based on the data that we have collected, we can also conclude that university students have very little information about other ECoC towns. In 2007, the vast majority of the students (62%) could not even guess which other towns throughout Europe might have received the 2010 designation at the same time as Pécs. Only 14% of respondents knew, correctly, that Essen would be one of the other ECoC towns in 2010 and 17% were aware that Istanbul was the other.

3. *The support of the ECoC and the expected impact*

One third of the students who participated in the 2007 survey could not decide what the ECoC meant to them. 42% of those with an opinion principally expected a cultural boost to the city. To approximately one-tenth of these the ECoC title meant continuous cultural programmes, everyday entertainment and the opportunity for the city to be recognized internationally. Almost the same proportion of the respondents refer to the ECoC as a grand investment, and a chance for new establishments to be built. To a lesser degree (6.3% and 3.8%) they also associate it with the arrival of foreign tourists and the renovation of parks and other public areas.

On the basis of the 2009 data, one can safely conclude that the support of the ECoC is remarkable among the youth. The vast majority of the 18-35 year old age group (three-quarters of them) somewhat or completely agree that Pécs deserves the title of ECoC. Most of the respondents expect rather positive effects from the ECoC. Four-fifths of them expect only advantages, or more positive impact than negative. Only an insignificant minority (2.5%) of the students thought that the ECoC would have more negative than positive effects. 5.7% presumed, that there would not be any impact, and 13.8% of respondents guessed that the ECoC would have the same amount of positive and negative effects.

The representative 2009 sample of the youth population of Pécs also shows that a remarkable proportion of young people expect positive effects in connection with a cultural boom and tourism. 91% of the respondents figure that tourism will prosper and 89% believe that the ECoC will improve the reputation of the city. According to 88% of respondents the ECoC will help develop cultural institutes, and will play its part in establishing new ones. 86% of the young people who participated in the survey presume that the ECoC helps develop entertainment opportunities, and almost the same proportion thinks that it will develop cultural possibilities too. Also, a high proportion (83%) presume that new programmes will be introduced in the city as a consequence of the ECoC, and new workplaces will start up. 81% & 80% of respondents figure that ancient monuments and art relics will be in better condition, and more money will flow into the city. 70% of students predict that the state of the environment will change for the better. As is evidently apparent, most of the young people in

the sample were optimistic, regarding not only the positive or mostly positive effects of Pécs winning the ECoC title, but also the long term impact on the life of the city. The majority of young people (87%) also believe that Pécs will be a colourful and lively place during 2010. Furthermore, one-fifth of young people think that after 2010 it will be easier to find a job. Also, 15% believe that the creative industry will improve, and that contemporary artists will have more assignments and will be given more space as a consequence of the ECoC, after 2010.

4. *Taking up tasks in ECoC*

The results of the 2007 survey show that one-third of the respondents would take part in the ECoC as volunteers. In examining the data, important differences can be observed in relation to gender. A higher proportion of female students would participate in the ECoC, than the male students - the difference almost equalling 1 in ten (8.7%). The empirical research findings yield the conclusion that those who believe in the success of the project would be more willing to take part. Most of the students would take a share of the tasks with organizing, supplying information, interpreting, handing out leaflets, etc.

Similar results were found in 2009: 29% of the youth of Pécs would volunteer for tasks. Most of them would like to organize events, hand out leaflets, or work in the area of marketing, tourism and interpreting/translating. According to the data collected in September 2009, among the students majoring in sociology and social studies, half of the respondents would work as volunteers. However, care should be taken in interpreting this result. Data was collected from students who had attended a conference about the ECoC, and so we can suppose, therefore, that their motivation is higher than other students' who had chosen not to attend.

5. *The students' ideas*

We have also asked our students what kind of programmes would be popular, in their opinion, and that have not been on offer so far. In the responses, students mentioned events and activities such as: light drawing competitions, graffiti competitions, introduction of students' inventions, a street-art exhibition, a carnival in Pécs, and a

series of discussions where scientists of the same field would dispute their different views on a certain topic. Additionally, students made up many interesting and smart slogans which could popularize Pécs among the young people. These include:

- *Pécs 2010 – culture without age limit*
- *Be there, where the attention of Europe is.*
- *Pécs- our city, the city of Europe*
- *Pécs – the bottom of the Mecsek, the top of Europe*
- *Pécs the capital of the CoolTour and your capital*
- *Pécs now*
- *Pécs is much more than a city. It is the city*
- *Pécs, the protean city with a history of more than 1000 years (Pécs, a city with 1000 faces and a history of 1000 years)*
- *Pécs- where culture enchants you*

Taking all the things mentioned in this paper into account, a significant proportion of the youth population and of the University's students would be happy to contribute ideas to such a monumental public event as the ECoC project. For this reason, it is highly important to mobilize the youth, to listen to them and invite them to this event, because without their ideas and creativity a much poorer, and a much duller ECoC would welcome the interested visitors.

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BETWEEN KNOWLEDGE AND ACCESSIBILITY: RESEARCH AND UNIVERSITY/INDUSTRY COLLABORATION

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In many universities, knowledge is presently stored in generally inaccessible academic journal articles, all too frequently written for the approbation of a handful of colleagues or simply for a line on a vita. Likewise, opportunities to do research are treated not as a public trust – as they should be-- but far too often as a bothersome hurdle or new level of examination to be surmounted for promotion, rather than as an opportunity to benefit others. Too often, research is being invested in the autonomy of disciplines at the expense of both the true and substantial advance of knowledge in interdisciplinary projects and the wider circulation of knowledge. I argue that we have come to the point where we need to look with a fresh eye at the research situation emerging in last 25 years or so. That longer range look will reveal significant and informative changes in the nature of scientific research occurring in Europe and the United States. If we too want to remain competitive, some of these trends need our urgent more-local (Romanian) consideration. These changes include the development of fields and techniques not even imagined a quarter century ago: growing university/industry collaboration in the commercial marketing of research discoveries; increased targeting of state research funding for specific projects, and a movement towards "big science" projects involving hundreds of researchers and millions of euro/dollars. Particularly, university/industry collaboration and research commercialization have been explored by universities as alternative ways to boost non-state sources of revenue, enhance the quality of academic programs and increase efficiency in what may otherwise erroneously look as mutually exclusive fields of activity.

Now, if we look closely into the recent history of the United States, industry funding for university research and development in science and engineering grew rapidly between 1980 and 2000, nearly doubling as a percentage of total university research dollars, from 4 to almost 8 percent.¹

¹ Data on research trends in this section draws heavily from the National Science Board 2002.

University faculty members working in such fields as biotechnology, civil engineering and biomedicine have received more industry research funding than their colleagues in other fields. Moreover, indicators are that future state research funding will be ever more reduced and researchers are likely to seek industrial sponsorship more aggressively. The increasing permeability of boundaries between the two sectors – governmental support and private business support -- allows room for more university/industry partnerships. The broadened co-operation can provide additional sources of support for university research, greater access to a broader range of talent and more rapid development and transfer of ideas into money. Examples of high-profile collaborations include: the five-year, \$25 million agreement between the University of California at Berkeley and Novartis (Novartis International AG, a multinational pharmaceutical company) in 1998 and the ten-year agreement of up to \$225 million between Stanford, Exxon Mobil and three other firms in 2003 and, despite the debate they have sparked², they remain examples of successful transfer of the outcomes of academic research - inventions or discoveries - into applied technologies and product innovation.

In the majority of European countries, partnerships between higher education institutions and external stakeholders are still fairly new developments, but Europe seems to be catching up very fast. Two recent surveys on knowledge transfer carried out in Europe made a first analysis of knowledge transfer in Europe and North America. The studies were carried out by ProTon and ASTP, two leading European knowledge transfer professional associations which compared their results with those of the AUTM survey in the U.S. According to these studies³, the surveyed European institutions lag behind their North America counterparts regarding invention disclosures (by 25%), patent applications (by 53%) and patent grants (by 36%). This suggests that Europe has been less successful at commercializing its research and development results (including the revenue generated by the licenses which is less than in the U.S.). On the other hand, however, European research institutions perform better than those

² See Blumenstyk 2001, 2003.

³ Cf. www.ipjur.com/2008/04/eu-commission-urges-member-states-and.php3, Document IP/08/555 dated April 10, 2008.

North American in terms of the number of start-ups established (by 45%). This suggests that despite less effort, Europe is relatively successful in promoting actual use of public research and developments results by the business sector.

For the European higher education institutions there are still many barriers to overcome in this area. Many initiatives are designed with a purely national perspective, without addressing the trans-national dimension of knowledge transfer and there is a clear need in this respect for EU-wide action to reduce the discrepancies between national knowledge transfer legal systems and practices.⁴ Then, there is still prohibition for public-sector researchers to be involved in the creation of a spin-off (created by university staff or post-graduate students for the joint commercialization of research and development products). And finally, many potential partners have probably had very little contact with higher education and consequently are not very well informed about the sector facilities and opportunities. Institutions should work at overcoming this lack of knowledge about higher education by clearly communicating their strengths and constraints to external partners. Since lack of knowledge tends to be mutual, higher education institutions, too, need to make an effort to understand their partners' strengths and constraints. This point is worth stressing, considering the fact that in recent years there has emerged a growing unease in some national contexts, and also some European Union (EU) level contexts – an unease resulting from an implicit or – increasingly – explicit expectation on the part of policymakers that higher education institutions should aggressively pursue funding opportunities from private sources.

In Romania, such problems go hand in hand with a reduction of the public funds for higher education, thus placing further pressure to secure alternative funding upon the higher education sector. This agenda sets as a clear objective that Romanian university-industry partnerships would provide additional income, and as a result, ever more higher education institutions are committed to diversifying their funding and exploring cooperation with a range of external stakeholders, including private industry. Under the influence of external pressures, such partnerships have strongly developed in scope, number and degree of their institutionalization. We estimate

⁴ European Commission 2007.

that in Romania the changing expectations of the economic pay-off of research and development results, put to the market, will considerably modify the attitudes of stakeholders – stakeholders such as institutional managers and academic staff -- towards collaboration with more industrial partners. This is particularly true in fields such as bio-technology, medicine and software development. University-industry linkages will cover a range of diverse realities in both teaching and research, including student placement schemes, staff exchanges, consultancy services, continuing professional development. At a national level, research financing and development was boosted by *The Reform Program of Higher Education and University Research RO-4096*, which was implemented in the period between 1996 and 2002 and which was funded in a total amount of USD 84 million. This amount came from three sources: a grant from the EU in total amount of USD 9.6 million; a loan from the World Bank in total totalling USD 50 million; and a Government contribution of USD 24.4 million equivalent.⁵

The National University Research Council (NURC) is the Romanian body responsible for the implementation of the second and third components of the program. This governmental Council is the main Romanian funding organization for university and postgraduate research programs and it operates as a consultancy body of the Ministry of Education and Research and represents a conduit for the expressions of Romanian scientific community for issues that concern scientific research policy making. Through all its designed operations and activities, the Council provides the interface between the university research community and the Ministry of Education, playing a crucial role in the allocation of funding for university research and the evaluation of scientific research performance and operating as an instrument for funnelling research funds to those strong points of the Romanian research system that stand most chances of success.

However, given the scarcity of funds for research, the resources available must often be managed sparingly and priority is inevitably given to those projects most likely to yield results and which qualify as science at the forefront of knowledge. This means that although NURCouncil is envisaged to encourage authentic value in scientific

⁵ Unitatea Executiva pentru Finantarea Invatamantului Superior si a Cercetarii Stiintifice Universitare.

research, more often than not, little funding goes to research in the fields of the humanities. Moreover, in several cases, the exploitation of publicly-funded results has been reportedly sub-optimal, thereby lowering our country's potential impact on EU competitiveness.

In the following, my paper shows a way of building up industry-university collaborations at Lucian Blaga University of Sibiu. Our university has a long history of cooperation with industry in the support of research - a cooperative effort in full consonance with the university's mission of teaching, research and public service. One of the primary purposes of the university is to carry out research to advance the frontiers of science and technology and further the university's educational programs. Our university fills a legitimate need and institutes a priority by encouraging multiple research collaborations with industry which provide faculty with the opportunity to gain experience and knowledge of value to their teaching and research. Likewise, through such collaborations, not only may the individual make worthy contributions to knowledge, but he can also contribute with an appropriate public service. In accordance with its education, research and public service mission, the University of Sibiu seeks to commercialize the results of its research to benefit the public. University/industry alliances expand the research and technological capabilities of both sectors and facilitate the commercial application of useful research findings. As such, the Quality Research Centre became part of the research structure of the Lucian Blaga University of Sibiu once it was established by approval of the University Senate. The centre responded quickly to the continuously growing requirements regarding research activities and market needs alike, offering consulting opportunities and training in the field of quality for various organizations. The services the Centre provides most optimally are in the directions of developing research for improving product and service quality all the while trying to establish partnerships so as to take part and draw funds from national and international research projects, financed by the EU, WB. Since research commercialization is apt to boost alternative income funds, the Center developed web content as well as consulting services for developing and implementing quality systems, offering special training programs in the field of quality for all personnel (inspectors, quality managers, internal auditors etc.). The consulting services on how to maximize

efficiency of activities, products and services go hand in hand with renting facilities and equipment. The appeal of this centre to the local industry community is mainly reflected by its support it offers in finding solutions for delivering quality products/services, in reshaping their organization so as to make it more competitive, helping the firm's clients to gain more trust in the products/ services the company offers, thereby winning new market shares and better access to international markets as a result of cutting down production costs and increasing the company's chances of successful project funding. As a result, concrete collaborations came up in the following directions: developing the documentation regarding quality and implementing the quality system at S.C. Poliflex SRL (now being certified); developing the documentation regarding quality and implementing the quality system at S.C. FOORI SRL Sibiu (Romanian-German firm, ISO 9002 certified - Romanian Railway Certificate); developing the documentation regarding quality and implementing the quality system at S.C. SAFA SRL Sibiu (ISO 9001 certified - SIMTEX); developing the documentation regarding quality and implementing the quality system at the Regional Centre for Professional Training of Elected Representatives and Civil Servants of the Local Public Administration (now being certified); developing the documentation regarding quality and implementing the quality system at S.C. RETEZAT SA Sibiu (ISO 9001 certified); training over 180 specialists in the Quality Management (COMPA, POLIFLEX, PHOENIX MECANO MOULD, KRUPP BILLSTEIN COMPA, KRUPP COMPA SPRINGS, KUHNKE RELEE, MULTIMEDIA CAPITAL etc.). All of these show effective campus research relationships with industry and efficient ways to capitalize on industry market opportunities. In a very short span of time, the Centre has managed to enhance cooperation between the campus and industry and to equally provide the optimal and appropriate transfer of intellectual property. This property is generated by our university researchers into products and procedures enhancing both private enterprise and public benefit. Its goal is to maximize the benefits of our research to the economy and quality of life in our town and county area.

