

Towards the Berlin Conference 2020

Festival Cities Workshop n°2 Report

Friday, 16 October 2020, 13.00 – 14.30 PM CEST

Facilitated by: Cristina Farinha (Cultural and Creative Sector Policy Expert)

Report and conclusions by: Sampo Ryöppy

1. Overview of the current situation (Cristina Farinha)

- How can cities and festivals contribute to the European project (Festivals & Cities for Europe)?
- How can we bring other stakeholders into action?
- Bottom-up, participatory, sustainable... pandemic possibly brought new meanings and interpretations into these themes.
- 'Europe intrinsic to us' – how can we align this?

2. Berlin Conference - Action Agenda 13/10/2020 (Kathrin Deventer):

ACTION AGENDA: OUR CONTRIBUTION

- Work together/act/deepen topics under common umbrella/credo of a joint responsibility for Europe and Europe in the world, based on the power of possibilities of festivals and cities
- Increase our group of festivals and cities

ACTION AGENDA: CONTENT

- **Purpose:** Concrete formats and mechanisms to work on a joint agenda between cities, festivals, as well as needs formulated to implement agenda
- **Relevance:** the role of culture, a Europe 'bottom up' based on rights (see Rome Charter), citizens participation, cities/festivals responsibilities, the role of culture and civil society in policy shaping
 - Sustainable Development Goals (SDGs)
 - Debate on Europe
 - Climate Change
 - Digital agenda

ACTION AGENDA: OUR CALL

1. What is your idea/action field/example you would like to 'do' or refer to implement your task for Europe in collaboration between citizens, cities, Europe and civil society stakeholders?

2. What do you need from:

- a. Your city
- b. Your European representatives (MEPs)
- c. From your colleague stakeholders?

3. What topic/item do you need to address in this framework and mission of the Berlin Agenda?

ACTION AGENDA: FESTIVAL CITIES INITIATIVE

What could be our joint tasks if we agree on this perspective:

1. Work on actions in the frame of the Festival Cities Initiative
2. Contribute to Action Agenda Process and participate in Berlin Conference
3. Express your commitment through the European Festivals Label 'EFFE': be spokespersons for Europe
4. [Sign up on FestivalFinder.eu](http://FestivalFinder.eu): be an expression of Europe's diversity and ask colleague festivals to sign up
5. Invite our mayors to be joint interlocutors for Europe/with Europe?

EUROPE IN YOUR FESTIVAL

- an interactive formula of 4-5 days format: a programme
- in cities and festivals hosting EFA/ASFE's Festival Cities Initiative
- on the topic of the role of arts and culture
- and the results of the 'new understanding of relations' we achieve at the Berlin Conference
- with two specific target groups:
 1. audiences of festivals
 2. different stakeholders in the cities delegation

With the specific approach and knowledge in EFA and A Soul for Europe's community is its basis: SG members, MEPs around Europe, contacts to EU institutions, to other mayors, festivals, ECOCs...

3. Proposals on how cities and festivals may contribute to the European project (Festivals & Cities for Europe)

3.1. BERNADETTE QUINN (TECHNOLOGICAL UNIVERSITY OF DUBLIN)

- Part of the research team working, gathering data from 5 cities (Dublin, London, Barcelona, Gothenburg...) & festivals on public spaces.
- **Festivals help people feel included and participate**, in particular those stages in (indoor and outdoor public spaces) encourage social interaction (inclusion processes) and active involvement:
 - Cities should actively work to **increase & promote social participation**.

- Findings emerging, but indicate the **positive effects of increased social interaction**.
 - Also tensions: festivals changing public space, sometimes limit, privatise & restrict the use of public space, noise disturbances...
 - More discussion on how festivals interact with public space and innovatively use them.
- **Added value of the initiative:** knowledge linking and resource sharing: 'Cities approach festivals very differently, the need to understand how knowledge can be shared and adapted for best practices use.

