

Artistic festivals with a social and intellectual agenda
a research workshop, organized by the European Festivals Research Project
(EFRP) and
the Institute of Cultural Studies, Adam Mickiewicz University
Poznan, 24-25 April 2010

Introduction

EFRP research workshop in Poznan was part of a larger program, entitled *Celebrating Europe / How international festivals strengthen civil society*, hosted by the Institute of Cultural Studies of the Adam Mickiewicz University in Poznan. The program included a panel on the social and cultural capital of the city, with politicians, academics and festival practitioners, held on Thursday 22 May. An academic conference was held on 23 May, opened by the Rector, and with contributions by Dragan Klaic, Nicholas Arnold, Milena Dragicevic Sesic, Jacek Sokka, Tomasz Kubikowski, AnneMarie Autissier, Juliusz Tyszka, Michal Michalski, Burcu Yasemin Seyben, Marcin Poprawski and Przemislaw Kieliszewski. The EFRP workshop followed on 24 and 25 May 2010.

Saturday, 24th April 10am

Chair's welcome and introduction

Dragan Klaic (draganklaic@gmail.com) opens the session by posing a number of questions for the consideration of the participants: When we are discussing festivals with a social and intellectual agenda, it is important to consider whose agenda this is and by whom it is proposed. What agenda? Whose agenda? And for whom? A further consideration would be: How do artistic components fit within this social and intellectual agenda and what are their relationships to the ideologies put forward? Could we consider those artistic features as a social mask, are festivals replacing political parties and their habitual forms of gathering and thus coalescing the existing concerns in a trans-political perspective, within a festival template? What are the national or transnational associations of such festivals that usually emanate a critical understanding of globalization?

**Ramona Laczko, free lance researcher, Barcelona
(ramona_laczko@hotmail.com): Towards a tentative typology of festivals with an intellectual/social agenda**

This presentation offers a preliminary reflection on suggested typologies for European festivals. These take the headings: Green or Environmental, Scientific, Creative and Socio-political festivals. Within each suggested typology, there are also subcategories (see the power point presentation). Green festivals tend to deal with environmental issues, such as climate change, and follow 3 different patterns – with a strong research focus, offered mainly by NGOs in partnership with academic institutions, and with only marginal artistic dimension; or ecology appears as a key theme of an artistic festival, conducted primarily by a cultural organization; and thirdly, ecology appears as a concern of the festival management that seeks to reduce the ecological footprint left, especially in popular music festivals with a large audience. Scientific festivals are organized by science and research institutions, commonly in association with universities. Here, the artistic dimension has a minimal artistic component and the festivals focus mainly on the interaction between science and everyday life. Ramona suggested a third type, Creative festivals, with a high artistic component, a specialised or mixed public and organized by cultural and other organizations. These festivals tend to focus on one key cultural domain, such as architecture, the visual arts or journalism.

A fourth and final category would be the Social and Political festivals, with as subcategories festivals that promote gender and sexual orientation equality; festivals on migration and integration; and festivals celebrating some collective identity, usually ethnicity. She concludes that festivals do contribute to our understanding of the society, helping to demystify and debate concepts within an alternative temporal infrastructure, and contribute to our intellectual as opposed to emotional engagement. Such festivals occur mainly within a municipal context, where social cohesion is a strong concern.

Peter Inkei, Budapest Observatory, Budapest (peter@budobs.org): Assessing the social and intellectual components of Hungarian festivals

Peter Inkei presented the system for rating and registering festivals, which Budapest Observatory (www.budobs.org) has developed in Hungary. Voluntary registration of Hungarian festivals has gathered momentum – 212 festivals have registered so far. The data they offered about themselves enables further festival mapping and analysis, by genre, size and program content. Yearly updating is envisaged. From the data available, it seems that very few festivals nurse an intellectual agenda (4). Inkei concluded that while festival organizers are open for increased intellectual content, there is a deficit of intellectual debate in the Hungarian society.

The Chair points out that this is a unique system of self-registration and that while it is voluntary, it is completed in the hope of qualifying for extra public funding. If such funding is not forthcoming, the registration system will quickly lose its appeal. The registration and the rating system reflect the centralization of the Hungarian politics and the perception of the national government as the key funder.