We need to continually examine and perhaps adjust our research opportunities in light of changing conditions. In addition to the experience of our own past and viable practices, current sensible and successful efforts undertaken elsewhere can serve as a model for

improvement. We can learn from, and draw upon, some of the appropriate research funding ideas used elsewhere. In these challenging economic times, and as our universities change, the availability of appropriate private sector support university research is a particularly important example from which we might learn.

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CREATIVITY AND RESISTANCE - THE DIFFICULT BALANCE BETWEEN FREEDOM AND LIMITATION IN CREATIVE PROCESSES AND SOLUTION-SEARCHING ACTIVITIES

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1. Introduction

Broadly understood, the term 'culture' denotes what a species cultivates and develops through time. Dealing with the human species I can see an interesting tendency to invest creative brain energy for the purpose of easing the burdens of one's physical life. Whether it be the invention of a primitive tool to augment the effect of our hands, the putting of another animal before the plough to obtain a better result with less sweat or the invention of the telephone to save us the trouble of walking to make contact with someone, the development of human culture seems to be driven by a general urge to make life less troublesome. It is as if we have in us a resistance against using more of our own energy than absolutely necessary in any situation and a mind always on the lookout for an easier way to obtain the desired results. In this respect the resistance is laziness and creativity its obedient servant.

But this problem is also sometimes a resistance of another kind: the threat of not surviving. This triggers creativity to find better methods of healing or hunting or nurturing. And in that case, creativity is an instrument for transcending the resistance and bettering the chances of survival rather than strengthening and conserving the underlying laziness.

Whichever of these two correlations between creativity and resistance I look at, it seems obvious to me that there is an interdependence, that the one requires the other; no problem without the need of a solution and no solution-search without a problem. The balance, however, between the two is what interests me; which of the two is in charge of the process. In the first example above resistance was, in the latter, creativity.

Now, I want to narrow the view a little. Through the ages there has emerged a field of human existence which has ultimately come to represent the normal content of the word 'culture': the spare time activities and the results of those, especially the arts; activities we

undertake just to cultivate our own inner harmony. For my own part I am privileged enough to be able to work in that field full-time, although the purpose of inner harmony remains the same. One could argue that the fertile combination of laziness-driven and danger-driven creativity has brought humanity to the stage where some of us are able to live our lives with a spare amount of energy to be used of our own free will. And creativity has then, to some of those again, turned inward to focus on a less palpable problem to be solved: the apparent lack of meaning with it all, a lack of purpose, a lack of coherence.

So the creative arts try to solve that problem, or at least to contribute to making humanity more generally aware of the problem. They do so by being a mirror to the world, but a mirror that places the reflections within some coherence. And to some of the creative artists this coherence itself represents the vision of an answer to the underlying, existential question.

These artists, though, tend to be confronted with an interesting dilemma. Having fought a battle with the inner resistance of their not understanding existence and having come up with a creative answer, upon presenting that answer they meet another form of opposition: This kind of content is neither wanted nor sought after by the broader audience.

Do I see the contours of a conflict between the two basic creativity-resistance-correlations here? A conflict where the majority first and foremost wants creativity to be used in avoiding trouble, and where a minority wants creativity to help us remember what is troublesome but almost forgotten and to search for solutions to that?

In recent research among audiences at different classical concerts in Norway, Danielsen found that as little as 0.5% thought that music's most important task was to be unpleasant.¹

As a composer I know I will always face that dilemma and will have to relate to it somehow. I will continue to knock on doors behind which little or no interest is shown, but it is my comfort that I am expressing my search in a contagious language. That way I also know that the more people who listen for outside reasons, the more will be

¹ Danielsen 2006: 164.

caught up and infected by the existential search that is hidden in the music. My greatest comfort, however, is that it does not matter how it affects other people, as long as it affects my own personal maturation.

I also find a great moral support for focusing so stubbornly on the issue of existential meaning in the writing of Frankl, who strongly argues that the search for meaning is not something undertaken when all other needs are satisfied, but rather is what actually gives people the strength to survive suffering.²

2. *Composing music: Seeking limitation*

When I ponder the act of creating music by composing, I am well aware that it is the result of a deep unease inside, something hindering or limiting my full harmony. And because I do not know the exact reason for this unease, I start to express it in a language not too concrete, trying to give it a form, to make it possible to observe from outside, so I might in the end be able to understand it better. Thus the creative act becomes in fact a process of widening my conscious being.

I find an interesting parallel in what Johannes Brahms once said in an interview with the American journalist Arthur Abell about inspiration:

When I feel the urge I begin by appealing to my Maker and I first ask Him the three most important questions pertaining to our life here in this world: whence, wherefore, whither (from where, why, to where)?³

I suppose, that is another way of describing the inner unease, the existential, unsolved questions which creativity wishes to transcend. But also the sounding form itself shows that creativity is leaning on some resistance. In the emergence of a work a strange paradox appears: for creativity to be able to flow freely it is dependent on non-freedom. Because in the process of composing I will tend to limit my material to an extent that gives me a controllable overview of the work to be done and the time it will take to finish it. And the limitations can be a series of tones, central chords, melodic themes, instrumentation, a performance room etc.

² Frankl 1962.

³ Abell 1964.

Since creating something is nothing but a series of free, interconnected choices put into action, cutting down in this way on the number of possibilities will make finding the right choices easier. This might, of course, be said to be my own surrender to laziness. But it could also be explained as the only natural way to give form to the formless. Because form is per se limitation. And there is no music without the kind of limitations mentioned above. In fact, each new, detailed choice I make in the composing process limits the direction and the final form of the music. So, when I try to express the fragile, impalpable inner unease as sounding form, the entire process itself will be a series of limiting choices, until I know I have come as close as I could to mirroring the source.

Creativity has thus been challenged by the inner resistance of a lack of harmony, but in order to transcend that lack, it has itself challenged new resistance in all the limitations of a musical form. This process is lead by my own free choices, and because of that I will feel that I am expressing myself through the process. The outer limitations of duration and where and by whom it is to be performed are all acceptable as factors that do not disturb my free will, because they are of a merely practical sort.

However, there is one important distinction to be made between the choices I make myself and the choices dictated by outer circumstances or by other people. Both kinds of limitation will always occur in the composing process. But the border line between how much limitation placed upon you by others is acceptable and how much is not, is a delicate one to draw. All I know is that if I feel that my own ability to make the ideal musical choices is doubted or mistrusted by the commissioner of the piece, I will certainly feel less inspired to do the work. Consequently, if someone tries to make the artistic choices of form, musical material, atmosphere, coloring, expression and so on for me, I will be all needles. This makes me a poor cinema composer, of course, because in that world the film director is traditionally in charge of a great many of those parameters. And naturally, conflicts will easily arise when two arts with time as a main element have to collaborate. A lot of composers, however, still manage to subordinate themselves and do inspired work in the midst of these limitations. This also tells me that the right balance between freedom and limitation in composing is rather an individual matter.

Stravinsky also sought limitations in order to be able to express himself freely, as he wrote in *Poétique musicale*:

For my own sake I feel a kind of fear when I, in the moment I start to work, face to face with an endless number of possibilities, have the impression that everything is allowed. If it is, both the best and the worst, if I do not have to meet any resistance, then working is just unthinkable. I have nothing to build on, and then it is just a waste to try.⁴

3. *Improvising music: Seeking freedom*

Improvisation is a different kind of creative activity, more playful and momentary than composing - and more similar to everyday life. Although it is almost always also a part of the composing process at some stage, it differs from composing in that there is never a possibility to erase a choice and make another one instead. You always have to accept everything that happens. The only changeable aspect of time is the future. So, if something feels uncomfortable, you have to forgive the imperfection of it and use the future to correct it and allow its meaning to be unveiled with the passing of time.

To me, improvisation comes from the same source as composing, it is simply more direct. And because of its natural acceptance of whatever comes, intrinsically it has a greater freedom in it than the composing process. Freedom is therefore often what I seek when I improvise alone; freedom to dwell on the formless without the demand of an understandable form as a result; freedom to create a coherence in time without the demand of recognizable repetitions and variations; freedom to surrender to my physical movements of the moment and their touch of the piano as a direct expression of the source.

So the biggest limit I tend to put on myself when improvising is that I must avoid letting thematic ideas become rooted. This kind of exercise trains my mind to stay focused on the inner unease and to never let myself escape into thematic constructions or consequences. Thus it becomes possible to have a mind that is more open to the moment, the here and now, and not be dependent on a future dreamt of. A sense of free flow is the result, and the sense of fulfilment. This

⁴ Stravinsky 145: 32.

sense seems extremely fragile. It is difficult to tell how much more limitation will be tolerated before I lose that sense of freedom and essence. I just know that improvising in strict frames like following a set number of measures, certain underlying chords, a certain pulse and so on, as often is the case in a jazz setting, totally wipes out my focus on the impalpable essence I want to express. Some limits of duration or character, however, seem acceptable.

I feel that in composing the two hemispheres of the brain act in a rather synchronic way during the process, while in improvising there is more right-hemisphere dominance, that is, more intuition and less conscious control. Therefore I think the former is apt to tolerate more of the defined limitations than the latter to keep the sense of creative freedom undisturbed.

4. *Teaching composition: Limitation as a help to get started*

In teaching composition to students who have never written music before, I have found that in the beginning there has to be a lot more limitation than freedom to get them dare to create anything at all. They have so little experience in setting their own limitations that confronted by a jungle of possibilities they soon tend to become paralyzed. Therefore I have to design exercises containing clear and narrowing principles, reducing the number of possible choices and thus helping them to find their personal way through it more easily. The most important principle of them all, however, I tell them, is that all principles can be broken as soon as they feel for it. In this way they are encouraged to let their own intuition challenge the principles during the process, and consequently they acquire an increasing amount of freedom in their composing activity, at their own, individual pace.

One of the things I let the students reflect upon is the correlation between freedom and limitation. Here is a rather representative answer from their written comments:

In the composition process the limitations should be big enough to make me wish to transcend them. Then I can choose to break them or be inspired to manage to express myself within them.

5. *Teaching improvisation: Freedom as a help to get started*

In accordance with my own experience of the basic difference between composing and improvising, in this latter field I let the students dive directly into total freedom, the only limitation being the number of performers and the size of the audience. I meet them individually in a one-to-one piano improvisation, where each of us has a piano, and the audience is totally absent. Thus there are fewer disturbing circumstances. I try to disarm the situation and the expectations as much as possible, focusing only on an act where we both surrender to our intuition through our body movements touching the instrument and on the act of communication through this activity. We start then with silence and closed eyes. Whoever feels like it, starts. My task is to be a totally dedicated support to the other one, so that my inner security and experience can ease the brand new situation for him or her. The impact of these sessions seems to be essential on a personal and musical level.

I ask each student to make a written comment immediately after the one-to-one-session, just a few lines about how they feel afterwards and how the improvisation activity has affected them. Here are some quotations from these notes:

"A releasing experience."

"I became both more relaxed and more awake at the same time."

"A meditative experience."

"I forgot time and place"

"I forgot myself and that I was playing."

When everybody has been through the duo-improvisations, I throw them into tutti-settings with the same freedom and the same focus on communication as a guide. But here I also start to introduce the more social considerations implied in a musical group communication: the resemblance of an ideal discussion, where everybody balances the roles of talking and listening, so that everybody is ready and capable both of demanding attention and of being a supportive background to each other. Likewise there has to be a trust in the casual and a constructive attitude to it all, so that every happening will be considered a gift and material on which to build in the

following seconds. These are all important conditions both in making a successful musical improvisation and for functioning well in a social setting.

The next steps of group improvisation involve a constantly increasing number of limitations to make them capable of bringing their left-hand brain hemisphere in to play together with their intuitive, right-hand brain part. To train for this I start to let them improvise in smaller groups, then the music becomes more transparent and the need to follow up a theme and structure and character becomes more obvious. Very soon they are encouraged to give an entire improvised concert, consisting of small chamber pieces contrasting to each other, yet totally unplanned.

6. *Innovative work for the local community: Give up or go on*

I have had the opportunity to work with a local team to raise an innovative cultural centre. This work has proved to have a lot of parallels to composing music together. It requires the same amount of individual responsibility, the same will and ability to listen to the others in the group, the same common focus, the same open mind and the same understanding of the ups and downs of a creative process.

When we started out, we agreed that we had to follow the same path as when creating a work of art: first allow ourselves to be totally open and non-judgmental to the ideas coming into our minds. In composing music, it is crucial to be able to establish a state of mind that is merely receptive. When this attitude is present, no ideas will be stopped by different critical considerations. Such considerations have to wait until the next step and not be mixed with the first one. Therefore in this brainstorming phase we gathered all ideas popping up regarding the functions of the centre and what it might look like. And this was really like a group improvisation, where only acceptance and supportiveness reign. The collection of contents was an exciting one with some hitherto unheard-of facilities.

