

VALLETTA  
2018  
EUROPEAN CAPITAL  
OF CULTURE



Cultural Mapping  
**DEBATING  
SPACES & PLACES**

22<sup>nd</sup> & 23<sup>rd</sup> October 2015  
Mediterranean Conference Centre, Valletta



# Conference programme

## WEDNESDAY 21<sup>ST</sup> OCTOBER

**1900** Welcome reception hosted by the European Commission Representation in Malta  
- St James Cavalier Centre for Creativity, Valletta

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## THURSDAY 22<sup>ND</sup> OCTOBER

**Venue** **Mediterranean Conference Centre, Valletta**

**0830** Registration and coffee - **Sacra Infermeria Hall**

**0900** Welcome address by Jason Micallef, Chairman Valletta 2018 Foundation  
- **Temi Zammit Hall**

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### Plenary Session

'A multi & intra disciplinary approach to Cultural Mapping' - Temi Zammit Hall

Chair: **Dr Nancy Duxbury**

Rapporteur: **Dr Marie Briguglio**

**0910** Introduction by Chair

**0915** Keynote - Dr Adel Essaadani - **Knowing what exists to help decide : The context of the implementation of the "Etats généraux de la culture au Maroc"**

**0945** Dr Ammar Kessab - **Cultural Mapping in the Maghreb region: statement and uses**

**1005** Prof. Maria Attard - **Cultural Mapping: Tools to Engage**

**1025** Dr Francesca Cominelli - **Mapping Intangible Cultural Heritage Actors in France**  
- Paper co-authored with Dr Marta Severo

**1045** Coffee break - **Sacra Infermeria Hall**

**1105** Dr Luc Gwiazdzinski - hosted by the Embassy of France in Malta

**1125** Q&A and discussion

**1155** Trevor Borg & Katya Micallef - **Spatium Clausum**

**1210** Elizabeth Grech - **Fondation René Seydoux**

**1220** Closing of plenary session 1 - Dr Nancy Duxbury

**1230** Lunch - **Sacra Infermeria Hall**

**1330** Speed networking session - **Sacra Infermeria Hall**

**1430** Coffee Break - **Sacra Infermeria Hall**

**1445 Parallel session 1**

Cultural mapping as a tool for artistic practitioners

Moderator: **Dr Hatto Fischer**

Rapporteur: **Daniela Blagojevic Vella**

**1445** Introduction by Moderator

**1450** Samuel Murray - Creative Cardiff: building a creative economy network for the capital city of Wales

**1510** Monica Biagioli - Play-scripting: Testing a means of accounting for social value

**1530** Stefanelle Cachia - Cultural Mapping as a possible means of increased dance audiences. A Maltese case study on dance

**1550** Alexandra Pace - What is the role of BLITZ as an independent artist-run space in Malta's cultural ecosystem?

**1610** Q&A and discussion

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**1445 Parallel session 2**

Cultural mapping as a tool for participation & networking

Moderator: **Colin Borg**

Rapporteur: **Dr Ruben Paul Borg**

**1445** Introduction by Moderator

**1450** Szilvia Nagy - Integration through Culture? Participatory Governance and Meta-Governance in the European Capitals of Culture Programme

**1510** Dr Valerie Visanich & Dr Toni Sant  
- Establishing a Creative Identity: Branding a Creative Space

**1530** Angie Cotte - The Roberto Cimetta Fund - linking the sustaining of local arts and cultural venues, networks and platforms with artistic and cultural mobility

**1550** Anna Spiteri & Dirk De Ketelaere - Safeguarding the Green and Blue Open Spaces around Malta's Grand Harbour through Public Participatory GIS

**1610** Q&A and discussion

**1445 Parallel session 3**

Preserving heritage through digital mapping

Moderator: **Prof. Will Garrett-Petts**

Rapporteur: **Dr Jean Paul Baldacchino**

**1445** Introduction by Moderator

**1450** Abby Suckle - Lower Manhattan Then and Now: Cultural Mapping over Time

**1510** Dr Folker Metzger & Sophia Gröschke - Weimarpedia – Engaging with our world heritage Innovative cultural project with a participatory website designed by students for students

**1530** Rebecca O'Neill - Crowdsourcing Ireland's National Monuments

**1550** Jasmine Desclaux Salachas - How topographical maps support the cultural knowledge of a territory, to share its recognition: The unprecedented cartographic adventure of Battir, village of Palestine - a UNESCO World Heritage site

**1610** Q&A and discussion

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**1445 Parallel session 4**

Mapping culture from multiple perspectives

Moderator: **Dr JosAnn Cutajar**

Rapporteur: **Prof. Carmel Borg**

**1445** Introduction by Moderator

**1450** Agnieszka Wieszaczewska - Mapping culture as a form of non-formal education

**1510** Jelena Savic - A day in the city with the eyes closed: cultural mapping in Porto, Portugal

**1530** Agnieszka Janik - Cultural mapping with children: a peculiarity or a new trend?

**1550** Giusy Cardia & Dr Roberto Carella - Maltese Food: From ancient times to the creative industry. A case study of Knowledge Management Platform

**1610** Q&A and discussion

**1640** End of Day 1

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**1930** Formal Conference Dinner – Haywharf, Floriana

## FRIDAY 23<sup>RD</sup> OCTOBER

**Venue** Mediterranean Conference Centre, Valletta

**0830** Registration & Coffee - Sacra Infermeria Hall

**0900** Introduction by Dr Karsten Xuereb, Executive Director Valletta 2018 Foundation

**0910** Address by Hon. Dr George Vella, Minister of Foreign Affairs

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### Plenary Session

'The mapping legacy: what happens next?' - Temi Zammit Hall

Chair: **Caldon Mercieca**

Rapporteur: **Dr Marie Briguglio**

**0920** Introduction by Chair

**0925** Keynote - Prof. Pier Luigi Sacco - 'Cultural Mapping and System-Wide Cultural Districts: Results from Italian and Swedish Case Studies' - hosted by the Creative Europe Desk, Malta

**0955** Lia Ghilardi - Cultural mapping for sustainable cities

**1015** Sandro Debono - MUŻA: Rethinking national museums as cultural spaces

**1035** Coffee break - Sacra Infermeria Hall

**1055** Dr Oleg Koefoed - From mapping to urban cultural ecosystems: the legacy of cultural work

**1115** Neil Peterson - Can culture change communities?

**1135** Q&A and discussion

**1205** Closing of plenary session 2 - Caldton Mercieca

**1215** Lunch - Sacra Infermeria Hall

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### 1315 Parallel session 5

Mapping Routes and Memories

Moderator: **Dr Jean Paul Baldacchino**

Rapporteur: **Dr William Zammit**

**1315** Introduction by Moderator

**1320** Prof. Danning Wang - Cultural Mapping of the Indigenous Hong Kong Population

**1340** Dr Annamari Huovinen, Prof. Eija Timonen, Tomi Leino, & Tuuli Seppälä - Urban identities in flux

**1400** Paola Ponti - RADICI - Mapping routes: a possible approach to cultural mapping through an artistic process

**1420** David Jackson - This is not my house: Reflections on moving image

**1420** Q&A and discussion

**1315 Parallel session 6**

Global and Contested cultural spaces

Moderator: **Daniela Blagojevic Vella**

Rapporteur: **Dr Hatto Fischer**

**1315** Introduction by Moderator

**1320** Dianne Regisford - **One Bowl: Ubuntu Encounters: Evoking Belonging: Participatory performance as cultural mapping in urban sustainable development practice**