3.2. RADISA BRKOVIC (ARTYARD/ARTAVLIJA TECHNICAL DIFFICULTIES)

- We managed to organise our **multimedia festival** (ArtYard/ArtAvlija) this year by moving it 2 months after the original date. We reduce the number of visitors to 250 (instead of 500 and up) and implemented the security measures (masks, temperature checks, disinfecting utility and more).
- Because the festival is multimedial, we organised 6 bands, 30 sculptures, 30 paintings (our, Serbian, most know artists, since this year we couldn't invite people from other countries). **People were happy, cheerful, relieved of any problems.**
- We feel that **the solution for the future could be organising smaller festivals**. This way a large scale of people could be spread around all of the organised events. Our goal is promotion of demetropolisation of art, moving art from big centers into smaller places where it is easier to supervise.

3.3. NICOLAS BERTRAND: CANDIDATE FOR THE EUROPEAN CULTURAL CAPITAL 2020 (INCL. METROPOLITAN AREA OF CLERMONT-FERRAND)

- City created by farmers and workers, left its own flair.
- Mission to **find ways of revealing cultural diversity**, from a wide spectrum.
- One third of the metropolitan population students, vivid cultural sphere.
- **Mix of rural and urban stakeholders in the city cultural projects:** better awareness spectrum of the local communities.
 - Cristina Farinha: *How do you bring the European flag into the conversation? How do you remind them?*
 - Nicolas Bertrand: *Two-levels approach: many local actors already European-networked, encouraged to share this; other to organise on-site/virtual experience sharing*

3.4. PAOLA SARCINA (CERELIA FESTIVAL)



- Specific **connection to sustainability and Italian agriculture**.
- Currently working with city officials on **how the city green area can be more intelligently** utilised: ‘used sustainably while providing it as an accessible public space for audiences & festivals’.
- In Italy, many festivals now prioritising the use of outside space, green areas, and **increased optimisation of them for public space purposes after the pandemic**.
- Invitation to get more scientific, knowledge and practice-sharing procedures to enlarge this process and bring in other European partners.
 - *Cristina Farinha: What would you bring to the table?*
 - *Paola Sarcina: Experience-sharing in sustainable green area management and balancing accessibility & use for audiences.*

3.5. PETRA TERCI: FESTIVALS IN GREECE (INSPIRE TV PLATFORM)

- Felt the responsibility to look for **new means to provide arts & culture content**, and increase connectivity.
- Created a digital resource library/platform, also during the pandemic noticed a lack of network & **effective contacts between artists and opportunity providers**.
- **‘Every ending is a new beginning’** – the need to bring the arts opportunities available for artists & audiences.

3.6. JURRIAN COOIMAN (CULTURESCAPES)

- **What is the new ‘we’?** Programme organisers might not be able to produce same quality content for the audiences as before.
- New local stage: Festival ambition to go around the world, COVID contradicted that aim.
- Covid showed that we live in a very unequal world, **‘the world we live in is different from the world we live from’**.
- Look into the ‘losing part of our society’, and look into the border regions and problematic areas: How do we listen to those and work on closing the cracks, of social, economic and other fabrics?
- Cracks and the **breaking lines inside Europe**, as well, not just outside it.

3.7. DJORDJE MOJIĆ (INTERART, NGO FROM SERBIA)

- **Novi Sad is 2021 Cultural Capital City of Europe**.
- Organisers of ***Festival for Optimism*** (20 years experience): International Day of Families.
- Up to 50 000 children and parent visitors, a mission to bring together the **values of family, sustainability and connectivity**; held the festival on a smaller scale in ’20.
- How to make it larger beyond the city: expand the event and looking for partners interested in developing and apply a similar concept together, as well as knowledge-sharing from events/cities with similar phenomena already at place.
 - **‘Small event with a big impact**, showing where we are living and how we are living’.