The next step was then to try to bring things down to the earth and look more closely to see whether they were realistic enough to materialize, and then especially with regards to financing. This step has its parallel in composing through the process of choosing among

ideas and using our critical sense to see which ones have the possibility to grow and interconnect in a complete piece of music.

With some considerable experience in individual composing I have become so acquainted with the two steps above that I can operate them simultaneously without having the one cancel out the other. But in the beginning of a student's composition practice and when a group is to compose together, I find it extremely important to raise awareness of these steps by segregating them. This is due to the fact that the first step, the open, receptive mind, is a purely right-hemisphere function. The latter, the judgmental, critical, practical consideration, requires a purely left-hemisphere focus. And most of the people I meet who have very little or no experience of conscious creative work are governed by one of the hemispheres, especially the left-hand, critical one. Then, if the right-hand, intuitive one presents an idea, the left-hand, critical one will immediately step on it and try to prove it hopeless. This same mechanism seems to be unconsciously at work in a group that is gathered to create something collectively. Therefore I am very keen to point out the two differing kinds of attention needed in a creative process and the necessity to let both be heard. And to secure the same power to both kinds of attention I let them at first be totally separated in time. Later, with training, it is possible to let them reign together on the throne.

The creation of the cultural centre went through practical stages of an architect competition, a winning design, an engineer's calculation, applications for financial support, contracts with investors and future users of the building. One of the future users is of course meant to be the local municipality. And since we live in a democracy, the cultural centre then had to be debated and discussed by the local politicians many times during the process from idea to materialization.

What constantly lead to political disagreements in this respect were mainly two things: the costs of the centre compared to the increasing economic needs in healthcare, and the question of whether such an innovative building was necessary in this community.

The first disagreement seems to arise everywhere in our country when a new, public investment within the cultural field is discussed. And it is naturally the nay's that raise the issue, as culture will tend to lose to healthcare; the latter is necessary and the former is not,

which is common sense. To argue for culture against healthcare is a lost cause. However, should it not be possible to put them in the same category, with culture as responsible for maintaining good health and happiness, and healthcare as responsible for repairing what, in spite of culture's positive influence, went wrong?

This way of looking at the matter is still difficult to find support for in the political forums.

The second disagreement is rooted in a doubt about innovation. Does innovation have any value at all? And this resistance is a harder one to overcome, at least when it gains political power, as proved to be the case in our community.

The argument from the nay's was here that we have managed without the innovative aspects for as long as we can remember, and other communities have managed, too. So it would be a waste of money to go for it.

We lost that battle, and the cultural centre project has been put on hold. But we have not given up. Because it is so parallel to what creative artists meet all the time when they present something new: a kind of conservatism that assumes that only what we know from before is necessary, and that the only experiences worth seeking are the ones we have had before. I am not sure where this attitude comes from, but I think it is a kind of necessary scepticism that any creature in constant risk of being attacked has to cultivate.

Since the resistance we met was weaker than our creative urge, however, we concluded that we will do what any artist would have done: we will interpret the resistance as a challenge to put even greater energy into the materialization of the idea. We also found some moral support from other people's experiences with the long process of establishing cultural centres, both in the recent years and a hundred years ago... (See the quotation of Richard Wagner under the next point).

7. Conscious growth: Aesthetic choices transformed to ethical choices

Now it is time to widen the view again. Because all the time I have spent developing my creative skills in connection with music, there

has also been another development going on: the creation of myself as I want to be. And the more I have delved into the composing and improvising activity, the more I have been surprised by a conspicuous likeness between what music deals with and what life deals with.

As I said earlier, what pushes me to make music is an inner unease, and this is an undefined feeling that follows me wherever I am and whatever I do. It is not unpleasant, it is more like a purpose of living that is so difficult to grasp entirely that I feel forced to focus on it and to try to express it, for in that way to get to know it a little better. And I think it is no wonder that I choose to express it in a form language based on time, space and gravity as the main parameters. Because that is what life is like, too. The way I perceive living on earth, it is the timeless, spaceless, weightless spirit me being given the limitations of time, space and gravity for some reason. Maybe for the same reason as I am given the musical language: for the mere purpose of expressing my deepest truths? Then living itself becomes a language, a language bearing the same essential characteristics as music: It represents a basic resistance for me to try to transcend. In the creation of music I grab the unease, the lack of full harmony, and express that in an attempt to get hold of the reason why I feel unease; there has to be a memory of something behind it, some sense of harmony, otherwise I would not have felt the lack of it.

In life I would call the unease a sense of lack of freedom. Not that harmony and freedom are very far from each other at all. In fact, I would define freedom as the most important ingredient in harmony. And if there is a central correlation between life and music, then life could also be used as a creative language where what I create is a way of coming closer to what lies behind the unease. So, what is the material to be formed in that language? Wherein lies the expression? I would say it lies in the mere appearance of this creature me, how I act and think and develop, and how I affect my surroundings. Thus, the 'work' being created will be the footprints of how this life is lived.

Seen in this light, music could be a reflection of that life creation, offering an opportunity to watch one's own life process and life search in the mirror of the symbolic music language to make it constantly more conscious. I must admit that I am very close to declaring that the formation of my life is my main objective here on earth, and that

music composition and improvisation are simply the bi-products of that mission and the tools to understand it better.

In accordance with my own experience and that of the composers mentioned earlier, the vision, the dream of a future piece of music, is the crucial seed which in due time will become the work. Taking this principle into account, it would be of interest to know if it applies to life formation as well. For what has made me into the person I am? Heritage and upbringing is the normal answer. But maybe the main impact on my upbringing comes from the conscious and unconscious vision my nearest and dearest had of me, those persons I regarded as authorities and gave my trust: parents, teachers, friends? If so, these visions would certainly not have to be conveyed to me through conscious admonitions and punishments. A child is open to all kinds of signals: a look given, a tone of voice, a sigh, the movement of a shoulder, some tiny wrinkles in a face, and first and foremost the very example of that person of authority. And I think we all need to know that we are loved, and that we are constantly looking for a confirmation of it in our closest surroundings. Consequently, also a child would look for that, it would sense the expectations of its parents and try to please them by unconsciously living up to their vision, be it a positive or a negative one.

If this is the case, I think that when we have become adults, we can be our own parents and recreate ourselves consciously in our own image whenever we wish to, thus continuing our maturation for our entire time here on earth, appropriating the same technique as when creating a piece of music: by staying with an imagination of the future result until it really happens.

As an apropos to this I would like to cite Richard Strauss from the aforementioned book of interviews by Abell, where Strauss says that he was "definitely conscious of being aided by a more than earthly Power" and that it was responsive to his determined suggestions:

I can tell you from my own experience, that an ardent desire and fixed purpose combined with an intense resolve brings results. Determined concentrated thought is a tremendous force and this

Divine Power is responsive to it. I am convinced that this is a law and that it holds good in any line of human endeavor.⁵

Later in the same book, Richard Wagner speaks of the subject:

One supreme fact which I have discovered is that it is not will-power, but fantasy-imagination that creates...Imagination is the creative force, and this is true, I find, not only of musical creations but also of external circumstances. For instance,...I conjured up distinct visions of a special Wagner Theatre,...and lo and behold, it became a reality! My imagination created it. Believe me,...imagination creates the reality. This is a great cosmic law. ⁶

I have started to teach such techniques to my students, like visualization, affirmation, meditative walking and hemi-sync-listening. The techniques appear to appeal differently to different persons, however. Some students have too hard a resistance within themselves to go on using them, while others embrace them from the very first moment. But anyway, I find that as a teacher I can do much to reduce the resistance, so that it can be conquered by their natural creative urge.

One of the techniques I apply is intuitive group improvisation. There is so much similarity between some ideal social settings in everyday life and in improvising groups that I have come to think that group improvisation might function as a training facility for developing and improving some very important skills needed in a harmonious social life.

Musical group improvisations depend on some particular attitudes in order to function optimally. Thus these attitudes will naturally be cultivated through the activity. The skills demanded are as follows:

Tolerance: All persons have to accept everything coming from the others and from themselves. Nothing is a bad initiative. Everything can be of value.

Trust: All persons have to trust the help of coincidences.

Forgiveness: All persons have to accept every moment as a gift to build something from.

⁵ Abell 1964:146.

⁶ Abell 1964: 184.

Support: All persons have to be ready to play a supportive role when others are in the spotlight.

Courage: All persons have to be ready to play a leading role whenever it feels right.

Responsibility: All persons have the responsibility of doing something as soon as they feel that this something is needed.

Positivity: All persons have to have the best interests of everyone and everything as their guiding light.

Coherence: All persons have to have the coherence of the improvisation (= the wholeness) as a main goal.

As you can see, these are all attitudes regarded as being of great value in ordinary social life as well. And it strikes me that it should be possible to transfer them to ordinary everyday life situations. Therefore I constantly remind students of this possibility when instructing in music improvisation.

Here is an excerpt from the essay *The Sum of Moments: Improvisation Modus* by Marion Løseth, a student of the subject *Intuitive Composition/Improvisation and Music Philosophy* at Volda University College. The essay is written in Norwegian, yet here cited in English:

Life is a great deal, but it is not a result. Life is more like a journey. Or like an improvisation? I do not operate with an eraser in an improvisation. In fact quite as little as I use an eraser in life....When I give it some thought, I do in fact wish to have it all. For good or for worse. Because it is part of the temporary result, me, as I am just now, just today. ⁷

As it seems to me, fear is the main resistance that generates the need to create an optimal life improvisation. And as long as the fear is larger than the felt ability to overcome it, there is no driving force to conquer it. It is my firm belief, however, that working with musical group improvisations like the ones discussed in this paper could be a means of transcending that fear and helping people regain and utilize their creativity in their daily lives for the purpose of personal growth

⁷ Loeseth 2005.

and meaningfulness. It would then alter the balance between the felt limitation and the freedom to create in favor of the latter.

Robert Kenny says in an article in the periodical *World Futures*, the journal of general evolution:

I believe that evolving one's consciousness is one of the most creative acts possible and that, as consciousness develops, creativity increases. Some personality characteristics of creative people have been consistently reported, including...independent judgement, autonomy, self-confidence, intuition,...high tolerance of ambiguity, and willingness to grow...These abilities can be developed through an ongoing program of reflective practice, individually and collectively.⁸

In all of the situations described above, creativity seems to be rooted in some degree of resistance, some degree of limitation, some difficulty asking to be solved. Consequently, limitation in itself does not seem to hinder a creative flow. On the contrary, it rather looks like a challenge that strengthens the inner, creative drive. There seems to be a condition, however: that the amount of resistance does not exceed the ability to overcome it felt by the creative individual(s) involved. And this ability might then be called freedom, because it is what gives the creative individual a real choice between giving up or continuing the process. Moreover, it is my personal experience that the stronger the resistance, the more creative strength it generates; that is, as long as the felt freedom is still greater than the felt resistance.

As far as I can see, the question of freedom and limitation, or creative urge and the resistance against it, must be dealt with individually. It is therefore my duty as a teacher to approach each student intuitively and try to help him/her to achieve a creative balance of this their dual force. I am constantly seeking that balance in everyone where resistance is great enough to activate the creative urge, but small enough not to stop it.

Here is the goal formulated by one of my students: "The ideal balance between freedom and limitation is to me to have freedom enough to design my own limitations."

⁸ Kenny 2008: 590-630.

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DOES AN OPEN PORT WIDEN PEOPLE'S MINDS?

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1. Introduction

This article explores consequences of large-scale cultural events on citizens' belief systems. Specifically, we ask if experiences linked to the status as European Capital of Culture (ECoC) affect attitudes towards alternative impulses and foreign peoples. In 2008, the Stavanger region on the West Coast of Norway went through such a colossal series of activities. We focus on possible change of inhabitants' cultural openness, in terms of their basic tolerance for cultural diversity, typically associated with the influx of foreigners and immigrants.¹ Creating an open and inviting atmosphere has been an important aim - among others - in the planning and promotion of large scale cultural events.² Ambitions in such directions were especially pronounced for the Stavanger region Cultural Capital 2008 (SCC08), as signalled by the chosen 'Open Port' motto.³ Previous research has emphasised that attitude change is more likely to come from strengthening or renewing existing or latent values, rather than from the introduction of radically new ideas.⁴ By echoing and underlining norms of tolerance and inclusiveness, massive artistic expressions and spectacular events may spark hearts and minds of local inhabitants in certain directions. From this reasoning one could argue that massive arrangements should lead to an increase of inhabitants' tolerance, in line also with idealistic expectations of proponents of large scale cultural events.

However, an alternative logic, stressing more complex mechanisms of attitude formation, may lead to different expectations. Notably, a rational organizing principle for large scale events within a given region typically implies staging performances in the geographical mid point or centre. This will minimize average distance and efforts in order to participate for those interested - and maximize the number

¹ See for instance Goot 1993; Lijuan and Scheer 2004; Woodward, Skrbis and Bean 2008; Bay, Hellevik and Hellevik 2007.

² Langen and Beatriz 2009.

³ Rommetvedt 2008.

⁴ Bohner and Wänke 2002.

of spectators. It follows that activities and arrangements normally cannot be equally accessible to all. Thus, we expect that inhabitants living near the centres of main activities naturally to be more exposed and involved than others. Hence, citizens in the larger region can be divided roughly into two groups: those living near the centre with easy access to performances and activities, and those who live more distant and outside⁵. In line with Boyko⁶ we contend that reactions in the latter group are to be expected, as those outside centres of main activities may feel deceived or provoked. They will tend to perceive themselves as degraded and could experience relative deprivation, leading to increased negative attitudes towards novel ideas and foreign people.⁷ An alternative postulate thus implies that at inhabitants in neighbouring localities less exposed to events, will develop increased cultural scepticism.