**1340** Lora Markova - **Mapping 'Another Europe': the real-and-imagined space of culture**

**1400** Milia Lorraine Khoury - **Meditations on the 'Wrong Place': Europe in Africa; Africa in Europe**

**1420** Josephine Burden - **Writing the City Built by Gentlemen for Gentlemen: One Woman's Story**

**1440** Felipe Duarte - **Local Musics as a reflexive action towards a positive globalisation**

**1500** Q&A and discussion

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**1315 Parallel session 7**

Digital Mapping in a Social Context

Moderator: **Prof. Carmel Borg**

Rapporteur: **Dr JosAnn Cutajar**

**1315** Introduction by Moderator

**1320** Prof. Saviour Formosa - **Spatial Conceptualisation as a stepping stone in the transition of Real-Virtual World Social Interactionism**

**1340** Isabel Verdet Peris - **Focusing on digital and participative dimensions to approach map use: experiences from Bilbao**

**1400** Prof. Ann Laenen & Stefan Kolgen - **What happens when you combine digital storytelling and cultural mapping in a social setting? A case study of Jefke Tuf - a transmedial project in Limburg**

**1420** Magdalena Czarnecka - **"Let's map it" - the artistic and activist strategies of mapping as a way of building local identity - the Polish examples**

**1440** Q&A and discussion

**1315 Parallel session 8**

Evaluating & Assessing the Use of Cultural Space

Moderator: **Dr Ruben Paul Borg**

Rapporteur: **Colin Borg**

**1315** Introduction by Moderator

**1320** Dr Dorota Węziak-Białowolska - Composite indicator to monitor cultural and creative initiatives in European cities

**1340** Prof. Kamila Kaminska & Agnieszka Wieszaczewska - Cultural mapping in evaluating European Capital of Culture project 'Microgrants ESK2016'

**1400** Dr Fernando Bayón Martín & Dr Cristina Ortega Nuere - From Cultural Mapping to cultural assessment. Bringing social creativity closer to policy evaluation: a European transregional case study (Bilbao, Essen, Warsaw)

**1420** Xenia Kopf - Spaces and Places for Creative Use in the City of Vienna: A multi-dimensional mapping exercise

**1440** Q&A and discussion

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**1530 Closing event - Sacra Infermeria Hall**

**1550** Closing address by Dr Karsten Xuereb, Executive Director Valletta 2018 Foundation

**1555** Book launch - Cultural Mapping as Cultural Inquiry (Edited by Nancy Duxbury, W.F Garrett-Petts and David MacLennan)

**1600** Closing drinks - Sacra Infermeria Hall

**1700** Conference closing

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**2000** Informal closing dinner - Ta' Nenu, Valletta





KEYNOTE SPEAKER

Dr. Aadel  
**ESSAADANI**

### **KNOWING WHAT EXISTS TO HELP DECIDE : THE CONTEXT OF THE IMPLEMENTATION OF THE “ETATS GÉNÉRAUX DE LA CULTURE AU MAROC”**

The context of the implementation of the “Etats généraux de la culture au Maroc” is full of teachings on the specific conditions of developing a cultural policy in a southern Mediterranean country. Cultural mapping is one of the ways to move forward in the advocacy for the development of cultural strategies. In most cases, the mapping is done by governments or local authorities – this is not the case in Morocco.

This project was initiated by civil society which is, in itself, indicative of the additional utility of the mapping as an advocacy tool that assembly professionals, civil society and government around a decision support, made collaboratively.

The intervention will begin with the presentation of the political and social context of the creation of mapping and the conditions of its sustainability through its update and ownership (appropriation) by cultural operators and policy makers. Then the methodology and the 4 stages that accompanied its realization (sectoral studies; cross-sectional studies, professional meetings and organization of the States General of Culture in Morocco) will be discussed. The technical realization of the mapping, detailing disciplines/sectors considered and entries chosen by sector (artists, structures and places of creation, dissemination and training), will also be explored throughout the intervention.

**BIO** A graduate in urban planning and urban sociology in France, then technical director and communication director of various festivals. Technical designer and expert in cultural policies, Aadel Essaadani is co-founder of the Institute of performing arts jobs (France/ Morocco), which offers continuous training in technical and administrative jobs of performing arts. He do also technical consultancy for theaters and concert halls. Aadel Essaadani is former president and co-founder of the Moroccan association «Racines» and Chairperson of Arterial Network, an African network, both of which advocate for the culture as a factor in human, social and economic developments in Morocco and Africa.

A close-up portrait of Prof. Pierluigi Sacco, a man with a grey beard and glasses, wearing a blue and white striped shirt. The image is partially obscured by a red geometric shape in the top left corner.

KEYNOTE SPEAKER

Prof. **Pierluigi**  
**SACCO**

### **CULTURAL MAPPING AND SYSTEM-WIDE CULTURAL DISTRICTS: RESULTS FROM ITALIAN AND SWEDISH CASE STUDIES**

The presentation introduces a new methodology for cultural mapping that has been developed in concrete policy design experiences in the Region of Veneto, Italy, and in the Regions of Halland and Skaraborg, Sweden.

This methodology starts from a participatory mapping phase where local players collaborate to reconstruct the whole local geography of cultural facilities and activities, as pertaining to the various cultural sectors. Starting from this basis, a sophisticated, innovative Artificial Neural Network based approach is introduced, that allows to forecast the future dynamics of cultural vibrancy of the region, also with sectoral focus, and to appreciate the role of the cultural sector in the overall structural organization of the regional economy. This, in turn, provides the background information for participative policy making in providing policy makers an evidence base for future investments and policies, and to stimulate local actors to take initiative for reinforcing situations where a positive momentum is emerging, and to call to action in situations where the cultural dynamics is losing strength and impulse. This approach also provides a basis for a better, more functional and effective integration of cultural activities in the overall smart specialization strategy of the region, according to a logic of System-Wide Cultural District where culture becomes the 'mediator' for many different forms of innovation crossovers.