4. Summary of Underlying topics & themes Mentioned (Simon Mundy)

- Spatial patterns of festivals and cities and the tensions caused; dispersing the festival activities on the city outskirts: Dublin; Italy green areas; cities.
- Festivals & cities as dormant volcanoes that activate; ideas of green city development according to climate change initiatives (global tool); the idea of sharing stories; look at the world in your area; groundwork for healing.
- Climate change notions as a connector, platform and tool for the European initiatives.
- Atmosphere of optimism and enhancing it as our mission – the value and power of the arts.

5. Nele Hertling – A Soul for Europe & Berlin Conference spokesperson:

- Combination of stakeholders & industries.
- “What could we do convince our political partners, so they would commit to work with us & our objectives?”.

6. Conclusions: Notes & instruments for European and local level policies

6.1. CONNECT FESTIVAL & CITY JOINT VENTURES TO THE UN & EU SUSTAINABLE DEVELOPMENT AGENDA:

6.1.1. European festivals not simply accessible and democratic, but responsible & sustainable culturally, socially, environmentally and economically:

- “Let us work together for sustainable future, to which culture is inextricably tied” – cosmopolitan view about connecting global issues to a particular context, in this case sustainability agenda to festivals and cities (Delanty et al 2011).
- ‘Cultural consumption can, and should be, pro-sustainability’.
- Individual festivals & cities should consider ways how to market themselves as drivers of sustainable values: educating audiences in sustainable & responsible practices.
 - ‘We learn by doing, we change by experiencing phenomena in time & place’.
 - Active environmentalisation, festivals as instruments to sustainable urban development.
- Call for cities and festivals to measure the environmental impact of the festivals, i.e. ecological footprint, and work together to reduce it (Collins & Cooper 2017).
- Policy documents (European, national, municipal) should connect sustainability and culture, like UNESCO has already done. ‘Sustainability for culture, culture for sustainability’ etc.

6.1.2. Sustainable practices with public parks and other green spaces:

- Set a limit on the amount of park space and number of days that major events are allowed to occupy.
- Involve park users in decision making.
- Have greater transparency about how income from events is spent.
- Promote the impression that “festivals allow locals to view place in new ways and to reconnect through defamiliarisation and familiarisation with their locality” (Finkel & Platt 2020, 8).

6.2. FESTIVALS AND CITIES AS DORMANT VOLCANOES OF ACTIVE IDEAS, CREATIVE PEOPLE, AND SHARING STORIES

- The idea that festivals are not just platforms, but breeding grounds for innovation, accessibility, creativity and sharing practices. This idea should be seen as a place, space and an incentive on an European, national and city-wide level, as demonstrated by Nicolas Bertrand and the case of Clermont-Ferrand, France.
- Referring to festivals as catalyst of such and similar ideas in policy documents: added societal/European value.

6.3. FESTIVALS AND CITIES AS DRIVERS OF OPTIMISM AND RECOVERY: WE DESPERATELY NEED POSITIVE EXPERIENCES

- With crisis limiting opportunities, individual and collective psyché around Europe is easily diminished. Reportedly, so is individual and collective output and view of the future. Festivals and culture, as key tools to boosting identity, are actively needed, not only to think about crisis, but to create individual cohesion through positive experiences.
- Festivals by space, place and experiences, offer us a way to escape routines and expand our impressions.
- Cities can (and should) promote themselves as hubs of positive and pleasant experiences, and as pointed out by Inter-Art (Novi-San, Serbia) and the Festival of Optimism, festivals may be utilised to disseminate them.

6.4. FESTIVALS AND CITIES IN THE CRACKS AND BREAKING LINES: ADDRESSING OUR INEQUALITIES IN BORDER REGIONS & PROBLEMATIC AREAS

- As well pointed out by J. Cooman from CultureScapes, 'The world we live in is very different from the world we live from'. The pandemic has revealed the inequality of our societies, further expanding the divide of 'haves' and 'have-nots'.
- Policymakers, cities and festivals should work together to identify and approach these border regions and problematic areas, both to tackle social inequality but also serve the values of accessibility and subsidiarity.
 - Considering the EU crisis of legitimacy, often blamed on the distance between policymakers and citizens, cities and festivals offer spaces, platforms and experiences to address this.
 - In many countries, similar crises of legitimacy between the central government and the provinces exist
- Initiatives such as the European capital of culture could be utilised, and the aspect of 'placemaking'¹
- Referring to border regions and problematic areas as necessary and supported grounds of cultural development, as it is one of the keys to creating a sense of 'togetherness'

¹ Creating with communities instead of bypassing them (Finkel & Platt 2020).