In a globalized world individual beliefs are shaped by developments at the national and international scene, as well as the local level.⁸ Thus, when investigating attitudinal consequences of specific events in a geographical region, one must keep in mind outside circumstances, especially how these are conveyed in the mass media. Scepticism towards foreign ideas, customs and peoples apparently has a strong cultural component - in addition to economic concerns, that tend to be triggered in times of perceived political anomie and economic downturns⁹. External developments will thus play together with local processes in shaping individuals' beliefs. Hence we argue that impacts of large-scale events may be modified by external events. The global financial crisis gaining weight in 2008, together with intensified public debates about various immigration topics in Norway and Europe in the same period, are factors that could interact with local Cultural Capital-related influences. Although preliminary findings suggests that such factors seemingly have not affected the population's general attitudes toward foreign customs and different cultures¹⁰, further evidence needs to be investigated before final conclusions can be drawn. On this background, competing explanations as well as supplementary data should be evaluated, as we also emphasise the

⁵ See also Kolstad 2002.

⁶ Boyko 2008.

⁷ Hernes and Knudsen 1992.

⁸ Boomgaarden and Vliegenthaart 2009.

⁹ Hernes and Knudsen 1992, 1994; Knudsen 1997.

¹⁰ Blom 2008.

explorative nature of our analysis. Hence, local attitudes must be understood in relation to outside trends, especially at the national scene. Typically, if national data confirm stability of Norwegians' tolerance for cultural diversity, a possible local decrease among groups on the outside will be interpreted in support of an alternative hypothesis postulating decreased support as reaction to perceived degradation.

Previous research on the impacts of large scale cultural events has been limited in at least three ways.¹¹ First, such studies have tended to ignore socio cultural and attitudinal consequences, although these could be seen as more important than economic ones. As noted by Hall¹² this narrow focus is often adopted because such impacts may be more difficult to measure and some times less politically palatable. Secondly, a number of studies have lacked proper research design in order to empirically grasp intangible social-cultural impacts within a complex framework. Although a broad array of approaches has been applied in total, there are in reality few studies using quantitative methods or experimental designs to estimate specific outcomes. Thirdly, many studies have had a short-term approach, typically involving ex-post assessments only, making causal inferences especially problematic.

In the following we attempt to overcome the shortcomings of prior contributions. Thus, this article is among the first to focus on non-economic effects in terms of inhabitants' beliefs, while at the same time applying multivariate methods, and adopting a quasi-experimental design that involves measurements before and after main events. To empirically evaluate theoretical arguments we analyse data from two representative surveys, carried out in the region late in 2007 and early in 2009, i.e. before and after Stavanger region Cultural Capital 2008 (SCC08) took place. By comparing the difference in cultural openness between those living close to and those away from events (Inside Central Axis vs Outside Central Axis) prior to the Cultural Capital period with the parallel difference after, an empirical basis for discussing attitudinal consequences is provided. In addition, available survey results at the national level for the same

¹¹ Langen and Garcia 2009: 9.

¹² Hall 1992.

period gives a relevant background evaluating possible changes in the Stavanger region.

2. *The setting*

In 2008, after a comprehensive process that started nearly ten years earlier, the Stavanger region celebrated the status of European Capital of Culture, side by side with the city of Liverpool in the United Kingdom. Stavanger is the fourth largest city in Norway, centred in the middle of the much wider Rogaland County. Its neighbouring city is Sandnes, and together the two, with surrounding municipalities, form an urban area in the geographical middle of the region, totalling a little over 200,000 inhabitants. This amounts to nearly half of the total population of Rogaland County, which in itself has close to ten percent of Norway's 4.8 billion people.

From the early seventies Stavanger, previously known for its canning and shipping industries, has been a centre for exploration and production, after oil was discovered in 1969 under the North Sea, west of the region. Given its important role in developing this new and increasingly important industry, Stavanger has typically been labelled 'The Oil capital' of Norway. Main governmental agencies related to oil and gas production, as well as the headquarters of large national and international companies, together with industry-related businesses, are found there. The discovery of oil fundamentally changed the economic basis for the whole region. From being a relatively poor place in 1960, Stavanger city and Rogaland County have gradually grown into one of the wealthiest areas in Norway. In the same period, also the pattern of cultural consumption and taste of inhabitants has undergone marked changes.¹³

Increasing wealth over the last generation has strengthened inhabitants' self image and politicians' ambitions. Representatives from the region are now less modest and display stronger self confidence on the national scene than they used to, it is said. An illustration of increased aspirations combined with local determination is the successful bid for establishing a new university: in 2004 University of Stavanger became the fifth Norwegian university, following concerted and lasting local efforts spanning over several decades. However, future challenges go beyond consolidating the

¹³ Rosenlund 2009.

position of the oil capital. It has been documented that available reserves are limited and that the Norwegian production of oil and gas has seemingly had its peak. Although expected high oil prices for years to come are likely to keep investments and activities at high levels still, there is a recognized need for developing an alternative economic platform for the region in the long run. Hence, major political and academic institutions have been mobilized to attract innovative ideas and highly skilled professionals and workers. One pillar judged as critical for future developments of the region is a dynamic and strong cultural sector. It is against this back drop that Stavanger's bid for status as ECoC must be understood, alongside with the new university and parallel efforts - ranging from profiled chamber music festivals to international sport events. Instead of the label as Oil Capital of Norway, the Stavanger region aspires to becoming the country's 'Culture Capital'.

In the bid for being selected by EU as ECoC in 2008 the bold motto of 'Open Port' was deliberately chosen. This concept expresses a vision of openness towards the outside world, implying keen interest in innovative ideas, emphasis on cultural diversity and dialogue, together with tolerance of foreign peoples and customs¹⁴. For a region with a long standing tradition as the gateway to Europe and USA, in recent decades it has also been characterized by a large influx of newcomers from many different nations to the oil industry. The Open Port vision stresses renewed and strengthened commitment to inclusiveness and diversity. It has been observed that the intrinsic relevance of culture and the emphasis on values like openness and tolerance appear more pronounced in SCC08 program than in previous culture capitals.¹⁵ Thus, a study of a postulated link between the Stavanger 2008 event and inhabitants' cultural orientations appears especially relevant.

Under the Open Port vision for SCC08 more than 1100 different projects and performances were carried out during these twelve months. A varied and innovative program that also involved the younger generation and groups from different backgrounds attracted large audiences totalling more than two million people. Some activities were partly spread out over the larger county. However,

¹⁴ www.Stavanger2008.no

¹⁵ Rommetvedt 2008.

main events and performances were staged within the Central Stavanger-Sandnes axis, including their surrounding municipalities. Fewer activities took place in the North, such as in Haugesund city, or in the South like Egersund city, both examples of dynamic and culturally active places and historically open ports in their own right. There are practical and rational reasons behind such a geographical concentration of projects, as arrangements located Inside the Central Axis (ICA) will give easy access for more people, as compared to areas Outside the Central Axis (OCA). This geographical distribution of activities suggests that the larger area could roughly be seen as consisting mainly of two groups of people: Those close to activities, with easy access and much exposure, and those farther away with less exposure. In this article we utilize this distinction when analysing possible effects of SCC08.

3. *Alternative mechanisms and hypotheses*

The idea of arts as a powerful force in transforming individuals' mind sets has been vividly described in the literature, and also by well known artists themselves.¹⁶ Such accounts together with anecdotal evidence and idealistic projections from organizers are seemingly behind arguments for a postulated positive relationship between cultural mega events and cultural openness. Also, in line with arguments in attitude research¹⁷ one may contend that the mechanisms linked to exposure, involvement and sharing can strengthen dormant or latent values of tolerance, diversity and inclusiveness. From this logic the following hypothesis is:

1. Inhabitants with easy access and high exposure to SCC08 events will increase their cultural openness.

Nevertheless, a postulated link between artistic experiences and beliefs appear less documented in the research literature. And there are few systematic studies of potential consequences of large-scale cultural events on citizens' mental orientations, at least within a Scandinavian context.¹⁸ However, Kolstad and colleagues¹⁹ have investigated impacts on values and attitudes from the Winter

¹⁶ See for instance Barenboim 2008.

¹⁷ Bohner and Wänke 2002.

¹⁸ Langen and Garcia 2009.

¹⁹ Kolstad 2002; Kolstad, Svarva and Rundmo 1995; Rundmo, Kolstad and Svarva 1995.

Olympics in Lillehammer (Norway) in 1994. Obviously, the Winter Olympics events are different from the European Cultural Capital arrangement in many respects. However, there are parallels in the ambitious aspirations and the comprehensive organizing of activities. One may also note that although the focus at Lillehammer 1994 naturally was on sports and competitions, a number of large scale cultural arrangements were staged around these games. It could also be argued that artistic performances and sports competitions have common elements in involving spectators and participants that may suggest parallel mechanisms of attitude formation and change.

From the Lillehammer studies at least two lessons can be learned. First, large scale events do not necessarily affect attitudes in a strong way, as measurable changes appear small or less systematic. Secondly, effects may also go in unexpected directions. Although the Olympic Games traditionally have stressed mutual understanding and tolerance between the peoples, the Lillehammer event seemingly triggered reactions also in opposite direction among local citizens, indicating increased ethnocentrism.

Available research thus suggests that that a simple causal link between mega events and attitude change is less obvious, and that mechanisms at work may be more complex than what appears at first glance. For our study it seems especially relevant to note that there can be side effects or unintended consequences from such massive events. A recent study by Boyko²⁰ suggests that if some groups feel they have less access to activities and perceive these tailored for others, they may react with less positive evaluation of the very ideas and symbols behind the event. Taking such arguments and findings seriously, an alternative hypothesis could be formulated:

2. Inhabitants with less access and exposure will lower their cultural openness.

Although the two alternative hypotheses point to different mechanisms of attitudinal change, they obviously do not exclude each other. It could in principle be possible that that those more exposed increase their cultural openness, whilst those kept outside decrease theirs. However, an observed change in one of the two groups (for instance a decrease for those less exposed) with stability for the

²⁰ Boyko 2008.

other at the same time, would be seen in support of one of the hypotheses, while undermining the other. Moreover, we have emphasized that local empirical findings should be evaluated on the backdrop of trends at the national level, if possible. Such national data can help provide a relevant point of reference for understanding regional patterns. Thus for instance, if local stability (no change) for the more exposed group is also corroborated by stability for national data, an explanation for a possible decrease for the less exposed appear even more pertinent.

4. *Method*

The analytical strategy adopted in the following has the logic of a quasi-experimental design. By looking at the geographical distribution of main activities associated with SCC08, the population in the county has been divided roughly into two: 1) those living close to organized performances and activities, likely to be exposed frequently, and 2) those farther away with less chance of involvement and exposure. In geographical terms the first group includes those living in Stavanger city, those in nearby Sandnes city, as well as those in municipalities around these two main cities. The second group consists of inhabitants living outside this central axis. In the following these two groups are labelled as ICA (Inside Central Axis) and OCA (Outside Central Axis) respectively. Our strategy likens a simplified 'difference in differences' approach; the difference in the outcome variable between the two groups after the SCC08 'experiment' will be compared to the difference before 2008. In terms of regression analysis this means especially focussing on the interaction term for the combined treatment-period variable. Since the two groups could differ in socioeconomic resources and demographic characteristics, we control for such factors in the multivariate analyses. In extended analyses we additionally control for structural influences by including municipality fixed-effects, applying a set of dummy variables. Even still, these results should be regarded as tentative.

In the fall of 2007 and spring of 2009 two surveys were carried out within the larger Rogaland County. Both were based on random samples, covering inhabitants 15 years or older (mean age is 44.7 years). Except for certain questions relating to specific to experiences after SCC08, all questions were identical in the two surveys. The surveys were done both as postal questionnaires and as telephone

interviews. Main attitudinal questions were asked in the postal questionnaire only. The results presented in this paper thus relate to questionnaires mailed to random samples of the population before and after SCC08. The net size of samples used in the following analyses are 1178 (2007) and 1112 (2009) respectively.²¹

5. Results

5.1 The dependent variable

By the concept of cultural openness we think of the individual's support of cultural diversity, involving foreign ideas, expressions and peoples, in comparison with traditional national norms²². For the empirical analyses, a scale of cultural openness was constructed, based on respondents' answer to five different items:

1. "Two persons are discussing possible consequences of immigrants from foreign cultures to Norway. With whom do you most strongly agree, A or B?"

A says: Immigrants contributes to increased cultural diversity in Norway, with exiting new foods, music, arts, etc.

B says: Immigrants' ways of living are at odds with Norwegian society. Their foreign manners and customs are a nuisance for those around and may represent a threat to Norwegian culture.

Response categories: 1. Agree mostly with A. 2. I agree mostly with B, and 3. Impossible to choose. In the empirical analysis 3 has been rescaled to the midpoint between 1 and 2.

2. "Our typical national characteristics are likely to disappear more and more. Norway will gradually become similar to other countries. Do you see this as a change for the better or for the worse?"

²¹ For further details about the SCC08 surveys, see Rommetvedt 2008.

²² See for instance Goot, 1993; Lijuan and Scheer, 2004; Woodward, Skrbis and Bean, 2008; Bay, Hellevik and Hellevik, 2007.

Response categories: 1. For the worse. 2. for the better. 3. Don't know/No meaning. In the empirical analyses the last category has been rescaled to the midpoint between 1 and 2.

3. "One should demand that foreigners coming to stay in Norway live as Norwegians". Response categories: From Disagree fully (1) to Agree fully (4).
4. "I wish that Norway and Norwegians were more open to the world around us". Response categories: From Disagree fully (1) to Agree fully (4).
5. "Today our culture and our country's basic values are in danger". Response categories: From Disagree fully (1) to Agree fully (4).