**BIO** Pier Luigi Sacco is Professor of Cultural Economics, IULM University Milan, Scientific Director of Fondazione Campus, Lucca, and member of the Cultural Economics Technical Committee of the Italian Ministry of Culture and Heritage. He has published widely in international journals and edited books on the themes of cultural policy and culture-led development and is a keynote speaker and consultant worldwide on the same topics.

*Prof. Pier Luigi Sacco is hosted by the Creative Europe Desk, Malta.*

A portrait of Dr. Ammar Kessab, a man with dark hair and a beard, wearing a dark suit jacket and a white shirt. The portrait is partially obscured by a large, stylized red and white geometric shape on the left side of the page.

## Dr. Ammar KESSAB

### **CULTURAL MAPPING IN MAGHREB REGION: STATEMENT AND USES**

Since the past decade, the problematics of cultural policies and cultural diversity became central in the cultural debate in Maghreb Region (especially in Algeria, Morocco and Tunisia). Mainly engaged by independent groups and NGOs, several projects and programmes tried to push national governments to adopt a formal cultural policy and to ratify the UNESCO 2005 Convention on protection and promotion on the diversity of cultural expressions.

Apart from a few global cultural maps which included the Maghreb region (ex.: Interactive Atlas of the World's Languages in Danger...), cultural mapping was unknown in the 90s. At this period, it was exclusively considered as "a broad range of cartographic practices (used) to bring alternative indigenous and local perspectives to the attention of those who hold power and who control what usually appears on official maps. Each initiative had its own motivation and logic. Uncomfortable with the notions of ethnicity, minorities and indigenous people, governments and civil society in Maghreb region uses cultural mapping today as an important tool to establish inventories of cultural sectors in order to better target specific needs of citizens and to establish a cultural policy based on strong statements. It is also about pointing the finger at the problem of regional cultural disparities, which is directly related to engagement of the states to protect and promote the diversity of cultural expressions. Our presentation focuses on three best practices of cultural mapping in the region: Thematic transcription and registration of traditional and popular cultural expressions in Algeria (2011); map of the cultural sector in Morocco (2014); and map of material heritage in Tunisia (2012).

#### **BIO**

Ammar Kessab (PhD, CA) is Senior Governance Expert at the African Development Bank (AfDB). Specialist in public management, he often collaborates with regional and international organizations in the field of governance of cultural diversity, culture & development and cultural policies. He is member of the Board of Directors of the International Association of Research in Public Management (AIRMAP), member of the Steering Committee of Al Mawred Al Thakafy (Culture Resource, Cairo) and member of "U40 Network for Cultural Diversity". Deeply involved in the cultural debate in Africa and in the Arab region, he published several chapters in books and articles.

A portrait of Prof. Maria Attard, a woman with short brown hair and glasses, smiling. The image is partially obscured by a large red geometric shape on the left side.

# Prof. Maria **ATTARD**

## **INSTITUTE FOR CLIMATE CHANGE AND SUSTAINABLE DEVELOPMENT**

**In 2014 the Institute for Climate Change and Sustainable Development within the University of Malta was commissioned by the Valletta 2018 Foundation to collect and collate spatial information about Malta's cultural infrastructure and spaces.**

This spatial database was set to be the framework upon which a cultural infrastructure map was built, with the potential of engaging the community to contribute to the map through an online interface, making it not only a reliable source of cultural infrastructure information but also to bring together the community to share and upload information. This form of Citizen Science project broadens engagement and inclusion while building a collaborative space for users, planners, managers and even researchers in the field of culture, to work together. The Cultural Mapping Project aims to extend the experience and success achieved so far in the field of Citizen Science to engage more people in culture.

The application of the Citizen Science approach to Cultural Mapping provides new challenges and opportunities. Issues with data quality, public participation, technological innovation are all foreseeable challenges. These however might also be the opportunities for new ventures, ones that relate to the creative class and open science movement, and that transcend the 2018 Capital of Culture and sustain a long-term impact on both the economy and society of Valletta and beyond.

**BIO** A geographer by training, Maria Attard has been the Director of the Institute for Climate Change and Sustainable Development since 2009 and has published extensively in the area of sustainable mobility. She completed her PhD at UCL and then worked as a consultant to Government on transport between 2002-2009, implementing a number of national projects in Malta. She now coordinates the transport research group within the Institute and is particularly interested in research on transport modes, mobility behavior and patterns, policy, parking and road pricing, and transport and climate change. She is an Associate Professor in the Department of Geography within the Faculty of Arts, responsible primarily for Geographic Information Systems (GIS), and services and collaborates with various Faculties and Institutes within the University of Malta. She is also active in international fora such as the World Conference on Transport Research Society (WCTRS) and the Network on European Communications and Transport Activities Research (NECTAR).

A close-up portrait of Dr. Francesca Cominelli, a woman with dark hair, smiling warmly. The image is partially obscured by a large red triangle in the upper left corner.

# Dr. Francesca COMINELLI

## MAPPING INTANGIBLE CULTURAL HERITAGE ACTORS IN FRANCE

The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization (Unesco) in 2003, extends the field of cultural heritage to intangible elements. These include cultural practices, representations, expressions, knowledge and skills nowadays better identified as intangible cultural heritage (ICH). This new cultural paradigm raises the need for cultural policies to take into account its specificities. Moreover ICH, that is considered the heritage “that communities, groups and individuals recognize as part of their cultural heritage” (Unesco, 2003), points out the need of defining safeguarding policies involving a wide network of actors: institutions, communities, formal and informal groups, and individuals. Safeguarding policies for ICH become transversal to different research fields, public policies, and intervention levels (local, national, international). This means a deep transformation of the relationships existing among all involved actors. This presentation addresses the main results of a study mapping the actors involved in the implementation of the 2003 Unesco Convention in France. The analysis makes use of an innovative methodology, based upon digital methods, permitting to explore the multitude of websites dedicated to ICH and to understand the relationships existing among ICH actors.

**BIO** Francesca Cominelli holds a Ph.D in Economics of Cultural Intangible Heritage from the University of Paris 1 - Panthéon-Sorbonne, where she also worked as teaching assistant in Contemporary Economics and Economics of Intangible Cultural Heritage. She is currently a post-doc fellow at the University of Lille 3 and collaborates with the French Ministry of Culture and Communication and the association Epinoia in the realisation of a register and documentary videos of ICH practices relevant to sustainable development. Her research interests include economics of culture, cultural commons and cultural policy. More specifically she is interested in cultural diversity, intangible cultural heritage, creativity and innovation, and traditional craftsmanship. Her research depends on a multidisciplinary approach combining economics, ethnology, sociology and environmental issues. Previously she worked as project specialist for INMA and the French Ministry of Culture and Communication (2008-2010), and as researcher for the European Investment Bank Institute (2013-2014). She is member of the U40 Group on Cultural Diversity and the International Scientific Committee for Intangible Cultural Heritage, ICOMOS.