In the debate, it is pointed out that festivals should not be pressured to take an intellectual role on themselves. Some organizers endorse an intellectual agenda because others have failed to promote it. The debating component has been picked up by festivals in some countries, as in the Balkans, even in contemporary dance festivals. And yet, audiences come to festivals more for enjoyment than for intellectual enrichment. The Joy of Europe Festival encourages discovery and debate by placing children in homes across Iceland, Russia and Slovenia - there is no intellectual, programmed component necessary. Intercultural dialogue is fostered through the interaction of the children with their host families. It was also pointed out that festivals cannot be expected to nurture or sustain any meaningful debate since they are of short duration, temporal and transient. Thus integrating and interrogating ideas in the community beyond the few festival days is beyond their capacity.

But these types of festivals are flourishing and we have to consider why. The intellectual vibrancy of live social interaction is reduced because of television and the internet. Festivals are a social community and an example of rhizomatic thinking, offering hyper-textuality, asserts Aleksandra Jovicevic. They are a shared intellectual experience. They give you some information and enhance an illusion that you can be part of a particular world. And sometimes, a festival, such as the documentary film festival in Belgrade, which is simply, a screening of 10 documentaries, provokes an intellectual debate that is extended to the media and enters the public realm in response to the festival's program. It was also noted that an intellectual component is increasingly being included in festivals in order to access extra funding. Specific festival profiles and templates seek to legitimatise certain special topics for non-specialized audiences. The visibility such templates bring along is also attractive to cultural organizations or universities, eager to attract new audiences or new sources of funding. Responding to Ramona's presentation on typology, the question was posed where would festivals

organized by students be placed in her suggested typology? Response: depends on their focus and who organizes them. These typologies are only tentative and need to be refined. Also, it was noted that we need to exercise caution in relation to our own subjectivity and of what we categorise and where we place it, within the typologies offered. For example, a festival within the typology offered by Ramona could be a creative festival with a socio-political or environmental agenda – how it will be labeled is quite a subjective matter.

The definition of 'festival' was also contested. A half day event to a month long one, or even a year long event such as the European Capital of Culture?? A mass authorization of activity or an authorization of the mass? A public gathering? A fiesta? The European Festivals Research Project focuses on festivals with international component, driven by an artistic vision, and funded by public authorities. The rating and registration system of the Budapest Observatory could have broader applications, it was noted, since it allows festivals to grow and develop within their own frame of reference and not necessarily with an instrumental agenda in mind. It also allows festival organisers to make a selection of their preferred typology features and learn from other festivals, without necessarily imitating them.

The discussion concluded with the reflection that even after the 2008 outbreak of economic recession festivals keep flourishing. They might have to function with slightly reduced budgets but no one knew of a festival being cancelled due to the lack of subsidy or withdrawal of sponsorship. Perhaps this is because of their social and intellectual components. Contemporary society is constantly seeking cultural interpretations and re-interpretations of itself and festivals offer a platform on which to debate and re-debate major issues that preoccupy it – is this value one that sustains the investment being made in them?.

Cornelia Dümcke, Culture Concept, Berlin (info@cultureconcepts.de): The role of art in the context of science festivals in Germany.

Historically, the communication between art and science teams goes back a long way and now, in the 21st century, we are witnessing a rapprochement between these two realms. Science festivals communicate science to the public and contribute to the understanding of this discipline in an enjoyable way. The infrastructure connecting science and art started evolving in Germany later than in other countries and is very much marked by a 'top down' approach. The structure and character of the actors on the scene is growing and the science and art agenda is now crossing many different platforms, such as the image production of cities, cultural diplomacy, aiding the public understanding of science, and of cultural education. Science Summers, Science Days, Cities of Science (such as Berlin 2010), Science Years and Science Festivals, now proliferate. And sometimes, such as the City of Science concept, an artist and a scientist are expected to propose an idea jointly. This is distinct from the more traditional approach of the arts being used as the education tool to make the science more enjoyable for the attending public. But there are issues which need to be considered, such as what does it mean for artists in terms of their professional careers, to be involved in science and science festivals? What are the budgetary and payment considerations for those participating? Can a dialogue between art and science be shaped? And what are the infrastructural and resource issues?