One may note that items 1 and 3 have been used as indicators of 'Cultural Scepticism' in previous Norwegian research²³, implying basically the same concept as for the present article, although labelled from the opposite end of the scale. Comparable national data indicate that inhabitants of Rogaland county, on average, appear more culturally open than Norwegians in general, probably reflecting a younger and better educated population there. More important, item 1 has for several decades been applied as the main measure of cultural scepticism in selected Norwegian national surveys. National data for this central variable for the same two years (2007 – 2009) have just been made available by Synnovate Norway market research company.²⁴ Although limited to only one indicator, this variable, together with previous findings in a recent study from Statistics Norway²⁵, provides a broader baseline for judging patterns of change in our two local surveys of Rogaland County.

A factor analysis of a wider set of attitudinal and political questions in the survey suggests that the five indicators presented above together reflect one common factor, which stands clearly out from others. This pattern holds also if the analysis is carried out for each year separately. Moreover, Cronbach's Alpha shows a value of .69, which we regard as acceptable, when taking into account the rather crude

²³ See Bay, Hellevik and Hellevik 2007.

²⁴ Synnovate Norway.

²⁵ Blom 2008.

scales for some items. On this background we have combined the five indicators into one index, presumed to measure respondents' degree of cultural openness. As the original scales for the first two indicators are different from the last three, the combined measure was constructed on the basis of weights from the factor analysis. This factor-based measure has then been rescaled, going from 0 (little openness) to 10 (much openness), in order to ease the interpretation of results. The mean of the resulting index is 5.15, with a standard deviation of 2.43.

5.2 *Independent variables*

The variable *Year* identifies which survey a given respondent belongs to, with 0 for 2007 and 1 for 2009. Whether the individual lives within the central geographical axis – as previously outlined – or outside it, is indicated by the variable *Area*, with the value 0 for those outside the central axis (OCA) and 1 for those inside (ICA). An interaction term has been constructed as the product of *Area* and *Year*. Thus, an effect of the 'variable' *Area*Year* will indicate a different difference in cultural openness for the two groups (ICA vs OCA) for 2009 as compared to 2007. The logic of our basic argument suggests that if both groups were subjected to basically the same experience during the period, whatever difference that existed between the two before 2008 should be roughly the same after. Hence, a zero interaction effect should indicate no separate influences of the imagined 'experiment'. A significant interaction effect on the other hand, would suggest that the imagined 'experiment' had an influence, provided that all other factors remained unchanged.

Inhabitants from the two defined areas are not expected to have necessarily the same backgrounds. Therefore, basic individual characteristics should be controlled for in the empirical analysis, within a multivariate framework. Four such control variables have been included in our analysis.²⁶ The variable *Gender* is 0 for males and 1 for females, while *Age* has been measured in years. For the regression analysis *Age* has been rescaled to start at 0 for respondents 15 years of age. *Education* covers four levels, from Primary education only (0) to College/University (3). *Religious participation* goes from 0 (Never attends religious meetings) to 6

²⁶ See also Hernes and Knudsen 1992.

(Attends religious meetings several times a week). In Table 1 descriptive statistics are given.

Table 1. Descriptive statistics for respondents living inside the central geographical axis (ICA, (N= 1026) and outside it (OCA, N=1264).

AREA (0=OUTSIDE CA, 1=INSIDE CA)		GENDER (M=0, F=1)	AGE IN YEARS	EDUCATION (0-3)	RELIGIOUS PARTICIPATION (0-6)
Outside CA	Mean	,52	47,95	1,40	1,61
	Std. Deviation	,50	16,37	,92	1,73
Inside CA	Mean	,51	47,18	1,74	1,28
	Std. Deviation	,50	16,03	,92	1,57
Total	Mean	,52	47,53	1,59	1,43
	Std. Deviation	,50	16,18	,94	1,65

There are seemingly no dramatic differences in background characteristics between those living outside (OCA) or inside the central geographical axis (ICA). The OCA group has about the same proportion of females, while at the same time being slightly older, a little less educated, and, more often, attend religious meetings. Nevertheless the similarities between the two groups appear more striking than the differences, although the two last differences are statistically significant. In addition, it can be shown (not reported here) that there are practically no differences for these variables for the same groups between the 2007 and 2009 samples. Thus, despite coming from different communities in the county, the two sampled groups apparently represent fairly similar populations, at least when it comes to basic background characteristics.

6. Analysis

In Table 2 results from the regression analysis are reported. The dependent variable is the index of cultural openness as outlined above, while independent variables are *year*, *area* (within central geographical axis, or outside (ICA vs OCA)), *gender*, *age*, *education* and *level of religious participation*. The last four we consider mainly as control variables in the present context. Of special interest is the interaction term: *Area*Year* - , which will indicate if the effect of where one lives (inside or outside) is different from one year to the next, i.e. before as compared to after SCC08.

Table 2. Regression analysis with Cultural Openness (0-10) as dependent variable. N=2287.

	Unstandardized Coefficients		Standardized Coefficients	t
	B	Std. Error	Beta	
(Constant)	4,90	,17		28,87
AREA (0=OUTSIDE CA, 1=INSIDE CA)	,15	,14	,03	1,07
YEAR (0=2007, 1=2009)	-,87	,15	-,17	-5,92
AREA*YEAR	,64	,20	,11	3,27
GENDER (M=0, F=1)	,50	,10	,10	5,10
AGE IN YEARS	-,01	,00	-,09	-4,35
EDUCATION (0-3)	,69	,05	,26	12,94
RELIGIOUS PARTICIPATION (0-6)	-,08	,03	-,05	-2,72

Before looking at main results we briefly inspect the pattern for control variables in the last four lines, now within a multivariate framework. These results indicate that women are more culturally open than men, younger more than older, well educated more than less educated, and religiously active less so than those passive. All four coefficients are clearly significant in statistical terms, and with signs in line with what should be expected from the literature.²⁷ We then turn to the effects of central explanatory variables reported in the upper three lines of Table 2. First, the effect of area is by no way statistically significant, as judged from the t-value, which is obviously below a suggested critical level of roughly 2.0 in absolute terms. In this context – with the interaction term *Area*Year* included in the regression model – the null-hypothesis of no difference in 2007 between inhabitants from the two areas (inside or outside the central axis) cannot be rejected. This indicates that the level of cultural openness on average was about the same for the two population groups (ICA vs OCA) under consideration before SCC08 took place, controlling for background factors. Secondly, the regression coefficient for *year* is significant and with a negative sign. This indicates that the level of cultural openness for those living outside the central geographical axis decreased from 2007 to 2009. On average they score .87 lower on the index after 2008 than before, amounting to a sizeable one third of a standard deviation. Thirdly: the picture for those inside the central axis (ICA) is different, as shown by

²⁷ Hernes and Knudsen 1992 1994; Knudsen 1997.

a significant effect of *Area*Year*. This regression estimate of .64 for the interaction term tells that the negative effect (-.87) for inhabitants outside the central geographical axis is nearly cancelled out for inhabitants inside. In other words, those living inside (ICA) score on average nearly the same on the openness index before and after SCC08. It can be shown the difference for this ICA group between the two years is not statistically significant. To sum up, while there is practically no difference between the main two groups (inside or outside the central geographical axis) in 2007, there is a marked difference in 2009. This change comes mainly from those outside the central geographical axis (OCA) displaying less openness in 2009, while those inside score about the same in 2009 as in 2007.

The regression model applied in Table 2 explains roughly 12 percent of the total variance of the openness index. Therefore, there is a lot that is still left unexplained. One should note that adding so called fixed effects with dummy variables for municipalities (26 in all) as well as for voting preferences (9 different political parties) do not change main conclusions, although extending the model more than doubles its explanatory power. For the sake of simplicity these extended findings are not reported in this article.²⁸

7. *Interpretations and Discussion*

How should one interpret this special pattern – i.e. the decrease for the less exposed OCA (Outside Central Axis) group, and no change for the more exposed ICA (Inside Central Axis) group - in light of theoretical arguments previously offered? In attempting to do so one should keep in mind that initially, before SCC08, there was practically no difference in cultural openness between the main groups in question (ICA, OCA), having taken inhabitants' background factors into account. Also, we note that the observed stability in cultural openness for the more exposed group (Inside Central Axis) during the 2007-2008 period appears in line with two national surveys, overlapping in time with the SCC08 surveys. According to Blom²⁹, Norwegians' attitudes toward foreign peoples and customs did not change during 2008, despite heated public debates in the media concerning questions of immigration and foreign cultures.

²⁸ Detailed results are available from the author on request.

²⁹ Blom 2008.

Furthermore, new national data from Synnovate Norway comparing levels in 2009 with 2007 indicate stability too. The pattern holds not only for questions regarding different cultures and foreign customs in general. Notably, for the indicator central in our combined measure of cultural openness (item 1 above) there is no noticeable change during this period. This question ("Two persons are discussing possible consequences of immigrants from foreign cultures to Norway. ...") has been asked in an identical manner in the two Synnovate as well as the two SCC08 surveys. National surveys and local results for the ICA group thus display a consistent picture stability during the period. All in all, the local pattern of stability for the ICA group suggest that the large scale SCC08 event has had no discernible impact on cultural openness for inhabitants living close to the centre of activities, .i.e. for those with likely good access and high exposure to performances and activities. Hence, we conclude that our statistical analysis together with extended information give little support to hypothesis 1, postulating a link between exposure and cultural openness.

In contrast, our results from the multivariate analysis in Table 2 makes hypothesis 2 more credible. The pattern of a decrease in cultural openness for those in the county living outside the central axis is at least consistent with a postulate saying that limited access provokes negative reactions. Our findings suggest that the massive series of SCC08 arrangements in itself could have produced negative reactions in certain quarters, that again could have fuelled cultural scepticism. In short, those outside the central geographical axis may have felt left out from the grand performances and arrangements, only now and then echoed in the media. Such an argument is based also on the idea of relative deprivation³⁰; that is, the feeling that others receive more of a good thing than ones-self, could trigger negative reactions towards basic ideas behind the project.

Given only two points in time, however, and rather crude survey data, one should be careful not to draw any strong causal inferences at this stage. Obviously, there may be other interpretations than the one presented, as is not unusual in these kind of studies.³¹ Hopefully, new research related to similar large scale cultural events, such as

³⁰ Hernes and Knudsen 1992.

³¹ Elster 2007.

those linked to later European Cultural Capital celebrations, can lead to supplementary studies.

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VILNIUS - EUROPEAN CAPITAL OF CULTURE 2009: INSTITUTION AND CIVIL SOCIETY

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1. Introduction

Vilnius as European capital of culture 2009 (onwards VECC) is part of the 'European Capital of Culture' project (ECoC), one of the best-known cultural projects of the European Union (EU). The designation of Vilnius as ECoC 2009 coincided with the celebration of the millennium of Lithuania, which, according to first the official rhetoric, was first mentioned in the chronicles of Quedlinburg in 1009.¹ Moreover, 2009 was also the 20th anniversary of the Fall of Berlin Wall and the beginning of Lithuania's fight for independence from the USSR. When analysed against the general political context of Lithuania, this coincidence offers an interesting opportunity for a (re)reading of Lithuanian national and cultural representation. VECC is at the centre of these representations: although it is operating on an international (European) level, it is fully organised by Lithuanian politicians and cultural operators, exposing it to nationalistic instances at work in Lithuania.

VECC is a quite articulated programme that is not restricted in time and space. VECC was created in 2006 and the events related to the project started long before its official opening. Moreover, the programme was implemented not only in Vilnius but also in other Lithuanian cities. Partnership initiatives with Linz (Austria), the twin ECoC 2009, were planned and a marketing strategy was launched to advertise VECC as a broad and multifaceted event.

I started my research in April 2008, by analysing the official internet website of VECC. That same year I visited Vilnius twice and, on 29 December 2008, two days before the official opening of the European/Lithuanian event, I arrived in Lithuania to stay for an entire year.

My research consisted of two main strategies: on the one hand, I wanted to examine how the project was presented in European and Lithuanian official documents; at the same time, I interviewed the

¹ <http://www.lietuvai1000.lt/index.en.htm>.

people in charge of the programme's implementation. On the other hand, I wanted to get an impression of the efficiency of the public performance by directly participating in all the events that had a particular bearing on Lithuania's self-representation. To achieve this, an analysis of media attention to the event turned out to be a good indicator of the social pulse. Finally, my personal discussions and informal conversations with people involved in the programme added a yet different point of view as concerns the public perception of the initiative. While living in Lithuania I interviewed members of the VECC organisation and had informal conversations with Lithuanian citizens from Vilnius as well as from other cities and abroad.

The first part of this article shows what happens when a European cultural project is elaborated – and funded, - according to criteria of innovation and creativity. However, as this same project is implemented within a specific national context, it also has to take into account the national cultural dynamics. It shows how a European cultural project was accommodated to suit the needs of national representation.

In the second part I discuss the (re)action of subgroups of society so as to highlight the dynamics that lay behind the cultural representation.

2. *Anthropological approach*

The study of national cultural performances is a recent branch of anthropological studies on nations and nationalism. To be an 'imagined community'², nations reveal their presence in everyday life through real and concrete actions, processes and rules that influence individual behaviours. Nevertheless, all these rules and processes are managed by actors who are also part of the bureaucratic institutions through which nations organise themselves. In other words this is not a relationship between an impersonal structure and social actors, but between social actors in and outside the bureaucratic institutions. The difference is that one party, the institution, is also managing different structures of society. Considering this level of analysis, it's possible to identify, behind the impersonal procedures ruled by norms, a fluid bi-directional relationship between bureaucratic institutions and the people who influence reciprocally all the social actors and the

² Anderson 1991.

structures of society, often perceived as fixed. The basic element of this relationship is the recognition of a bureaucratic institution as a legitimate subject authorised to manage power. To do this, a nation as a bureaucratic institution not only has to define the rights and duties of its citizens, but also manage its subjects' feelings and emotions and to direct them toward the representation of a nation as a community.³

As several anthropologists have already pointed out, the production of symbols (culture, history, flag, and language) is essential for creating a feeling of community⁴ and making this bi-directional relationship between bureaucratic institutions and individuals work. Of course, these symbols only work if people accept and recognise them as a shared knowledge of their community⁵, meaning they are powerful enough to become part of the common heritage of that society.⁶

In the main frame of nations, cultural events are the social space in which a bureaucratic entity, such as a nation-state, can create, manipulate and present an image of the nation and by doing so foster consensus among its citizens.⁷ It also constitutes an instance where we can study how people, as society or culture, define themselves, represent their collective heritage and gradually 'change'.⁸

My approach consists of reading the national cultural performance through the magnifying glass of an anthropological analysis of rituals.⁹ Victor Turner defines rituals as the instrument that connects societies, the structure, and communities, the people. The author has extended his analysis to cultural performances, describing them as a creative moment that can influence several levels of society.¹⁰

Following Bateson's definition of rituals, a public performance can be described as a group of actions inserted in a frame and being representative of something in opposition to ordinary actions.