6.5. IDENTIFY OTHER MAJOR (EUROPEAN) TRENDS AND CONSIDER HOW THEY MANIFEST IN THE CONTEXT OF CITIES

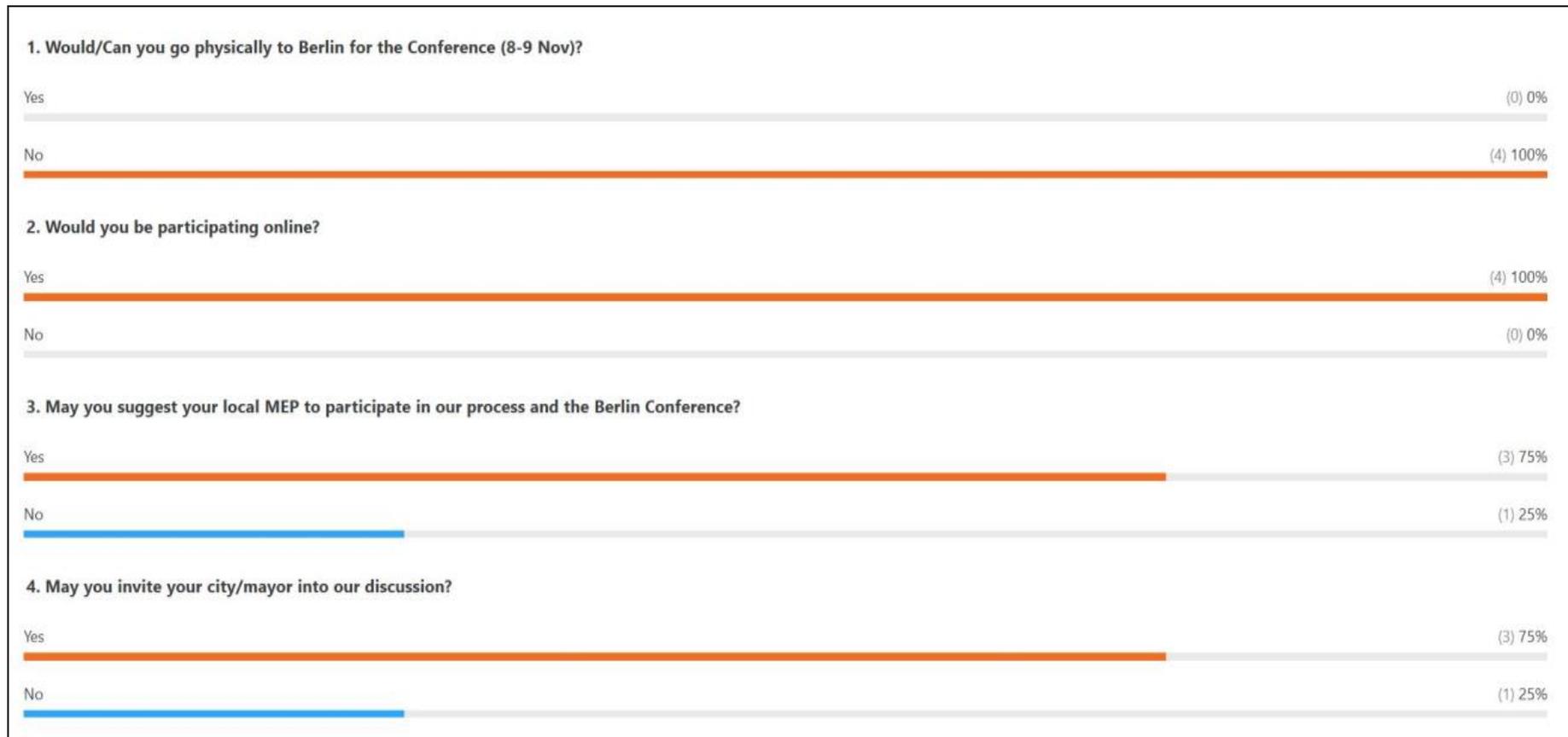
- “Cities, especially those emerging from decline, seeking reposition and promotion on a global scale to create or maintain reputations as desirable” (sustainable, accessible, secure, diverse...) places to live, work and visit (Finkel & Pratt 2019).
- Whenever cities and festivals could refer to other phenomena that are prominent in the EU or national policies, such as those related to social assistance, they should do so, and develop a concise, but eye-opening description *how it occurs, or can be addressed*, in the case of *that particular city/festival*