Christopher Maughan, De Montfort University, Leicester (ccm@dmu.ac.uk): Scientific festivals in the UK and the festivalization of the Darwin Year 2009

Chris examined the British context of science festivals. In July 2010, along the London South Bank of the Thames, there will be a massive Science Festival programme which will be achieving much of its activities through the arts. In Leicester (at De Montfort University), every year, there is a week entitled 'Cultural eXchanges' which brings arts and the humanities into a shared platform with science. Maughan noted that some of these British science festivals are attempts of cities to reposition themselves e.g. those in Manchester, Newcastle, and York while others, such as the Orkney International Science Festival, stem from the enthusiasm of one particular individual. However, the key aim is to 'engage the public' with a basic knowledge of science and to particularly target young people. Some of these festivals have no arts content, while others have an active connection with art. Chris distinguished three categories "complementary" broad arts content (qty of 5); 'illustrative', where art is the vehicle (film or exhibition) used on science issues (qty of 82); and 'integrated', where there is a synergy between the two disciplines (qty of 27). He also acknowledged that while there is a drift towards instrumentality, opportunities exist for artists and for arts organisations to take the step of offering specific arts content for these festivals. There is also the potential for new audiences, for international collaborations, for engaging other cultures and being part of other networks (e.g. European Science Events Association - EUSCEA). However, the challenge for art and science is to become equal partners and festival organizers have a responsibility in this regard.

The Chair acknowledges that there is still a great and persistent issue of the separation of these two disciplines. And yet, the individuals involved in both have many similarities, such as risk taking, insecurity, competitive environment and so on. In the debate, the importance of the role and personality of the director in science festivals was noted as being one of the success factors. Secondly, continuity in place was also considered as quite important, i.e. in Germany, the City of Science Festival moves around and so knowledge, ideas, networks are potentially lost through relocation. Large amounts of funds are given to one location and then the festival moves to a different location. This reinforces the image and place profiling and positioning aspect of these festivals. Clarifying role, particularly in an artistic context, was also considered important - however, it can be very difficult to find an artist who wants to explain and educate rather than perform. It was noted that contemporary *artistic* festivals are there to present professional work by artists while science festivals are first of all popularising science. Perhaps art and science in these science festivals can get to the point of alignment and mutual re-enforcement as hundreds of years ago exceptional individuals like Leonardo da Vinci did. He could be considered one of the last individuals who perfectly combined the two disciplines. However, it was also noted that educational institutions such as MIT successfully combine the practice and theory of both disciplines. It was considered that arts festivals have a rich and old tradition while science festivals are just 'neophytes', 'squatters', "new kids on the block." Further, if artistic festivals can have a critical function and address social and political agendas, can a science festival do this? Chris responds that 79% of science festivals are targeting the public under 18 years and are focused on deliberately and unashamedly educating young people on how science and engineering can help change our daily lives. Science festivals are more a 'festivity' than a festival - there is no attempt to reflect on the society, consider what is comparable, emerging, what needs to be evaluated, as in artistic festivals. So a critical function needs to be nurtured and profiled.

In conclusion, it was noted that, generally speaking, the value of festivals depends on their context: is it education and learning? is it celebration? or is it reflection? Science festivals are beginning to seek a critical debate and an attempt at critical positioning.

While science may have a place within art thinking and art criticism and corresponding publications, does art take such a place in the science thinking, debate and journals? This merits enquiry.

**Aleksandra Jovicevic, La Sapienza University, Rome
(jovicevicsanja@yahoo.com): Between popular and subversive: festivals of everything but arts in Italy**