This paper is co-authored by Dr Francesca Cominelli and Dr Marta Severo

A close-up portrait of Dr. Luc Gwiazdzinski, an older man with grey hair, looking slightly to the right. The image is partially obscured by a large red geometric shape on the left side.

# Dr. LUC GWIAZDZINSKI

## REPRESENTING POPULATIONS, ARTS AND TERRITORIES IN MOVEMENT

The first part of the presentation explores new relationships and territorialities that are emerging in public space as a result of temporary interventions by artists. Many artists and activists have intervened in public space, through changes in street furniture, for example.

This is part of a general movement aimed at playing around with urban formations by questioning the polyvalence and flexibility of streets and their surrounding real estate. The second part of the presentation will highlight several modes of representation of the city in motion. Finally we will show the importance of these artistic approaches for the «malleable city». We will propose the development of a chrono-urbanism and present new tools by which it might be represented. Amidst the rupture of spaces, temporalities and mobilities, the concurrent wealth of new communications tools mean, polysynchronous and decentralized modes of organisation and new, open forms of planning, a chronopolitics is imminent.

**BIO** Luc Gwiazdzinski is a geographer and urbanist. He has directed several agencies in the areas of regional development, urban planning, time and mobility. He is currently director of the IGA in Grenoble and co-founder of the Pôle des Arts urbains. A researcher at the Joseph Fourier University of Grenoble, he is member of the Pacte (UMR 5194 CNRS) laboratory and associated with MOTU (Milan) and EIREST (Paris, Sorbonne). A European specialist on cities (in particular, on questions of mobilities, public spaces, art, social temporalities and urban nightlife), he is the author and editor of numerous books: *La ville 24h/24*, Aube; *La nuit dernière* frontière de la ville, Aube; *Si la ville m'était contée*, Eyrolles; *Si la route m'était contée*, Eyrolles; *La nuit en questions*, Aube et *Nuits d'Europe*, Pour des villes accessibles et hospitalières, UTBM. *Urbi et Orbi*, Paris appartient à la ville et au monde, Aube.

*Dr Luc Gwiazdzinski is hosted by the Embassy of France in Malta.*

A close-up portrait of Lia Ghilardi, a woman with dark hair, looking slightly to the right. The image is partially obscured by a large red geometric shape on the left side of the page.

# Lia GHILARDI

## **CULTURAL MAPPING FOR SUSTAINABLE CITIES**

Increasingly cities compete at global level with other places for investment, visitors, talent and the like. Competition in particular is not just limited to the big capital or 'first tier' cities. Smaller places are also confronted with the pressure to deliver on quality of life, employment opportunities and good brand image.

Responses to such needs often translate into large regeneration schemes, branding or cultural tourism strategies that do not reflect the specificity of places, nor the needs, aspirations and sense of identity and history of local communities. This way of thinking and acting has negative affects on the communities and can, in some cases, lead to problems of spatial segregation, disaffection and social division.

My talk will focus on alternative approaches policy makers and civic leaders can take if they want to build liveable, cohesive and equitable cities. I will be arguing that processes such as cultural and community assets mapping can not only help to think more creatively about the resources on the ground, but can also provide new directions for local economic and urban development. In addition, mapping processes often act as live laboratories of democratic participation and co-creation, as such they also deliver valuable lessons for urban governance on the whole.

**BIO** A creative polymath, Lia is the founder of Noema, a UK-based organization working internationally to design integrated place making processes and cultural plans. She has more than twenty years experience of working with civic leaders, community organizations, urban designers, architects and cultural institutions to provide creative and bottom-up solutions to the social and economic challenges of contemporary cities. She is a highly respected and inspiring teacher with many years' experience of lecturing on cultural planning to both Master students and practitioners from all walks of life. She is a Fellow of the prestigious Royal Society for the encouragement of Arts, Manufactures and Commerce, and a member of the Academy of Urbanism, a network of influential thinkers and professionals passionate about making places more livable, beautiful and equitable.

Her website is: [www.noema.org.uk](http://www.noema.org.uk)

# Sandro DEBONO



## **MUŻA - RETHINKING NATIONAL MUSEUMS AS CULTURAL SPACES**

**MUŻA is the new national-community art museum project for Malta and one of the flagship projects for Valletta's City of Culture title in 2018. The chosen project name, MUŻA, stands for the project vision.**

The word is an acronym for MUŻew Nazzjonali tal-Arti which is the Maltese name of the current National Museum of Fine Arts, established as section within a then Malta Museum in 1924. MUŻA is also the Maltese word for inspiration.

This paper shall focus on the methodology guiding the MUŻA project and how it seeks to rethink museums into an empowerment tool for communities and identities to create cohesive cultural spaces through the arts. I shall discuss in what ways and means the project is guided by access to cultural heritage and creativity as a right, beyond the traditional museum experience, and how this value is being rethought into a multi-vocal narrative promoting access to uniqueness rather than exclusivity.

**BIO** Sandro Debono is Heritage Malta's Senior Curator at the National Museum of Fine Arts and Project lead for MUŻA, the new National Museum of Fine Arts project for Valletta's European Capital of Culture title 2018. He has published extensively on museum related topics, traditional art history and visual studies and curated various national exhibition projects including the latest highly-acclaimed 'Mattia Preti - Faith and Humanity', President's Palace, Valletta (May to July 2013), previously c-curated at Museo Civico di Taverna, Italy (February to April 2013). Sandro regularly lectures at universities, museums and cultural institutions.





Dr. Oleg  
**KOEOFOD**

## **FROM MAPPING TO URBAN CULTURAL ECOSYSTEMS: THE LEGACY OF CULTURAL WORK**

**The role of culture in forming sustainable cities can hardly be underestimated. Mapping is an important repository of approaches on how to make culture matter. But with the important role follow questions.**

This talk will address a few of these, drawing on examples from Valletta, Gdansk, New York, and Copenhagen. A key issue is how to connect the caring and nurturing facilitation required for cultural mapping, with strategic clarity and making of sustainable urban (cultural) policy? How do you connect the past, the present and the future, through the dynamic processes and interactions that arise before, during and after mapping and dialogues in urban fields? How is it possible to interact with the urban environment and its communities or citizens, while cultivating ecosystems that provide a living legacy? Can this strengthen resilience in the city? The questions will be addressed through examples of fieldwork, intervention, and prototyping, in the making of cultural urban realities. That living field will be connected to the central question of how such a mapping and policy practice can connect to and urban cultural ecosystems.