³ Herzfeld 2001.

⁴ Gellner 1983; Anderson 1991; Kellas 1991; Smith 1986.

⁵ Anderson 1991; Handler 1988; Herzfeld 1997; Borneman 1992.

⁶ Herzfeld 2001.

⁷ Herzfeld 2001.

⁸ McAlonn cit. in Herzfeld 2001.

⁹ Herzfeld 2001.

¹⁰ Turner 1972.

“Performance seems to describe in a better way how people define and understand their own culture.”¹¹

With regard to the anthropology of Europe and, in particular, that of the European Union, it is helpful to distance yourself from the never-ending discussion on European or national identity and study a European cultural event in the specific implementation of a nation-state and to define what role the European Union plays in everyday life.

When talking about the European Union, several authors underline that it has failed to provide an organic, unitary and pure idea because it is at the mercy of stronger nationalistic policies of the Member States. Cris Shore outlines which problems occur when the EU tries to develop its own cultural policy without taking into account the national cultural policies of the Member States.¹² Monica Sassatelli specifies how the

EU has to deal with another sensitive issue, that of fostering the common European heritage without provoking the reaction of national or local cultures that are much older than the respective institutions.¹³

The discussion cannot stop here. The EU exists, it influences our lives, it is an institution that manages funds and finances projects implemented in the Member States. The ‘European Capital of Culture’ is one of these and, when implemented in the national context, it creates space for cultural performances that under the label of the EU (re)define a representation of culture.

Since the restoration of its independence Lithuania has been defining the benchmarks of its culture and identifying its “border guards”.¹⁴ VECC constitutes a good opportunity to present Lithuanian culture on the international (European) level and advertise the image the country has created of itself after the fall of the Soviet Union and which has become a central issue of the national cultural policy.

¹¹ M. Jackson, cit. in Herzfeld 2001, 351.

¹² Shore 1996, 104.

¹³ Sassatelli 2002, 6.

¹⁴ Armstrong, cited in A. Smith; 1986.

In my analysis of VECC I follow the approach proposed by Herzfeld and focus on politicians, bureaucrats, organisers, project managers and even the audience as part of the same group of actors of a public performance.¹⁵ This strategy kept me focused on the level of agency that determines the implementation of performances and their connection with the social context that produce them. "The aesthetic evaluation cannot be analysed separated from the social relations existing among those people that give the evaluation."¹⁶ In my article I want to focus more on the social context than on the aesthetic evaluation. I want to "show another side of what we usually consider obvious" and, by doing so, reveal the social actors' role behind it.

Whereas previous studies focused on the structural organisation of ECoC¹⁷, I want to study VECC in its proper historical, cultural, political and social context rather than to analyse and evaluate the content of its programme and the costs incurred.

3. *Defining the context of VECC*

The designation of Vilnius as ECoC 2009 coincided with the celebration of the millennium of Lithuania. Already at Vilnius airport an advertisement of VECC presents Vilnius as the "gateway to the country celebrating a millennium", and the national connotation of the European project becomes immediately dominant. The celebration for the millennium programme started in 1997 when the then President Algirdas Brazauskas (Lietuvos Demokratinė Darbo Partija) and Prime Minister Gediminas Vagnorius (Tėvynės Sąjunga) created the 'Directorate for the Commemoration of the Millennium of Lithuania under the Auspices of the Office of the President of the Republic of Lithuania'.¹⁸

The information supplied on the website suggests that:

The Programme aims at:

- consolidation and livening up of the historical and civic self-awareness of the Lithuanian society;
- making the cultural heritage more topical;

¹⁵ Herzfeld 2001, 314.

¹⁶ Herzfeld 2001, 356.

¹⁷ Sassatelli 2002, 2005.

¹⁸ Decree No.1293 of the President of the Republic of Lithuania on 8 May 1997.

- rendering assistance in the implementation of projects, which are vitally important for the nation;
- adequate introduction of Lithuania and its culture to the world.

The Programme is based on the principles of openness, statehood, purposefulness and universality. It encourages state, municipal and public institutions and organisations as well as all the citizens of Lithuania to develop and implement projects devoted to the given anniversary. To realise these main goals, the website presents three main directions on the development of the programme:

- research and publishing projects;
- cultural heritage and architecture projects;
- national and international culture, art and social projects.¹⁹

From the programme it transpires that the Millennium Celebration is meant to affirm of the national cultural heritage so as to consolidate the historical and civic self-awareness of the Lithuanian society. It is an idea of culture that contains nationalistic, political connotations.²⁰

Later on it was added on the website that:

The millennium of the name of Lithuania urged the capital of the State of Lithuania, Vilnius, to seek the status of the European Cultural Capital 2009. [...] The Programme's funds are used to finance those projects, which will attract guests and our countrymen with the events of modern culture and will bring the cultural life of Vilnius closer to each citizen of Europe.²¹

It is obvious that the VECC project emerged from the broader millennium commemoration. Already in 2003, when Lithuania was not yet a EU Member State, the Government decided to present Vilnius as a candidate for the 2009 ECoC.

At that time, Prime Minister Brazauskas and Minister of Culture Roma Zakaitiene (Lietuvos Socialdemokratų Partija) the VECC in the general millennium programme.

At the end of 2004 Vilnius submitted its application, which was positively evaluated by the selection panel in April 2005. In November 2005 the EU officially announced that Vilnius and Linz

¹⁹ <http://www.lietuvai1000.lt/index.en.htm>.

²⁰ Borofsky, 2004.

²¹ <http://www.lietuvai1000.lt/index.en.htm>.

would be ECoC in 2009.²² From the chronology of the procedure described on the VECC website, we can deduce that the nomination of Vilnius as ECoC was already a fact well before the EU adopted the official document.

The aim of the national programme Vilnius – European Capital of Culture 2009 was:

to promote dialogue and tolerance in Europe and other parts of the world, as well as to elevate culture as a virtue in modern society and as the driving force in city development, which will distinguish Vilnius as one of the most modern and dynamic cities in Central and Eastern Europe, known in the world as a contemporary cultural centre of attraction, and one with a unique and apparent identity that is open to new ideas and investments.²³

The VECC programme seemed to be more articulated and complex than the celebration of the millennium. According to the documents published on the official website, it consisted of four main themes, spread over four periods:

1. Open History (winter – spring)
2. Open Space (spring – summer)
3. Open Community (summer – autumn)
4. Open Future (autumn – winter)

The events, meanwhile, were organized in eight programmes: Music, Visual Arts, Theatre and Dance, Media, Literature, Culture (Re)Discovery, Living History and People. On top of that came a special Millennium of Lithuania programme, consisting of specific conferences and special events (e.g. the New Year festivities).

As indicated in the ECoC proposal, VECC would open on 16 February, Lithuania's Independence Day.²⁴

Apart from the Millennium of Lithuania programme, this was another proof that VECC was meant to showcase Lithuania's official national identity on a European level. This was justified in the proposal as follows:

²² Official journal L 305, 24.11.2005, p. 36–36

²³ <http://www.culturelive.lt/en/vilnius2009/vilnius2009-mission/>.

²⁴ <http://www.culturelive.lt/images/form/proposal.pdf>.

The Day of the Restoration of Lithuanian Independence has traditionally been of particular significance in Lithuania, attracting the attention of thousands of people. This long-standing tradition can be utilized for the opening of the Vilnius – European Capital of Culture programme, drawing the attention of a maximum number of both Lithuanian and European people to the opening ceremony of the cultural capital. 2009 would be the first year that the celebration of Lithuania's independence acquires a European dimension. Its motto: 'Europe congratulates Lithuania, Lithuania congratulates Europe'.²⁵

Meanwhile the opening of VECC on Lithuania's Independence Day was meant to identify, on a European level, Vilnius as a Lithuanian city and as the capital of the Republic of Lithuania. This becomes even more obvious against the background of the debate between Lithuanian and Polish historians, whether Vilnius is a Lithuanian or Polish city.

If we compare the main goals of both events it is interesting to note that they both stressed the involvement of the citizens. The first one, the millennium celebration, wanted to consolidate the official Lithuanian culture, especially toward other countries. In books and academic research the uniqueness of Lithuanian culture was highlighted. Every effort was made to consolidate a specific representation of culture, i.e. that of a static, homogeneous culture that can get a nationalistic connotation.²⁶

Unlike the millennium event VECC seemed to be more oriented to the promotion of cultural production; it claimed the involvement of the citizens, but did not give any direction; cultural 'flux' was at the heart of VECC. As such it seemed not to be linked to any model of representative culture. The slogan 'Culture live' sounded particularly 'honest', as it wanted to stress the production side of culture. Recently the concept of culture as something dynamic became part of anthropological reflection. As Sanjek affirms, culture is "always in creation, it is fluid, interconnected, widespread..., open more than

²⁵ Vilnius CV - Creativity and Vitality 2004. This slogan recalls a standard formula used for the first time in Florence in 1986 ('To bring Florence to Europe and Europe to Florence') and was reused later also by Dublin '91 and Bologna 2000 (Sassatelli 2005, 110).

²⁶ Borofsky, 2004:315.

closed, it crosses its own borders, it can change and it can be fixed...²⁷

Nevertheless both events were part of Lithuania's official cultural policy. In February 2008 a special commission was created to check the coherence of both programmes and to put them under one umbrella.

Interestingly enough, new institutions were created for both events. Instead of turning to the existing institutions (university, national institute, artist associations, etc.) each programme got its own managing institution and, as the last example shows, a third institution to control the previous two.

4. *One cultural project – three different concepts of culture*

In this short description of the connection between ECoC, VECC and the Millennium Celebration we have encountered three different definitions of culture that serve different purposes:

For the EU and ECoC it is important to underline the richness, diversity and all the ties that link us together. In 2009 the European Commission defined ECoC as follows:

The European capital of culture is a golden opportunity to show off Europe's cultural richness and diversity, and all the ties which link us together as Europeans. The event is so attractive that Europe's cities vie with each other fiercely for the honour of bearing the title.²⁸

VECC, on the other hand, presented culture as a river, an uncontrolled flux that involves everyone, whereas the Millennium Celebration repeated the official Lithuanian rhetoric of culture that had been re-established after gaining independence from the Soviet Union. A unique culture refers to a particular nation and nationality. In other words, there were three different concepts of culture at play that had their effect on the organisation of the events and the official meaning attributed to it.

To summarize, the ECoC is intended as a means to innovate culture and provide room for creativity. The EU uses this to create a common

²⁷ Quoted in Borofsky, 2004:382.

²⁸ European Union Commission 2009.

European identity that surpasses the national culture. It is, in other words, the practical realisation of the European slogan 'Unity in diversity'. However, when it comes to the practical implementation of the programme, each ECoC has to face the national representation of culture and the cultural forces at work in the specific country – in this case exemplified by the Millennium Celebration. Anyway, the national representation of culture is also the result of a production process that responds to the needs of the nationalistic rhetoric and, what is more, offers room for debate. The juxtaposition of new, innovative and classic, traditional culture in Lithuania not only strengthened the European identity, but also reinforced a nationalistic vision of culture, creating a break between what is European (new, innovative) and what is Lithuanian. Cultural events, however, mainly address the audiences and say little about the layers behind that particular national representation, i.e. the bureaucratic system.

5. *Actors of VECC*

As I wrote above, this kind of cultural project is implemented by people. Politicians, bureaucrats, project managers and the audience all contribute to giving a meaning to a cultural event. I want to divide the big group of cultural actors into three sub-groups: the institution in charge of the implementation of the event, i.e. VECC; the so-called civil society, i.e. the non-official organisations and associations involved in the project; the audience, the final recipient of the cultural good.

Through these sub-groups I want to describe two critical points that connect their action and show the process that lay behind the notion of culture.

5.1 *Institution*

The VECC institution was founded on 28 September 2006 by the Ministry of Culture in partnership with Vilnius Municipality.²⁹ It is important to underline that the institution did not manage the funds earmarked for the event. VECC had to select different cultural projects for inclusion in the programme and assign sponsors to them. Only after the implementation of each project did the VECC institution send payment requests to the sponsors. The three main sponsors –

²⁹ <http://www.culturelive.lt/en/vilnius2009/vilnius2009-organization/>.

the EU, the Ministry of Culture and Vilnius Municipality – had the last say over the money. This procedure explains how VECC was operating and why it was so severely criticised when the budget cuts occurred.

At the end of 2008, on the eve of the cultural year, the financial crisis forced the Lithuanian Government to reduce the budget of the entire VECC programme. This also meant cancelling some of the projects that had already been selected. Until that time the programme had proceeded without any interruptions. When the cuts were announced, the managers of the threatened events stood their ground and demanded that the criteria for continuing or cancelling a project would be made public.