In every European city, there is a large proliferation of festivals. Festivals about everything - science, mind, spiritualism, the Bible, creativity etc. are becoming popular in Italy. Every local authority highlights something different and in doing so demonstrates how ideologically torn the country is. Jovicevic presented information on two book festivals she attended in Rome (Between the Possible and the Imaginary, January 2010, and Festival of Books and Reading, March 2010) and considered whether these 'cultural knowledge' festivals represented a certain vulgarization and simplification of research and experimentation OR do they take a position against the society of spectacle and reflect on the predominance of electronic media? Is this carnevalization, a sort of mini World Expo for the latest inventions and big names, placed into an intellectual framework? She thinks these festivals are presented as a source of resistance by the wider society to the media dictate of trivia - as decentralized and marginal events they represent a counterpoint to an overwhelming new populism of the Italian society. They promote a quality debate, otherwise absent in the wider Italian society and they could become subversive because they assert alternative modalities of thinking and debating. These festivals are in effect engaged in education and the emancipation of an audience and create the only space in which intellectuals can exist as public figures. Her conclusion is that new ways of social exchange emerge in those festivals – although they can be criticized from an instrumental viewpoint, they can be successful from an education or emancipation point of view.

**Joanna Ostrowska, Adam Mickiewicz University, Poznan (joaostrowska@wp.pl):
Can artistic festivals be an intellectual proposition?**

Joanna states that almost every artistic festival has an intellectual component - it is difficult to find a festival with just an artistic agenda. She also notes the growing role of curators who now present their festival as an intellectual, conceptual proposition. In this light, her presentation considers the Brave Festival in Wroclaw and the Festival of Dialogue of Cultures in Lodz. Although Wroclaw can be considered a 'non place' since it was re-created from the World War ruins and resettled with population displaced from the East, Lodz is located in the centre of Poland and has a long tradition of mixed population. Both places hold multidisciplinary arts festivals and consider culture as a way of participating in the world. Both consider the experiences of exile -- the Festival of the Dialogue of Cultures considers the displacement experience of Germans, Russians, Jewish and Poles while the Brave Festival considers the cultural exile of those from other, distant cultures. These two festivals are unusual in Poland and demonstrate that festivals with intellectual agenda tend to be more instructive than standard art festivals. We can learn something through the art presented but the festival is also a vehicle for the intellectual message offered. Artistic festivals can be treated as an intellectual proposition, even if this is not the main objective. Zygmunt Bauman wrote "that the mission of art is supposed to lead to extending freedom by preventing the rules governing reality to become fossilized." She concludes that festivals with an intellectual component are needed but the desire to include such elements may lead to intellectual spectrum becoming more important than the art itself.

The Chair adds that these two festivals are trying to create and reflect cultural history, to explore the turbulent collective experiences of the 20th century. However, with regard to Lodz, how long can this festival continue to rewrite history and recreate the city?

Responses to both presentations from the floor:

Art is one of the vehicles in society we can use to say something. This must not be underestimated. The Festival of the Dialogue of Cultures is in a position to consider this and can be seen as a protest to those who don't consider this proposition. This Festival isn't there to teach but to confuse and to make people think. Festivals can be a conceptual art piece in themselves and this festival is a project and a structure, designed to provoke a discourse. The role of the curator in this is to further concepts. And conceptual artists for their part can change the societal perspective and present new ideas to a public. The intellectual proposition of both of these festivals is the issue of responsibility. In the Brave Festival in Wroclaw, there is a proposition of responsibility to show the culture of others who are in danger to those who are sheltered in a safe culture. In the Festival of the Dialogue of Cultures in Lodz, there is the responsibility of civil society to keep the memory of the previous multi-cultural city alive. If the city is not organising such a remembrance, then the festival will. Even in the Festival of the National Theatres in Warsaw, there is a responsibility to show what is happening in the world. Each of these responsibility issues touches us differently- we all react differently to emotional and moral concepts. Every festival has an intellectual concept - sometimes it is a philosophical concept, at other times an emotional or cultural concept. What we should actually be concentrating on is who is going to produce new concepts for cultural life and for debate?

A difference between Eastern and Western Europe in the atmosphere around festivals is pointed out. Eastern festivals tend to reflect on the past and have an element of protest or provocation. The civil society structures have an impulse to participate whereas in Western Europe, festivals are much more about entertainment and consumption. The types of civic engagement that exist here in Poland are not present in countries like Ireland and this impulse to consider a festival as an intellectual proposition, a gesture of protest or provocation does not exist either. Perhaps, as Michal Michalski noted in his presentation the previous day, in a democratic society, people have become too lazy to participate.