**BIO** Oleg Koefoed, PhD, Action-Philosopher; Core member and co-founder, Cultura21 Nordic and International; External Lecturer, Copenhagen Business School. Developer and Activist in the field between philosophical action research; cultural intervention, and social and sustainable innovation and entrepreneurship. Co-creator of education programs Social U (2012-) and ASSIST (2010-). Conductor of research and innovation projects and networks in the Nordic and Baltic regions. Working with interventions in urban worlds, in Copenhagen, Gdansk, Valletta a.o. Author and editor of various publications on cultural sustention and sustainable cultural action, methods and philosophy. Teacher, facilitator, sketcher.



# Neil PETERSON

## CAN CULTURE CHANGE COMMUNITIES?

The European Capitals of Culture programme this year reaches its 30th anniversary. In that time huge social changes have taken place, and these have been reflected in way EcoC programmes have developed and driven developments in cities.

If one phrase were to sum this up it is “the democratisation of culture”. How has cultural mapping and, in particular community cultural mapping in ECoCs, been part of that process? Who has used it and how? The presentation will examine from direct practical experience a number of European Capitals of Culture which have used forms of cultural mapping to shift from top down intervention to a more diverse approach which strengthens and supports community resilience and builds capacity. How successful have they been and what lessons can we learn? Why have more ECoCs not used cultural mapping more effectively?

Examples of cultural mapping from some cities – including Liverpool 2008, Kosice 2013 - will demonstrate success in some areas. We will also examine the more strategic approach set out in the World Cities Culture report (2012) which set out the “second strategy” model of cultural development.

Finally, the presentation will focus on the post ECoC community legacy. We will see examples of how cultural mapping, and the programmes which developed from the initial mapping work have made fundamental and long term changes at both City and community level, and also examples where promising work has petered out through a lack of focus and an inability to build on success.

## BIO

Neil is Director and founder of Inside Track, an innovative new consultancy group which focusses on helping clients – normally major UK and European Cities – to deliver positive social and economic changes. Previously Neil had held a range of senior positions in the public and private sector. He joined the Liverpool Culture Company in 2004 in the build up to Liverpool’s European Capital of Culture year (2008). He led innovative programmes forming a key part of Liverpool’s outstandingly successful year and legacy, including the Liverpool Welcome and 08 Volunteer programmes. Prior to this Neil had been Northern Director for the Charity Commission in England and Wales, and led the Liverpool and Sefton Employment Zone. Neil has also played a significant role several successful European Capital of Culture bids in the last 3 and in the implementation of several others. He was a founder member of the informal ECoC network, established in 2006 to support and mentor recently nominated ECoC Cities.



Cultural Mapping  
**PARALLEL  
SESSIONS**

# PARALLEL SESSION 1

Cultural Mapping as a tool for artistic practitioners

Thursday 22<sup>nd</sup> October

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## ALICE TAYLOR & SAMUEL MURRAY

**Creative Cardiff: building a creative economy network for the capital city of Wales**

Cardiff University

Cardiff University's Creative Cardiff project is mapping the creative economy of the capital city of Wales in order to build a city-wide network which will support and grow the city's creative economy. The project uses a broad definition of the 'creative economy' (Bakhshi et al, 2013) and aims to build the first city network for creative practitioners working in any business sector. This approach builds upon the insight that creativity is found increasingly in many different industries and that it is a pervasive driver for innovation and growth.

Our paper shares both our findings and observations about this methodology. Initial mapping suggests that existing creative networks in the city are very segmented. It has also revealed an appetite for a city-wide network to facilitate collaboration across sectors. As far as we're aware no university has taken the lead in developing a creative city network. This paper will share observations on the opportunities and challenges presented by a university taking on this role within a capital city's creative economy, drawing upon various assessments of the UK knowledge exchange scene in the fields of arts and humanities.

## MONICA BIAGIOLI, ANNE PÄSSILÄ, ALLAN OWENS, OWEN CHAMBERLAIN

**Play-scripting: Testing a means of accounting for social value**

University of the Arts (Biagioli), Lappeenranta University of Technology (Pässilä), University of Chester (Owens & Chamberlain)

The arts based outcomes produced for this project are a way of testing the presentation of qualitative forms of research and analysis in the public realm. This paper, presented in play-script format, is an attempt to convey through artistic form findings that account for the social value of activities and changes to communities, specifically the redevelopment of a disused rail goods shed in a market town in the North of England. The core idea is to properly capture the contributions of creative facilitation towards enabling meaningful debates involving various voices.

For this, Edward T. Hall's theory of culture is particularly relevant, as he saw cultural knowledge and assimilation happening on three distinct but porous levels that could influence each other: the informal, the formal, and the technical. Arts based facilitation happening on the informal level can help reconfigure organisational protocols on the technical level to allow for inputs from a variety of voices to be part of the decision-making process. This in turn can reinforce core values at the formal level that are key underlying motivators in the decision-making process.

## STEFANELLE CACHIA

**Cultural Mapping as a possible means of increase dance audiences. A Maltese case study on dance**

Independent dance researcher

This paper will mainly use cultural mapping in its basic sense – as a physical and geographical mapping process. By making a particular emphasis on dance, this paper seeks to explore how cultural mapping can help dance artists and practitioners broaden their audiences/ outreach. This will be carried out by applying theoretical frameworks from previous studies to a Maltese context, with the possibility of drawing from personal observations of working as freelancer in the dance industry.

During recent years there has been a significant and encouraging increase in high quality dance performances being organised, especially in Valletta. However, Valletta has only a limited number of theatres that are adequate to stage dance performances. One of the main aims of the Cultural Mapping project carried by Valletta 2018 Foundation is to identify “all theatre sales in Malta and Gozo analysing their structural condition and artistic suitability”. In doing so, identifying local theatres that are suitable and versatile to host productions of various natures can help give prominence to this artistic discipline. Furthermore, although performances have abounded, these still attract very limited audiences possibly due to an elitist stigma associated with dance or a lack of understanding of the dance form. Therefore, identifying appropriate theatres outside Valletta can help local artists reach out to new audiences that might not attend dance performances in Valletta due to elitist stigma associated with theatres there.

## ALEXANDRA PACE

**What is the role of BLITZ as an independent artist-run space in Malta’s cultural ecosystem?**

BLITZ

Artist-Run Space (n.)

*Little pockets of activity that serve particular audiences at particular times, filling gaps and holes for all that the art-world fails to provide. Sometimes they are meant to be temporary, and other times they can grow to become professionalized institutions that a later generation of artists define themselves against.*

BLITZ was founded in June 2013 as a grassroots, artist-run contemporary arts space. The vision was clear and the enthusiasm was abundant. Our first two years have shown exponential growth in both our organisation and our audience and the importance of BLITZ in the local cultural sector is undeniable. With a focus on international contemporary art and culture, the diversity of the BLITZ programme responds to and reflects the range of our audience. The BLITZ audience is loyal and engaged, and events at BLITZ attract large numbers in the hundreds.