6.6. References for part.2

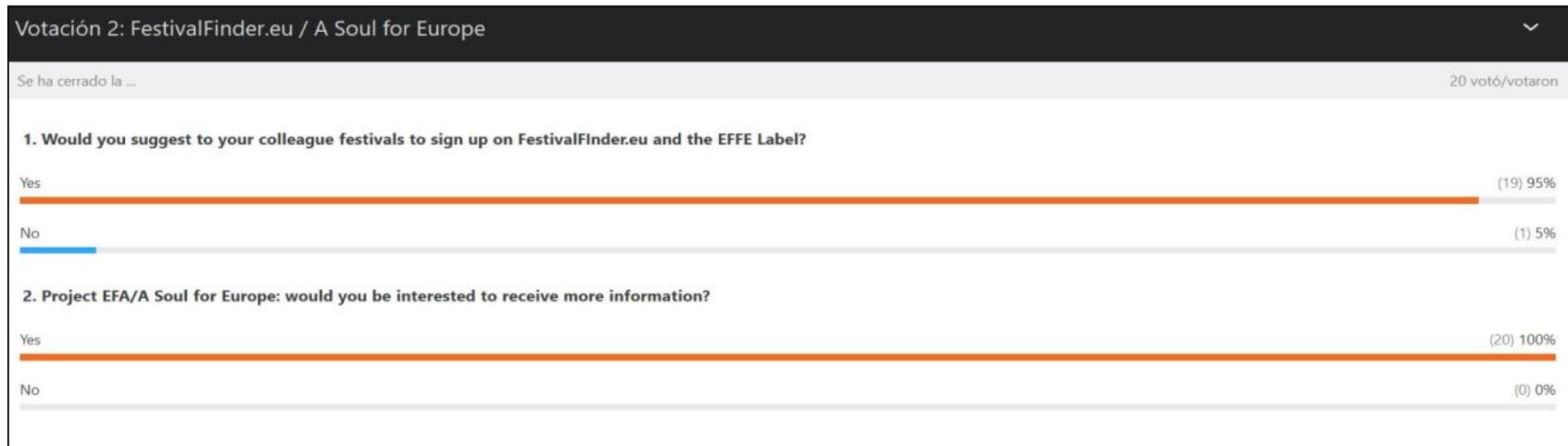
- Collins, Andrea & Cooper, Crispin (2017). *Measuring and managing the environmental impact of festivals: the contribution of the Ecological Footprint*, Journal of Sustainable Tourism, 25:1, pp. 148-162. DOI: 10.1080/09669582.2016.1189922
- Finkel, Rebecca and Platt, Louise (2020). *Cultural festivals and the city*, Geography Compass, 14:e12498, pp. 1-12. DOI: <https://doi.org/10.1111/gec3.12498>
- Delanty, Gerard, Giorgi, Liana, and Sassatelli, Monica (2011). *Festivals and the Cultural Public Sphere*, Routledge.