Christopher Maughan, De Montfort University Leicester – Celebrating Europe: how international festivals strengthen society (the presentation was originally scheduled for the conference that took place the previous day and is offered here in place of a session conclusion)

This presentation considers a number of issues: can festival audiences be motivated to become art consumers and to engage in informed debate and criticism; in what way can festivals reduce exclusion and promote inclusion; and how can festivals enhance individual and collective attitudes to civility and thus strengthen civil society. The Leicester Comedy Festival, the Big Session Festival, the Secret Garden Party and the Summer Sundaes Weekender were all considered in the light of the above. For example, there is a large proportion of men in Leicester with high levels of prostate cancer, and the 'Hurt until it Laughs' element of the Leicester Comedy Festival has been designed around this. Festivals can also address serious issues such as teenage pregnancy (such as the 'Make me Happy' element of the Leicester Comedy Festival) or unite disparate communities, for example, the Zarganar, the Burmese comedian, condemned to a life sentence for his comedy by the Burmese authorities, has also played. As

regards commercial music festivals, however, it is very difficult to know how they can change attitudes or address issues. Evaluating empirical information gathered at the Secret Garden Party or the Summer Sundae Weekender, the conclusion reached was that these commercial music festivals are mainly about entertainment. This links to the consideration by Theodor Adorno that festivals' role in society is that they allow individuals to recharge. We should also consider that they have something to do with the concept of cultural capital - they are arenas where we can go and meet others like us, some individuals at the Big Session Festival don't move all day and simply spend the time relaxing with their friends. This is reminiscent of 14th and 15th century Renaissance festivals where people would come together for the joy and purpose of simply being together.

However, few are evaluating the long term impacts of their audience's engagement with the arts and an individual's broader engagement with the artistic offer available at a festival, as opposed to providing an opportunity for purely social exchange. The 'Life Cycle' theory of Ichak Adizes includes four dimensions: 'purpose', 'administration', 'entrepreneur' and 'integration'; the first three concepts stress efficiency while what needs to be focussed on is the fourth dimension of 'integration' as it is this that may determine the ability of festivals to deliver an integrated intellectual and artistic vision. This takes time and we also need to recognise that the festivals, which are possibly only in operation for a limited amount of time, are not in an ideal position to engage in follow up or year-round legacy management. In some respects that is the responsibility of the audience or any year round infrastructural features in the local area.

It was noted in the discussion that the most important aspect of festivals is for the audience to feel free. In France, young people use a festival as a cultural institution, they go and see the show they want to, not necessarily taking in other aspects of the programme, and then they leave. This is also true of festivals in other big cities but if you go to a festival in a rural place, you are committed for the length of the festival, either because you are part of the community or because you have travelled to be there. In fact, it was considered that the audience sets the agenda for the festival, not the festival organisers. And in relation to Adizes theory of 'purpose', 'administration', 'entrepreneur' and 'integration,' festival organizers need to focus on the first three to a small extent internally but much more from the external (audience) perspective. It was also noted that perhaps we should consider a new typology of 'intellectual festivals'.

The session concluded with the comment that festivals are a connective force against the forces of globalization.

Sunday, 25 April

Jean-Yves Potel, writer, Paris (pjyves@yahoo.fr): The dream of artists between good intentions and realpolitik. The example of a foreign cultural policy of France and Poland. (This presentation was originally scheduled for the conference that took place two days earlier but was rescheduled for logistic reasons and offered here as an introduction.)

Mega-festivals can promote national culture abroad and aid cultural dialogue with another country. Public funds are used for these festivals and consequently Potel will consider their policy rationale. In such festivals emphasis is often put on the promotion of a national culture and not on the distribution of artistic work. Mega-festival of a national culture should be a positive experience for all concerned but can tend to get

entangled in the vagaries of cultural diplomacy. Allocation of funds can drain funding from other festivals and selection of what is supported and what is not can be influenced by political predilections rather than artistic criteria. Examples discussed were the guest appearance of Comédie Française in Poland and the Nova Polska cultural season in France. While the Comédie-Français tour was considered a success by French diplomacy for its public relations value, it was a failure in terms of critical response in the Polish media and culture circles. The Nova Polska season in France was an official attempt of Polish authorities to change the cultural image of their country – to present it not as a shabby post-communist country but as a modern national culture without conflicts. In reality, any artistic innovation was permitted only on the fringes of the festival and was essentially marginalized while cultural heritage dominated the program. So how did this mega-festival get entrapped in contradicting political, cultural and diplomatic objectives and considerations? Jean Yves Potel concluded that governments should keep diplomacy out of cultural cooperation projects and create the support and conditions that truly promote intercultural dialogue. The bigger question is HOW to create interactions between public and cultural operators, artists, producers and their foreign cultural partners.