BLITZ has now established itself firmly in Malta’s cultural map as a non-profit organisation and contemporary art space which supports experimental and radical arts practice in all its forms. Our aim is to nurture relationships with other institutions and cultural organisations both locally and internationally, while developing a solid strategy and plans for sustainability. Our in-house Artist Residency programme will be launched by the end of 2015 and will be focussed on a trans-media and intra-disciplinary practice together with a programme of exhibitions and public programme that fosters our philosophy of education, collaboration and inclusion.

## PARALLEL SESSION 2

Cultural Mapping as a tool for participation & networking

Thursday 22<sup>nd</sup> October

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### SZILVIA NAGY

#### **Integration Through Culture? Participatory Governance and Meta- Governance in the European Capitals of Culture Programme**

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

Through discourse analysis and Critical Frame Analysis I will focus on the highlighted role of participatory practices in the programme: how participation is presented in general and in relation to programme specifications; how participation is changing in the concept of the programme and how it is related to the idea of an 'ever closer union'. Following the Critical Frame Analysis outlined by Mieke Verloo, I intend to analyse and compare the frames of the related policies. With this analysis I intend to answer whether the participation established through the policy documents of European Capitals of Culture Programme could lead to participation as a staged performance; where instead of representation and empowerment of the participants the identities are being articulated and constructed in

the participation process itself. How participation framing create participants, and whether the performative practice is inclusive?

### DR VALERIE VISANICH & DR TONI SANT

#### **Establishing a Creative Identity: Branding a Creative Space.**

University of Malta/St James Cavalier  
Centre for Creativity

This paper discusses the process of acquiring new Sociological knowledge on the engagement, or lack thereof, of the public to the Centre for Creativity, St. James Cavalier in Malta, for the scope of rebranding this public space. It explains the rationale of embedding sociological research within the course of rebranding the Centre for Creativity to create a theoretical and empirical backbone in the process of rebranding. This paper provides insights into the empirical research and preliminary results that aim to serve as grounds for a better understanding of people's habits, behaviour and attitudes and build knowledge on ways how the Centre can empower individuals and be more useful as a creative public space.

Furthermore, this paper aims at providing sociological knowledge on the best possible ways how to use this creative public space, such as the increased democratisation of culture, urban and cultural regeneration, popularisation of new media and demographic shifts. It provides insights on the research outcome on the new ways of obtaining long-term impact of the artistic programme tailor-made for differences audiences. In return, this will impact positively on the wellbeing on different groups in society and maximising the use of this creative space.

## **FERDINAND RICHARD & ANGIE COTTE**

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

Roberto Cimetta Fund

RCF promotes artistic and cultural mobility as a round trip concept directly benefiting local arts and culture development in the country of origin. Artistic and cultural mobility be directly linked to local development at the starting point. Artistic and cultural mobility is also a major asset in peace building between cultural subjects since it brings understanding of world regions and cultures back to the local level. Individuals travel to develop their understanding of the world, establish partnerships with their counterparts and share knowledge and values. Such mobility is essential as it forms the basis on which we build and interconnect our societies and establish peace.

For an institution funding mobility, the return on investment has to be clear and, if possible, proven. This is the “pay back” effect that can be measured through the way in which the traveller makes use of his or her learning experience for the benefit of connecting artists and operators in the local community of origin.

RCF would like to present these concepts, its sustaining support grants and a cultural mapping project that we wish to set up with Asian, Arab, Russian partners as well as with Valletta 2018 with whom we have established a mobility funding line.

## **ANNA SPITERI & DIRK DE KETELAERE**

**Safeguarding the Green and Blue Open Spaces around Malta's Grand Harbour through Public Participatory GIS (PPGIS)**

Integrated Resources Management Company (IRMCo) Ltd.

Mapping the Open Spaces in the Grand Harbour area using PPGIS proved to be a first ever application of crowdsourcing in Malta. Overdevelopment and the constant pressure on open public spaces emerged as the most cited concerns in stakeholder interviews, together with frustration about their lack of empowerment and the lack of enforcement. As a follow-up, a series of seminars were organized throughout 2014, around the theme ‘Safeguarding and Sharing our Open Spaces’, which led to the birth of a “Local Communities’ Charter for Liveable Cultural Landscapes in Malta’s Grand Harbour, A Place for Our Children”.

In a parallel effort, a field survey enabled the construction of a wide range of GIS maps characterizing the Open Spaces. By the end of 2014, everything was in place to test the PPGIS, or community mapping, in practice, leading to the launch of [www.grandharbourcharter.net](http://www.grandharbourcharter.net), which enables the general public to read and sign the Charter, to visualise the Open Spaces through a set of dedicated web maps, and gives the opportunity to crowdsourcing local knowledge of places of cultural and ecological value through online drawing of eco-heritage trails.

The research and activities were carried out under the EU funded ENPI CBCMED project Mare Nostrum.

## PARALLEL SESSION 3

Preserving heritage through digital mapping

**Thursday 22<sup>nd</sup> October**

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### **ABBY SUCKLE, DIANA PARDUE, ANNE LEWISON, SEETHA RAGHUPATHY**

**Lower Manhattan Then And Now: Cultural Mapping over Time**  
cultureNOW

Lower Manhattan is the birthplace of our nation. Major events that shaped this country the Revolutionary War, immigration, the Crash of 29, Sept 11th, Superstorm Sandy have taken place here. Many firsts occurred downtown: it was the first US Capitol, the first electrified building, the first subway. Kings College became Columbia and Gallatin founded NYU. Engineering marvels abound: Fulton's steamship, the Brooklyn Bridge, Erie Canal. Memorials and plaques are everywhere attesting to its prominence in New York's cultural landscape. All of the 14 museums downtown are devoted to deeply exploring different aspects of its history. cultureNOW has spent this past summer telling the story of this neighborhood over time through cultural mapping with a group of students from the Harvard Graduate School of Design. The project builds on cultureNOW's three previous Lower Manhattan maps as well as the historical walking tours it runs and its partnerships with the Museums of Lower Manhattan and the Lower Manhattan Historical Society and its research. We have created a single all-encompassing document that combines the historical maps, the timeline, supplemented with cultureNOW's smartphone app.