7. Questions and results of the poll

QUESTIONS & RESULTS 1



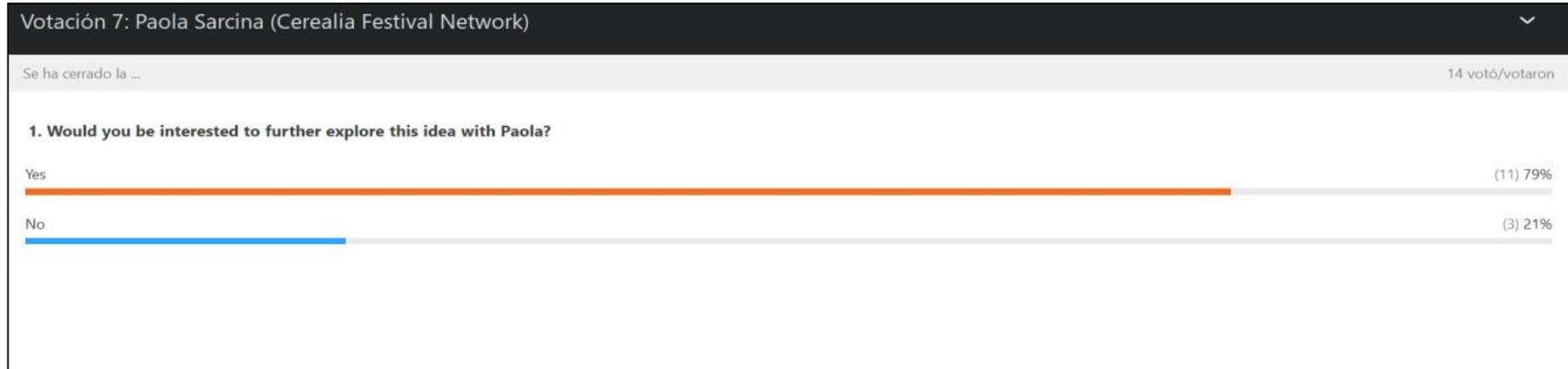
QUESTIONS & RESULTS 2



QUESTION & RESULT 3



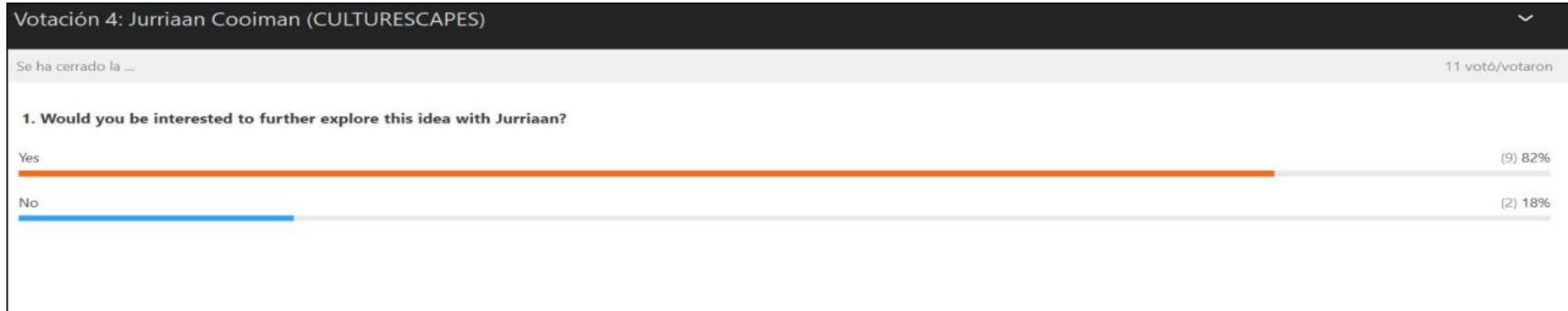
QUESTION & RESULT 4



QUESTION & RESULT 5



QUESTION & RESULT 6



QUESTION & RESULT 7