The Chair reflected that when real artistic cooperation occurs it is usually as a result of bottom up endeavours. By contrast, when a government initiates artistic projects, they tend to turn into promotional activity. This is a leftover of a Cold War mentality, shaped by competition and further reinforced by globalization pressures and anxieties. Cultural agencies which have been set up by governments engage in the rhetoric of cultural cooperation but are really interested in promotional gains. Marcin Poprawski added that reflections and evaluations on this issue are being conducted in Poland, esp. on the Polish cultural activities abroad, and 36 different critical points have been noted. When an activity is initiated from the framework of cultural diplomacy, everything programmed has to be declared a success.

Ralph Ceplak Mencin, Ethnological Museum, Ljubljana (ceplak@etno-muzej.si): Roma Culture Festivals in Europe

Two years ago, in Ljubljana, Slovenia, an initiative was set up to consider the cultural heritage of Roma people. There are over 10,000 Roma in Slovenia and it was recognized that their culture should be made visible and celebrated in the form of a festival. This is part of a wider recognition of the Roma culture occurring across Europe. April was selected as the month for 'Roma Chon' (which means both moon and month in Romani language), and a festival of films, debates, drama, music and dance was instigated. From the beginning it was a national and international success and while it has few sponsors, support is given by the Ministry of Culture of Slovenia. There have been a number of festivals of Roma culture elsewhere in Europe, among which the best known is Saintes Maries de la Mer, which happens in May in France. Roma Chon is the youngest among those initiatives. Festival concepts all differ but many have artistic components, including exhibitions, dance, music and even new forms of music, such as Gypsy swing, hip hop and rap. These festivals have become celebrations of Roma culture and are trying to turn negative images and stereotypes of Roma into positive ones. The festivals are very attractive to the media because they are dynamic and colourful. The main concern would be that the Roma themselves are not particularly involved in organising these celebrations of their culture, relying on the collaboration between different NGOs and government institutions. Some of those festivals have become incorporated in the Route of Roma Culture and Heritage, initiated by the Council of Europe, a platform of intercultural dialogue, cultural tourism and sustainable development.

Marcela Koscianczuk, Adam Mickiewicz University, Poznan (marcelak@wp.pl): Jewish culture festivals in Poland: a place of dialogue – or a battlefield?

Jewish culture festivals are the place where Polish and Jewish traditions meet. They are connected with cultural and familiar memories, their recovery and re-examination. For many Jewish people, Poland is primarily a place of Holocaust, a land of Jewish cemeteries, and these festivals attempt to celebrate Jewish culture and life, and not persecution and extermination. At the same time, these festivals reiterate the absence of contemporary Jewish life and culture in Poland, creating a state of 'In betweenness' (Homi Bhabha), where the two cultures meet and potentially can create a new cultural dynamics. However, when Jewish people visit Poland from abroad, they tend to see only sites of death and martyrdom, not contemporary Polish culture. A festival of Jewish culture can be a place of polemic confrontations as well as of dialogue. Artists who exhibit and perform at these festivals see the experience as one of communication and community experience, an educational engagement since they help the Polish public become familiar with some rudiments of Jewish culture and tradition. In some instances, however, fear and intolerance of some Poles are expressed as reluctance, suspicion or resistance to Jewish culture. Jewish culture festivals confront Polish people with a mixed record and complex history of Polish-Jewish relations, with accumulated suspicions, resentment and blaming. In some occurrences, festivals provoke defensive behaviour, disappointment, stereotypes and fears. They are a place of confrontations and polemics but in the best case set the first steps in a dialogue between Poles and Jews.

Marta Bouziouri, Panteion University, Athens (martha@plays2place.gr): Festivals with a migration agenda: philosophy, impact and the socio-political role of art.