### **FOLKER METZGER & SOPHIA GRÖSCHKE**

**Weimarpedia – Engaging with our world heritage Innovative cultural project with a participatory website designed by students for students**  
Klassik Stiftung Weimar

One of the most significant cultural establishments in Germany, the Klassik Stiftung Weimar, comprises a unique cluster of Weimar's cultural assets, including museums, historic houses, palaces, parks, and collections. The city of Weimar Classicism is a popular excursion destination for a lot of school classes. But how can excursions to Weimar be adapted to comply with contemporary education theory and methodology, which tends to be student-centred and oriented on activity and production as well as learning through direct observation and self-directed learning? The interdisciplinary education project Weimarpedia was developed to allow students to interact with this cultural heritage on their own terms. During their visit, students can independently explore historic sites, and receive additional topic-specific information via tablets or smartphones. Based on their research, students develop their own projects such as audio plays, films, photo stories or encyclopaedia articles. These are presented on the web page [www.weimarpedia.de](http://www.weimarpedia.de). The articles are linked to a map on the website. With the help of this map, students and other guests are able to explore Weimar's past via the living city and by encountering historic objects on site. Following on from other students' interest, they can then form their own individual images of Weimar.



## REBECCA O'NEILL

### Crowdsourcing Ireland's National Monuments

University of Hull

Wiki Loves Monuments (WLM) is an annual international photography competition through which the public upload photographs of national monuments. Wikimedia Community Ireland (WCI) held the competition in 2014 and 2015, and the experience has revealed unique and interesting issues and challenges about the production, dissemination, and usability of cultural data pertaining to Ireland's built heritage. This paper is an examination of the concept of WLM in general, and the application of the competition in the Irish context. In particular, the potential for applying the concept and expanding its remit to more areas of built heritage will be explored. Further to this, the potential created by the Creative Commons licensing of cultural data, and the ability to use the knowledge of the public in Ireland to identify and assess newer or more diverse forms of built heritage will be examined. The paper provides an initial account of this Irish crowdsourcing event, which took on a unique character of its own. Finally, there will be an examination of the potentially problematic nature of WLM in certain cultures, as well as noting newer developments in the Wiki Loves model.

## JASMINE DESCLAUX SALACHAS

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

Paris Diderot University, Artois University & les Cafés-cartographiques

'In few years we have multiplied the use of maps for any topic, but with wrong data' To map means to identify, to measure, to interpret, to prioritise, to organise: to describe, to understand, to maintain in order to promote, to allow to discover, and to share. In Battir, a village in Palestine (5 kilometers West of Bethlehem, on the 1949 Armistice Line) such work, has been implemented by a team of professionals and citizens, involved in an exercise to collect data to produce a survey in the frame of a socio-anthropological study, covering 12 Km<sup>2</sup> of this territory. Between 2007 and November 2011, in the framework of the 'Battir Cultural Landscape Conservation and Management Plan' (Battir Landscape Ecomuseum), a collection of topographical maps to define 5000 year-old landscapes and their socio-cultural environment, preserved in this village until today, were produced. This was done with the aim to call to attention their international protection by sharing this knowledge. Visual interfaces have been developed to share Battir's cultural and social reality with the world through the use of different software. Aside from this, another collection of maps were produced through Illustrator: the resulting art work was used to develop ' Maps to Communicate '. This data, of course, belongs to the residents of Battir (6,000 inhabitants). Through a collaborative sharing exercise, these maps express 5,000 years of our world heritage through the universal language of cartography.

## PARALLEL SESSION 4

Mapping culture from multiple perspectives

**Thursday 22<sup>nd</sup> October**

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### **AGNIESZKA WIESZACZEWSKA**

**Mapping culture as a form of non-formal education**

University of Wrocław

In my presentation I will demonstrate my project for a high school in Wrocław. Participants were told to create their own map of Wrocław, where the lead topic was multiculturalism in our city. Before map were made, they were given several workshops, including one which gave them a competence to use qualitative, ethnographic methodology during their work. The idea was to show that they can explore the space of the city through their own maps. The final outcome of the project – the maps – were used in June 2015 to organize the tours for interested inhabitants of Wrocław. The project is founded by Polish Foundation for Science and is a project which should popularize science among youth.

My idea was to show them how they can use methodology used in humanities and social sciences such as interviews, visual anthropology and mapping culture to explore their own space where they live. The participants were given great independence during the formulation of the research thesis, questions and area of interest. The idea was to change the perspective and allow high school students to act more like researchers and less like students.

### **JELENA SAVIC**

**A day in the city with the eyes closed:  
cultural mapping in Porto, Portugal**  
FBAUP, Porto

Most studies on how built environment is perceived and understood have been based on the rules of visual perception. The supremacy of the “architecture of the eye” has been criticized both theoretically and through practice of a number of contemporary authors. This paper, inspired by the fact historical spaces often offer more than just a visual experience, joins exploration and critical reflection to the problem.

The work is aimed at understanding complexity of urban experience of Porto and its heritage through multisensory mapping. In a workshop done at the FBAUP, a group of art students was asked to find creative ways of presenting the city to someone who cannot see it. The well-known world heritage site was “looked” at from a fresh perspective: with the eyes closed, centering on impressions other than visual. The students showed highly developed sensibility in interpreting the city where they live and study.

The workshop resulted in mapping potential sets of sensory urban experiences that reinforce understanding local cultural identity and sense of place. The itineraries were juxtaposed with existing visual data representations of sites and points of interest. The work lead to conclusions on sets of heritage values relevant in contemporary Porto.

## **AGNIESZKA JANIK**

### **Cultural mapping with children: a peculiarity or a new trend?**

University of Wrocław

Cultural mapping is an emerging interdisciplinary field seen as an important tool for identifying and emphasising communities' strengths and needs. Cultural collaborative mapping contributes to a better local understanding of social and environmental issues. Therefore, cultural mapping practices should take into account all members of community, including children. However children are the members of communities that are very easily neglected or omitted.

This presentation will explore the social dimensions of cultural mapping regarding children. The main research question is: Are children socially considered to be able to participate in cultural mapping processes with their communities? The emerging role of the new sociology of childhood and gradual decline of the dominant role of "old school" psychology are strongly visible. Yet despite increasing attention of academics and public debates discussing children's points of view, the potential of their capacity in recognising and identifying cultural resources has been relatively limited.

This presentation will examine the contemporary status of childhood and children as full members of local communities, seeking the relevant tools for cultural mapping practices in order to understand children's cultural needs, values and resources.

## **GIUSY CARDIA & DR ROBERTO CARELLA**

### **Maltese Food: From ancient times to the creative industry. A case study of Knowledge Management Platform**

University of Malta

One of the most relevant expressions of European diversity is its gastronomy according to the European Region of Gastronomy (2015), "Food cultures generate much more than food, they also create unforgettable experiences of places and regions that stimulate people to visit them and to appreciate what local culture has to offer". Based on this premise, the first part of this study is focused on the development of a food system which would examine the current landscape of Malta from farm to plate. The research begins with an exploration of the current

Maltese dishes, their historical origin, and their function in Maltese society from an anthropological perspective. This exercise intends to generate an internet-based platform which will be described in the second part of the study. The knowledge management platform enables layered displays of the Maltese products and recipes, in order to: connect people and local stakeholders; foster the exchange of stories about food; support our farmers, our chefs and food artisans; educate young generation about our food heritage; and disseminate Maltese culinary culture to the visitors. The platform contains a public survey for the community to provide additional data which will be incorporated directly into a map. Users will be able to share ideas and content with other users and access services specifically designed for the needs of the food sector.