This was the crucial phase when a the static definition of culture gained the upper hand. Until the announcement of the budget cuts, the selection procedure of the projects had been very informal, usually the result of a deal between project managers and the experts from VECC. Only when the programme was downsized and a number of the already selected projects had to be cancelled, the issue of what kind of culture would be represented surfaced. Before you can decide which cultural projects will be implemented or discontinued, you need to define what kind of culture you have in mind. In the beginning 'culture live' pushed for a fluid idea of culture, but when other interests started to prevail, the discussion centred on a static definition of culture that provided people with arguments to plea their own cause.

As long as the programme was proceeding according to plan, i.e. until the beginning of 2009, there were no big issues between VECC and the project managers. However, when the general external circumstances changed, i.e. when the global financial crisis broke out and the programme had to be adapted, the positions of the main actors changed too. At this moment the 'civil society' emerged.

5.2 *Civil Society*

Bellier explains that the concept of civil society allows multiple individuals and bodies to call themselves 'representative' or 'expert' for consultation by state and EU organizations. The question, however, is what sections of civil society are consulted and how they

influence the decision-making?. In our case, the civil society is the group of VECC project managers who considered themselves as the representatives of society and who wanted to be consulted about the re-organisation of the VECC programme and the definition of the cultural criteria.

Although the list of events had to be shortened for economic reasons, the discussion focused on the definition of culture, something which until then had not been necessary. The selection procedure consisted of a call for proposals and a screening of the submissions by a panel of experts. There were hardly any debates about the selection criteria. However, when on the eve of the Cultural Capital year a number of already accepted projects had to be cancelled, the managers wanted to know what the criteria had been.

They addressed the Lithuanian authorities, including the Prime Minister, the Ministry of Culture, the Speaker of Parliament and several MPs, and demanded that the selection criteria would be made public and the decisions revised.³⁰

The letter contained references to the 'value' of culture, its importance for economic development and the image of Lithuania in Europe. By using these political and rhetorical arguments the group of managers wanted to be recognized by the Ministry of Culture as a partner in the decision-making process of Vilnius as ECoC.

However, as the selection of the projects had been made on the basis of an informal agreement between the VECC institution and the project managers, the latter could not substantiate their claim. Moreover the project managers as 'civil society' totally depended on the willingness of the Ministry of Culture to accept them as partners. In fact, the minister did not respond to the letter and carried on with the reorganisation.

In January 2009, when the cultural year of Vilnius had already started, the project managers sent a second letter, this time to the President of the Republic of Lithuania, the leaders of different political parties and, more interestingly, to the Lithuanian Members of the

³⁰ first letter from managers' association: "papildomas projektų vykdytojų sąrašas, pritariančių kreipimuisi dėl nacionalinės programos „Vilnius – Europos kultūros sostinė 2009“ įgyvendinimo 2009 metais bei įsipareigojimų vykdymo."

European Parliament. It was an interesting attempt to involve the European Union in the debate.³¹

This second letter was far more critical of the Ministry of Culture and the Lithuanian government. It reminded the politicians that they had to conform to the rules of the civilised world in general and the European Union in particular, which prescribe that previous engagements must be honoured. Failing to do so, the letter claimed, would result in Vilnius losing its title of ECoC and the EU withdrawing its financial support. In other words: Lithuania's international reputation would be damaged.

There is definitely a change of style between the two letters. In the first letter, it is clear that the project managers turn to a (nationalistic) rhetoric not unlike that of politicians. By doing so, they try to find a common language with the public authorities in Lithuania itself. In the second letter, however, the managers appeal to a higher authority that forces the Ministry to recognise them as the representatives of civil society.

From an interview with a representative of the project managers it transpired that the director of VECC tried to reach an agreement on the cuts with all the parties involved. This led to a round of negotiations between the VECC institution, the project managers, the Ministry of Culture and Vilnius Municipality. Both the Ministry of Culture and Vilnius Municipality, however, favoured drastic and linear cuts, a decision that was imposed only after the removal of the director.

At that moment a public debate broke out in the media about the efficiency of the VECC' project. Three key issues emerged:

- The global financial crisis that had pushed the new government to cut the VECC budget;
- An investigation into the costs incurred by the projects and the use of public funding;
- The value of cultural projects.

The last issue was undoubtedly the most disputable one because culture is hard to define and difficult to value. It involves experts,

³¹ second letter from managers' association: "Dėl nacionalinės programos „Vilnius – Europos kultūros sostinė 2009“ įgyvendinimo"

individual taste and political preferences. In other words, it is a social judgment of taste.³² It is impossible to come to a clear understanding of culture on the basis of individual opinions. Nevertheless, it was precisely on this issue that the representatives of civil society (the managers) focused in their discussion with the authorities.

5.3 *Audience*

The last sub-group I want to consider, the audience, comes into play once a project has successfully passed the selection procedure and receives funding. When it is implemented it becomes part of social life and provokes a reaction from the public.

A clear definition of 'the audience' is complicated, because it is too large a category and cannot possibly grasp every single reaction to a performance. In this case, it is helpful to look at the concept of 'common sense', defined as the general perception about culture, society and elements of it at work among its members in everyday life. In my case I tried to get a feel of this common sense or, in other words, the public opinion by living in Lithuania, having informal conversations with people and friends, and analyzing the media (internet, television and newspapers).

The particular structure of the VECC programme made that sometimes the events were not recognised as part of VECC. Some of them, such as theatre plays or concerts, already existed before and were part of the normal cultural scene of the city. People were not aware that they were participating in concerts, exhibitions or happenings that were part of VECC. Other projects, however, were univocally identified as VECC, while others completely failed to attract attention, because they remained confined to insiders or drew criticism and a negative evaluation (e.g. the inauguration firework show).

A typical example of the attitude of the public towards VECC were the reactions to the installation of three sculptures of modern art on the banks of the river Neris. This event provoked media interest and strong reactions from the public. The discussion can be summarized by a critical comment that appeared in an online newspaper. The reader affirmed that "anything can be called art and if the artist finds

³² Bourdieu 1984.

his sponsor, the latter one will pay for the work of art. In this case, we, the taxpayers, are the sponsors, so why do we have to buy sculptures we dislike?"³³

The public debate thus centred around the question what kind of culture should be paid for with public money? This brings us back to the definition of culture. If we start to debate about the 'essence' of culture, we leave an implicit understanding of shared values behind and engage in an exercise that cannot possibly lead to a clear and indisputable solution. It suffices for someone to question that solution (i.e. the definition of culture) and a piece of art as an element of culture loses its value. This suggests that the idea of a 'unique culture' says more about specific symbols at work in a particular community, than about 'culture' as such.

6. Conclusion

'Vilnius as European Capital of Culture 2009' proves that a nationalistic definition of culture is more successful because it appeals to the political and daily interests of people, making it a symbol of identity. Cultural projects that do not operate within the borders of such a definition, are at risk.

And this is precisely what happens when a European cultural project is elaborated according to the criteria of innovation and creativity. Precisely because of this it seems worth funding, but when it is implemented in a specific national context, it has to face the national cultural dynamics.

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UNITY IN PLURALITY – DAYS OF JOHN PAUL II IN CRACOW

WITOLD OSTAFIŃSKI – THE PONTIFICAL UNIVERSITY OF JOHN PAUL II IN CRACOW (POLAND)

1. Introduction

Local and regional cultural potential not only lies hidden in historical buildings, sculptures or other cultural objects, but also in every human being. In this article I want to explain how the institutions of higher education in Cracow, inspired by Pope John Paul II, managed to tackle this issue. Cracow, the former capital of Poland, has always been known as a city of academics and students, painters and artists, poets and writers. Up until today, it has retained its unique atmosphere, and has also become the cultural capital of Poland.¹

The anthropology of Pope John Paul II is a sort of human philosophy which takes into account such values as awareness and liberty, but it is also a response to the need for integration and community, referring to culture, religion and faith. Every human being grows up in an environment that shapes his personality, his view of life, and affects the choices he makes. This environment also determines someone's attitude to other people, nature, God and oneself. The Holy Father shows that a human being is unique and individual², a sort of 'notional spine', understood as a corporeal and spiritual unity which is defined by intellectual cognition, liberty and love. For this reason, it cannot be treated as a means to an end; Karol Wojtyła declared that "a person is such goodness that only love is a proper and fully valuable reference to it."³ A human being has a unique characteristic: consciousness; he can make conscious choices between good and evil and is aware of the existence of good and evil. From this perspective, John Paul II's philosophy emphasises the unique value of each human. The Pope taught us to be aware of the the value of a person, human love, tradition, the common good of the family and the nation. Frequently, he forced us to reflect upon the fact that others are also included in the definition of ourselves. In

¹ Bogucka 1987: 396.

² Wojtyła 1994: 138-139.

³ Wojtyła 1986: 27-39, 42.

response to the needs of contemporary man, he taught us how to identify with all that is positive, good, beautiful and genuine.⁴

2. *Truth in the light of John Paul II's teachings*

Truth is a value intended for humans. Each of us is obliged to accept the truth and live accordingly. Just like liberty, truth also has been given to us and constitutes a kind of a task that needs fulfilling. It builds the community as people gather around the truth. However, it must be remembered that truth may not be the result of an abstract dialogue. In this case, the dialogue should be a way to discover and experience the truth, but it should not become a justification of 'invented' truths. This idea is very important because if a human being gives up searching for truth, then a community begins to perish. Quite often, somebody who wonders about the truth and the role it plays in life feels small and lost. This situation was rightly described by Rev. Józef Tischner as "wondering in the element of truth".⁵ Truth attracts and intrigues us, but at the same time can be dangerous and unpredictable. Truth cannot be exhausted; it can only be adopted and cannot be created. So, what is truth? According to John Paul II, truth is an aspiration of every human being, but it becomes particularly evident in the case of young people. In adolescence, truth is very important to us but at the same time it is difficult to find. As noted by the Holy Father, youth is that particular period in a lifetime, when we are searching our own life path and are asking a lot of questions. This is why the Holy Father so often addressed young people. In his book *Wstańcie, chodźmy!* (Rise, Let Us Be on Our Way!), he wrote of his pastoral work: "I have always had special attention for the student world."⁶ It were his meetings and discussions with the student community that instigated the idea of the 'World Youth Days', which started in 1985. John Paul II met with young people during these Days to share with them the values which should be most important in human life. Searching for truth occupied a very important place among these values.⁷

⁴ Witaliasz 2007: 86.

⁵ Wojtyła 2000: 307-315.

⁶ John Paul II 2004: 80.

⁷ Drzyżdzyk 2006: 64.

When addressing young people, the Pope often raised subjects related to truth, the search for truth and its significance for human beings. In the encyclical *Veritas Splendor*, John Paul II wrote:

Deep at heart, a human being constantly longs for the truth and wants to know it fully, evidence of which is man's untiring search in all fields and spheres.⁸

As a priest, bishop and, later, Pope, John Paul II was always speaking about truth in the same way, referring to examples from the Gospels. He explained the value of truth to both adults and youngsters. In John Paul II's teachings truth is always mentioned in connection with God. For believers the Holy Bible is the most important source of God's Truth. A life in compliance with the teachings of the Holy Bible, led according to the truth, should be the vocation and sense of each human being. John Paul II specified that God is the ultimate truth, bestowing justice in the life of a believer. For a non-believer, however, God, as a source of truth, can become the goal of his quests.⁹ However, it must also be remembered that truth is intended for thinking beings; therefore it can only be learnt through minds enlightened by God's wisdom. God reveals all that is incomprehensible to the human mind as a doctrinal truth which cannot be separated from existential truth. Truth must invariably be considered in correlation to the human who seeks it.

The Holy Father also tackled the issue of truth in texts aimed directly at young people. During a homily delivered at the 1989 World Youth Days in Santiago de Compostela he stated: "Truth is the deepest need of the human spirit."¹⁰ In the same text, the Holy Father asserted that Jesus Christ is also truth.

Professor Rev. Józef Tischner declared that the Holy Father was a "visible symbol of invisible values",¹¹ and the life of John Paul II was a testimony of truth. He pointed out that the crucified Christ and, subsequently, the resurrected Christ are a perfect realisation of the truth about God's Love. Human beings, in turn, as God's children, may seek the truth about themselves in the Biblical Book of Genesis,

⁸ John Paul II 1993: 4.

⁹ Wojtyła 1991: 67.

¹⁰ John Paul II 1991: 211.

¹¹ Zajac 2005: 91.

as it contains the truth about humans, culture and the world. However, understanding only comes through communication, as exchange of thoughts may lead to truth.

The Holy Father was aware of the fact that people, especially the youth, would not be persuaded with empty words. Therefore, he spent all his life in search for and preaching the truth. After he died, it was written: "You were the greatest truth in our hypocritical world ..."¹² The Polish youth used these words to bid their mentor, friend and authority farewell.

3. *Goodness in the light of John Paul II's teachings*

Any reflection upon goodness must be naturally based on anthropological considerations, especially when an answer is sought to the question concerning the participation of a human being in the realisation of goodness. If these considerations are narrowed down a bit, a relationship may be sought between goodness and the functioning of humans. Therefore, we may talk about a personal dimension of goodness; hedonistic goodness, material goodness, vital goodness, higher goodness and ultimate goodness, which is also referred to as spiritual goodness. Ultimate goodness consists of such elements as truth, measure and beauty, whose co-existence always leads to goodness.

Spiritual goodness consists of such values as moral, religious and cultural issues. Without these, a human being is unable to function as a person and may not realise humanity.¹³ For this reason – just like truth-related issues – goodness is also an object of consideration by the entire Catholic Church, including John Paul II. To a considerable extent, the Pope devoted his encyclical *Veritatis Splendor* to the topic of good. It is the first document of this importance devoted to the "problems of the Church's moral teachings."¹⁴ In the encyclical, John Paul II quotes the Biblical tale of Christ's meeting with a rich young man.¹⁵ Christ states that "There is only one who is good." Therefore, the Pope most of all emphasises the theological dimension of goodness and human morality.