This presentation was concerned with the concept and agenda of immigrant festivals and the contribution to these festivals by the immigrant artists. Greece has a high proportion of immigrants and this multi-ethnic, multicultural population is in no way reflected in the profile of the artistic festivals that are held within the country. Albanians, Hungarians, Russians, Ukrainians, Georgians remain invisible in the programme and as an audience. To counter this situation festivals have been created that focus on immigrant culture, Marta is aware of 10-15 but most are irregular in occurrence and quickly disappear, mostly after a single edition. In Greece such festivals are being seen as a convenient tool with which to acknowledge the existence of these immigrant communities; and to present a signal of pluralism as well as of exclusion, of enhanced visibility as well as of steady neglect. The festivals considered have some shared features, such as celebration (feast) as well as demonstration (manifesto); art is not necessarily the main type of activity; there are many parallel activities; free entrance; most are held in open areas or public squares/parks; there is a social, friendly and loose atmosphere; the festival is delivered by mainly volunteers and attract a diverse audience. Since most of these festivals are organised by NGOs, they have a low media profile and their 'arrival' is mainly announced by leaflets and flyers; art is a substantial 'b' activity and the ethnic background of the participating artists can be more important than the work they deliver. They have in common a certain intellectual dimension in their consideration of the socio-political issues of migration, and in their opposition to exclusion and discrimination. However, it is more difficult to create festival programmes that properly feature immigrant artists primarily as artists, without stigmatizing them as immigrants. The Puzzle Festival in Athens profiles itself as an artistic festival with a political agenda rather than as a social event with an artistic line up. It is not enough for a festival to celebrate people of migrant background because the meanings of migration may get lost. Festivals offer a platform to confront issues of cultural diversity and

advance critical thinking about cultural production affected by globalization and increased migration.

The Chair reflected how all three of these presentations showed the limitations of festivals as a vehicle for modifying behaviour and engaging with tough issues socially and politically. It was noted how well all three presentations worked together and how relevant Homi Bhabha's concept of the 'in-between' space was to these presentations.

Further comments of participants noted that these presentations reflect on the emergence of festivals and festivities in respect of places of commemoration. For example, in Srebrenica, Bosnia, everyone expects to find mourning and not celebration of life. People who live there, however, need to reassert their perspectives rather than to be completely overwhelmed by mourning and exclusively preoccupied by endless commemoration of the 1995 massacre. Some festivals are being organised on bad feelings, like the Holocaust Festival in Finland or the Jewish culture festivals in Poland, seeking to address the void, to invoke the spirit of those who are no longer around. Such festivals in fact are ghost chasing exercises but also assert values of pluralism and tolerance. There is also a visible process of 'ethnicization' of culture and of the artists who are being cast in ethnic boxes. You have to allow yourself to be put into a minority because if you resist, you may be excluded or represented as another minority. Therefore, this type of festivals could be considered as a transition towards a systematic cultural line and representation of cultural diversity. An example of an artist who resisted being put into an ethnic box was the Roma artist who refused to be featured in the Roma pavilion at the Venice Biennial 2007. He said he wanted to be represented as a Serbian artist. For him, this was a legitimate possibility and his right, but he was selected to be cast as a minority and he refused. What we are really speaking about are issues of transnational European citizenship. But it was also noted that within some parts of the world, you do need to ethnicise artists. This is a matter of time, of period and of context. Perhaps in Berlin this is not an issue, in Istanbul it might be required. In France, there is one of the best festivals of African dance, music and colour. Perhaps we need to make a difference between 'de-ethnicisation' and 're-ethnicisation'.

There are many festivals which are connected with the issues of regeneration and rehabilitation of the culture of an area. In post-1989 Krakow, there was social and political change and within urban development there was a rehabilitation of Jewish presence, or of its traces, especially in Kazimierz, the former Jewish neighbourhood. Communities at some point do reach a catharsis in dealing with trauma, amnesia, guilt and anxious projections of the other, perhaps helped by the festival templates. Perhaps museums are the more appropriate places for commemoration since there the past can be viewed and experienced as the past. It is important for the living not to get stuck in the past and yet, at the places of trauma, there is always some kind of dirt or dust one cannot clean away. Festivals provide some kind of collective concentration which covers and fills this space, even if just temporarily.

Zygmunt Baumann's notes in *'Modernity and the Holocaust'* and in his other book, *'Modernity and Ambivalence'*, that definitions also involve exclusions. And therefore we quite eagerly invoke Homi Bhabha's idea of in 'betweenness' because this idea overcomes barriers and creates another alternative place. We are starting to move beyond cultural stereotypes and enhance our understanding of cultures. If we follow closed definitions, we are in the hell of closed experience. What we are really talking about is festivals and cultural policy and yet we see little progress in festival related cultural policy terms. This is an issue the EFRP needs to consider more fully.

In relation to the Roma issue, the question was posed how to get Roma involved in the organisation of their festival? It was noted that in Budapest, the Roma festival is exclusively a tourist fabrication and very different to that presented in the Roma Chon festival in Ljubljana. This festival would not dare to be organised without the support and involvement of Roma. A difficulty in this regard, however, is that many people do not want to declare themselves as Roma, although their number is decreasing. Self confidence is growing in the community and it is great to see young Roma children becoming involved in Roma youth bands and proudly standing up in front of their friends and playing as Roma.

One example that was offered of how to live in a dead city is on Sherakova St in Krakow. The main stage of this festival is on the side of a Jewish cemetery and there is a sidewalk with an inscription: 'Please use the other side of the street because this used to be a cemetery.' People can choose whether to walk on the pavement or to cross over the street. The choice is left to each individual. This is a gentle way of letting the past live and of letting people make their own ethical choice. All over Europe, there are superficially framed intercultural festivals but the intercultural dialogue they supposedly celebrate does not oblige anyone to do anything. In Serbia, it is very fashionable to make an exhibition or stage a production about some ethnic minority but these cultural actions do not erase the xenophobia and nationalism in the everyday life. Within Greek culture, the Iranians, Iraqis and Africans do not form communities, so they are not visible. The Albanians form the strongest networks and cultural opportunities and are as a result visible. In the Netherlands, AIDA is an NGO that has for over 20 years helped refugee artists to find their way into the Dutch society and cultural life. This organisation is funded by the Dutch government. In England, post-colonial immigration has been followed by less culturally manifested recent migration, esp. from Eastern Europe and the Gulf.

Discussion on the further perspectives of the EFRP

Dragan Klaic noted that the EFRP has been working for 6 years and meeting once or twice a year for research workshops on particular topic. He called for suggestions of new topics to be put forward. These comprised of:

- festivals and cultural memory and festivals in the context of cultural heritage (commemoration, memory corpus, reconstructed memory, absent others, persistent trauma and collective amnesia, re-cycling of historic buildings as sites for festival spaces)
- festivals of various non-commercial film niches
- festivals of new technology and urban interventions (research tool, performance vehicle, new media and the digital world)
- festivals of contemporary dance (strengthening a fragile discipline, providing archives, co-productions, advanced discourse, professional training, hierarchies of value)
- festivals and continuously programming cultural organizations.

Further suggestions were also made for the creation of a European wide network and database of festivals which could be used as a major tool for research. While this would be extremely valuable, the Chair noted that this would be nearly impossible to achieve and that for every festival identified and categorized, there would be ten more which would remain unidentified.

Chair's closing remarks

The session concluded with thanks from the Chair to our hosts, Joanna Ostrowska and her team, and all the colleagues from the Adam Mickiewicz University in Poznan, for their wonderful hospitality and excellent organization. Topics suggested for the next EFRP workshops will be circulated as well as the revised outline of a book on festival programming, politics, governance and impacts, in expectation that the colleagues will suggest their contributions, such as case studies, issues, essays and comparative and longitudinal studies. Revised power points should be sent to Joana Ostrowska and Dragan Klaic by May 5 and a draft report will be circulated before being uploaded to the EFRP public depository on the EFA website.

Report prepared by Kerry McCall (Kerry.McCall@iadt.ie)

Edited by Dragan Klaic (draganklaic@gmail.com) and Christopher Maughan (ccm@dmu.ac.uk)

(June 2010)