¹² op. cit. Drzyżdżyk 2006: 82.

¹³ Oblicza Dobra. Sympozja 2. 2007: 7.

¹⁴ *ibid*: 19.

¹⁵ Mt 19, 16-26.

It must also be noted, that already in his early conferences for students, held between 1949 and 1951, Karol Wojtyła made attempts at systematizing the issue of goodness. Long before 1978, John Paul II developed his teachings on the notion of goodness, mainly in a theological (relation between good and morality) and social context. In terms of social sciences, the Pope referred to goodness in relation to economy and international politics.¹⁶

John Paul II's encyclical about God's mercy, *Dives in misericordia*, contains important reflections on good and evil. In his social encyclicals, in turn, the Holy Father pointed at the goodness of each human being, including the unborn child. It is human goodness which should be the principal criterion in the moral assessment of social, economic and political systems.

Goodness is also be an exceptionally important element of academic work. In his speech delivered on 8 June 1997 in Cracow, the Pope said:

A particular ethical sensitivity is necessary in the everyday efforts of an academic. Care about the logical and formal accuracy of the thinking process is not sufficient. The activity of the mind must necessarily be included in the spiritual climate of vital moral virtues such as sincerity, courage, humility, honesty and authentic care for a human being. Thanks to this moral sensitivity, a bond between truth and goodness which is very important for science is retained. These two issues cannot be separated!¹⁷

For ages, there has been a conflict between science and religion. People who try to explain the world, look for answers to questions which cannot be answered now. Many scientists claim that only the explainable and comprehensible can be considered truth, and that everything can be explained. However, there is also a group of scientists for whom there is no contradiction between religion and science. These two fields complement and explain one another. Moreover, regardless of the private opinions of scientists, ethical responsibility is very important.

¹⁶ John Paul II 2007: 10.

¹⁷ After: John Paul II 2007: 226.

4. *Beauty in the light of John Paul II's teachings*

Nowadays, the idea of beauty is mostly expressed in art, but certainly not exclusively. God expressed His delight in the created world. He saw that what He had created was good and at the same time knew that it was also beautiful. Thus, there is a close correlation between goodness and beauty and this correlation induces reflection. Beauty can also be referred to as the "visibility of goodness"¹⁸ as what is good is invariably beautiful. Humans seek a definition, try to name what they feel but this is often very difficult. Beauty can be categorised as an abstract notion but there are also dictionary definitions of beauty which obviously do not exhaust its nature. According to the *Powszechna Encyklopedia Filozofii* (Encyclopedia of philosophy), beauty is,

a similarly understood property of reality, human products, art, and human behaviour expressed in the tradition of western culture as harmony, perfection or glamour which are likeable when watched and which inspire an inclination to watch them.¹⁹

John Paul II frequently raised the topic of beauty at the same time indicating that it may be perceived in various ways and has different dimensions. He spoke about the beauty of humanity and nature, the beauty of God, liturgy, sacraments, vocation, faith, community, aesthetic beauty, transcendental beauty and spiritual beauty. He also indicated that marriage and family are beautiful, youth and all children are beautiful. Music and poetry are beautiful. Therefore, beauty is a gift²⁰, something perceived and, as such, dependent on human feelings. Sensitivity to beauty can, to a certain extent, be shaped. Each of us may also try to be beautiful. But this does not refer to external beauty, as this kind of beauty is passing and does not testify to human value. Genuine beauty lies in a human's moral value. Through his deeds, which may be classified as 'good', a human being realises also the value of beauty, whereas 'good' deeds are those which comply with Christian ethics. These are the Christian

¹⁸ John Paul II 2007: 227.

¹⁹ Jaroszyński 2007:199-204.

²⁰ John Paul II 2008: 20.

ethics which teach a human being “how they can and should give their deeds the value of objective goodness.”²¹

When meeting with young people, the Holy Father demonstrated that youth is an exceptionally beautiful but at the same time very difficult time in human life. The beauty of youth consists in discovering the world, mainly our own internal world. The internal ‘ego’ of a human can go towards goodness or evil. This choice, made in youth, is decisive for later life. In global terms, this choice also influences the shape of our future society. What does this mean? It means that young people should be given suitable conditions to develop and take proper decisions. This is one of the most important tasks for the state, as a beautiful youth means a beautiful future society.

The Holy Father attributed a particular role in creating beauty to people active in culture and arts. These people have a vocation to create beauty, not only in a material sense, but most of all in a spiritual sense. However, this is possible only if it results from a connection with the Eucharist. In his speech to the representatives of the world of culture delivered on 13 June 1987, John Paul II stated that “in recent years the people of culture and artists in Poland have found a connection with the Church to an extent unknown before.”²² They found freedom and at the same time God’s love, in this way becoming the servants of beauty in the nation’s life. According to John Paul II, this is a very important mission.

From a social perspective, the family is crucial in every society. The Holy Father draws our attention to the family in the context of beauty. He underlines that recent times have been characterised by deep and unusually fast social and cultural transformations. Despite this state of affairs, many families continue to cultivate the values which constitute the foundations of the institution of marriage and family. Nonetheless, many families are subject to changes which lead them to feeling lost; they no longer enjoy the truth of marital and family life based on beauty (i.e. love).

In this way, marriage of the baptised becomes an actual sign of the New and Eternal Covenant in Christ’s blood. The spirit lent by the Master gives us a new heart and makes a man and a woman capable

²¹ *ibid*: 71.

²² *ibid*: 149.

of loving each other just like Christ loved us. Marital love reaches this completeness to which it is internally subordinated [...]. Matrimony is one of seven holy sacraments. It is beautiful as it is built with love and through love.²³

Not only does beauty mean community but this value also carries an individual dimension. By the very definition of humanity, every human being is beautiful as each of us has dignity. Personal dignity is the most beautiful and most precious human good. Human value is not measured by possessions but by who and what they are. Every human being was created in the likeness of God and redeemed by the death of Christ. This is humanity's ultimate good. The Holy Father says: "Each of us has an elementary universal talent of human esse (being) – our 'humanity', the talent which we are to develop incessantly, develop through the gift of oneself."²⁴ This widely understood 'humanity' is the basis of the whole human culture. Each individual human being and the whole of society should aim at the development of culture towards beauty. This is only possible through life compliant with the Gospel. However, the Holy Father does not say this is easy; he only claims that this road is exceptionally beautiful.

5. *Organisation and the idea: John Paul II's days in Cracow*

Beauty, truth, goodness. The discussions revolving around these values are always up-to-date and always bring something new. During his apostolic service John Paul II especially cared about young people. He simply loved them and saw the various opportunities and dangers related to young age. He knew that a young man is particularly susceptible to external influences. That is why he lived his own life as an example to the youth. He gave testimony to truth, spoke about cherishing beauty and that whatever is good is also beautiful and comes from God. For many young people, John Paul II is an authority, a role model. Therefore, even after the Holy Father's death his initiatives are continued. An excellent example of such initiatives, are John Paul II's Days, organised by the academic community in Cracow. This undertaking is mostly academic in nature but it is also aimed at popularising culture.

²³ *ibid*: 150.

²⁴ *ibid*: 159.

The first edition of John Paul II's Days was organised in 2006 under the title "Multidimensionality of Truth". The following year, the leitmotif was beauty while in 2008 it was goodness.²⁵

The main organiser of the first edition of John Paul II's Days was the Pontifical Academy of Theology in Cracow. On 8 November 2006 an all-day academic session entitled "The Dimensions of Truth" was held. Papers presented that day highlighted the following issues: "The problem of the existence of truth", "Ethical aspects of truth", "Being in truth", "Truth and dialogue", "Criteria of truth in economic sciences", "Truth in art".²⁶ The first day ended with a prayer meeting for students under the banner, "Only truth is interesting", a joint walk towards the Pope's window and a community vigil. On the second day theme workshops were organised in participating universities. Workshop topics included, "Is Truth Economical?", "John Paul II's Message of Truth to Artists", "Education for Truth", "Truth in Politics", "Truth in Creativity". In the evening, a meeting was organised under the slogan, "We followed Him in the glow of truth – evening of testimonies, reflections and memories". On the last day there was a Holy Mass at Wawel Cathedral, followed by the prize-giving ceremony of the essay competition "On Truth in Karol Wojtyła's and John Paul II's Thinking". Students from all over Poland participated in the contest. Afterward came the opening of an exhibition entitled "He Leads Us Through the Trails of Truth". The first edition of John Paul II's Days ended with G.F. Haendel's *Messiah*, performed by the soloists, choir and orchestra of the Cracovian Academy of Music.²⁷

The second edition of John Paul II's Days went under the slogan "Goodness" and had a different course. It was organised between 5 and 9 November 2007 by the Cracow University of Economics. On the first two days the following workshops were held: "Karol Wojtyła's and John Paul II's Ethics – Teaching about Good", "Common Good and Individual Good", "To be as Good as Bread – Bread in Human Life", "Goodness and Text as a Product of Communication".²⁸ The third day was devoted to an academic session and discussion under the title "Aspects of Good". Papers presented that day included

²⁵ <http://www.jp2.krakow.pl/>.

²⁶ http://www.jp2.krakow.pl/index.php?n=poprzednie_edycje.

²⁷ Detailed programme can be found on the website:

http://www.jp2.krakow.pl/index.php?n=poprzednie_edycje.

²⁸ http://www.jp2.krakow.pl/index.php?n=poprzednie_edycje.

"Personal Dimension of Good", "Goodness of a Person as an Elementary Ethical Criterion in John Paul II's Thinking" and "Education as Preparation and Support for Goodness in Human Being".²⁹ In addition to that, the Cracow University of Economics organised a meeting of students with Rev. Jan Góra OP, PhD, a popular Polish university pastor and the organiser of Polish youth meetings in Lednica. The academic community also had an opportunity to take part in a debate about "The Thinking Service as Goodness According to John Paul II". Just like the first edition of John Paul II's Days, the students participated in an essay competition on "Goodness in Karol Wojtyła's and John Paul II's thinking". The second edition of John Paul II's Days ended with Ludwig van Beethoven's Mass C-dur op.86, performed by the soloists and orchestra Capellae Cracoviensis and the choir and orchestra of the Academy of Music of Cracow.³⁰

The third edition of John Paul II's Days in Cracow, organised on 3-7 November 2008, was devoted to the 'beauty'. The celebrations were inaugurated with the discussion panel "Will Beauty Survive?" Then, workshops entitled, "Beauty which is the Shape of Love" were held. On the second day, there was an academic session "Around the Category of Beauty in the Works and Teachings of Karol Wojtyła – John Paul II".³¹ Example titles of presented papers include, "Dilemmas of Aesthetics", "A Person's Beauty Delights and Hurts" and "The World (...) Needs Beauty". That same day, there was also a scientific session entitled "Beauty – Human - Engineering". During the third edition of John Paul II's Days the Academy of Fine Arts organised an art competition and a concert entitled "Music for John Paul II". On 6 November there were also workshops about "Beauty in the Thoughts of Great Philosophers and Theologians". That same day, students recited the Holy Father's poems in different languages.³²

6. *By way of conclusion*

John Paul II's Days are definitely a cultural and social event. The idea behind these celebrations unites all academic communities of Cracow and the Małopolska Region: four universities and over a dozen other institutions of higher education. Their rich programme allows for

²⁹ List of papers - http://www.jp2.krakow.pl/index.php?n=poprzednie_edycje.

³⁰ http://www.jp2.krakow.pl/index.php?n=poprzednie_edycje.

³¹ <http://www.jp2.krakow.pl/2008/index.php?n=program>.

³² Detailed programme: <http://www.jp2.krakow.pl/2008/index.php?n=program>.

participating in culture in a broad sense of the word. But the celebrations also have a much deeper dimension and force their participants to think. John Paul II's philosophical and theological thinking is an attempt to reach for the deepest aspects of humanity and its essence. It provokes us to revise our life, inspires creative anxiety, poses existential questions and forces us to look for answers. It is a human's existential task to seek truth. However, none of us is able to understand and explore it fully. Sometimes it may be only intuitively felt while the mind is 'switched off'. And probably only then can one experience beauty, understand goodness, at the same time cherishing oneself and respecting everything around us with the awareness that it is the work of God, whose children we all are. The Holy Father was tireless in his aspirations to unite religions and feuding nations. He wanted all people to unite in common prayer and common actions aimed at instilling goodness. But he also knew that this would only be possible when this goodness is realised individually.

The thoughts and words contained in the works of John Paul II still inspire and intrigue, as they are open to the world of values and to other humans. The idea behind the Days of John Paul II is to try and find new sources that would bring life to culture, give culture new quality and at the same time join the academic environments. It is conceived to stimulate academic communities to search for truth in a number of fields: economy, politics, medicine, sport, education and art. A joint search for truth reminds us of the ideal of *Universitas* – the unity that science should bring into human culture.

Care about the human soul and spiritual development means care about culture.

The spiritual life of a human being focuses and pulses around transcendental, everlasting values: the truth, the good and the beauty. This spiritual pulsing creates the essence of culture.

The attractiveness of a country depends on the attractiveness of its culture and the quality of the culture depends on our souls. The higher the moral level of society, the higher the level of culture, while conversely, the moral fall of society leads to the collapse of culture.

A human being (the creator of culture) must protect the priority of contemplatio over actio, because this makes human work and all other activity the most personal and most fruitful. The community of a human being and truth, good and beauty gives birth to actions and works through which the human being expresses him or herself in the most complete manner.

Nowadays, a lot is said about unity within the European Union (EU) and most frequently attention is directed towards the economy. However, a common European economy is not enough. History learns that an economically developed Europe is devastated by wars every 20 or 30 years. A human being needs more than pure economy. Spiritual and cultural development of a human being must go along with economic growth. Culture can unify diversified Europe. We need to emphasize what connects us and learn cultural dialogue. The richness of our cultures is the richness of the world.

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