## PARALLEL SESSION 5

Mapping routes and memories

**Friday 23<sup>rd</sup> October**

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### **PROF. DANNING WANG**

**Cultural Mapping of the Indigenous Hong Kong Population**

Chinese University of Hong Kong

On March 21st 2015, the Hong Kong Government and local communities in the New Territory organised a one-day conference in Shatin, Hong Kong, to announce the new Farming Policy in Hong Kong. In order to revitalize and to preserve the indigenous culture, the Government determined to preserve the local agriculture, fishery, and forestry cultures. By the end of the conference, all participants, including a class of undergraduate students from the anthropology department at the Chinese University of Hong Kong, sat together to enjoy a traditional meal of “pun chôi”, a traditional cuisine symbolized and celebrated the family/kinship culture among the indigenous population. Starting from this Governmental/local event, the paper will rely on some preliminary data collected in the New Territory areas through the use of cultural mapping. Data will come from two parts of the New Territory. One is a local village in the Tunmen area within which villagers preserved local kinship/lineage culture for more than 17 generations back in the Song Dynasty. The second case will be the fishery communities in the New Territory. Both cases will be presented in the ongoing new urbanism debate. For a global city like Hong Kong the preservation of indigenous culture has become critically important, especially when the local identity issue is facing severe challenge from the global finance and service industry.

### **DR ANNAMARI HUOVINEN, PROF. EIJA TIMONEN, TOMI LEINO & TUULI SEPPÄLÄ**

**Urban identities in flux**  
Aalto University

We look at changing urban identities in four different neighbourhoods in the city area of Helsinki. The areas that vary in their architecture, buildings, services and demography of their inhabitants, are connected by a tram line number eight that operates from the western side of the central city area to the eastern parts. The aim of our study is to find out what kind of urban identities there are constructed at the moment in Helsinki and on what grounds are these identities built. Furthermore we study how people link different meanings to certain urban areas.

The empirical part of our study consists in every area two semi-structured interviews, one of them with a person who has just moved to the area, and one with an inhabitant with long family history in the area. The theoretical framework of the research constructs on cultural mapping. Its methodology draws from discourse analysis. As a result the study constructs discursive map of concepts and ideas. Simultaneously it shows how individual memories are intertwined to the common history.

The research is a co-project between Aalto University and City of Helsinki.

## PAOLA PONTI

### **RADICI - Mapping routes: a possible approach to cultural mapping through an artistic process**

Salzburg Experimental Academy of Dance

RADICI is a project that explores the relationship between people and land, in particular the topic of how the environment affects the body, in the islands of Malta and Gozo. RADICI is not intended as scientific or anthropological research, but as a work made of experiences, of direct contact, intersections and connections between artist, land, citizen. The fragmented and diverse nature of Malta and Gozo, led us to adopt a fragmented mode for the collection of video material, the editing technique, and the quality and creation of movement.

Fragments are reprocessed first through the body of the dancer, and then through the intersecting visual and sound composition of video editing. RADICI progressively revealed itself as a mode of cultural mapping, considered not only as a method for cataloguing the cultural heritage of a community, but also as a useful tool for community involvement, collaboration and reflection. Our definition of cultural mapping, meant as the process of identification and detection of all cultural activities within a specific geographic area, embraces the collection of tangible and intangible elements of a community, including cultural, artistic and traditional events, stories, customs, rituals, superstitions.

Culture understood therefore not only as intellectual property.

## DAVID JACKSON

### **This is not my house: Reflections on moving image**

University of Bedfordshire

This Is Not My House is an attempt at cultural cartography that takes as its starting point a place: my father's house at 134 Carlo Manche St, Gzira, Malta. My project began five years ago, just after my Maltese mother died. After the fact of her death I knew I would have to photograph him. At the time I had no plan, no precise idea what this would mean, only the certainty of an obligation which began to impose itself on me. At the heart of this familial exchange lie the immediacies of the Mediterranean not only as a place of lived, everyday experience but also as a projected space of home and belonging.

My project, then, is both visual record and emotional inventory: an autoethnography in pictures.

When my father sent me an email last summer to say he had sold his house and was to return to England after twenty-four years away, I knew I would have to visit him one last time. On this occasion I took a camera and sound equipment, intending to make a film as part of a video installation. My film takes as its starting point Annette Kuhn's premise that memory is a process, an activity, and a construct. This film explores the question of how the past may be re-enacted in the present through what Kuhn calls 'performances of memory' and at the same time to find an equivalence between ways of looking in terms of visual methodology and what is actually being looked at as object: my father.

## PARALLEL SESSION 6

Global and contested cultural spaces

**Friday 23<sup>rd</sup> October**

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### **DIANNE REGISFORD**

**One Bowl: Ubuntu Encounters  
Evoking Belonging: Participatory  
performance as cultural mapping in  
urban sustainable development practice**  
Oxford Brookes University

One Bowl: Ubuntu Encounters is a performance installation incorporating storytelling, spoken word poetry and participation. The installation weaves poetic threads of imagination, embodied knowledge and collective memory as fabric of intangible cultural heritage (ICH). My Social Sculpture PhD research explores imaginative approaches to cultural mapping as an immersive and participatory practice, which renders visible, invisible cultural structures of place by evoking a sensory, inter-textual experience of belonging. This trans-disciplinary research lies in the nexus of migration and culture, in the context of urban sustainable development. As a practice-based researcher, I work the dynamic relationship between my trans-national life experiences, my artist-activist identity and my role as a performance enabler of others. One Bowl: Ubuntu Encounters is a form of Social Sculpture connective aesthetics practice, comprising auto-ethnographic narrative vignettes and performance exploring the South African IsiZulu philosophy; 'ubuntu: (without you, I do not exist)'. My practice weaves ICH and participatory performance as an approach to community engagement practice and cultural knowledge (re)production towards social inclusion strategies in sustainable city making, with special reference to African Diaspora migrant communities.

### **LORA MARKOVA**

**Mapping 'Another Europe': the real-and-imagined space of culture**  
University of Deusto

The 'spatial turn' within cultural studies evokes another reading of the geopolitical European territory, which involves its symbolic and experiential dimensions. This research project has chosen to approach Europe as a real-and-imagined entity, which is creatively (re)constructed via artistic creativity and cross-cultural media expressions. The study proposes a novel transdisciplinary approach towards cultural mapping, based on representational practices and media participation. The research maps 'another Europe' constituted by artistic employment of creative mediums in contrast with mass media dominated visions of Europe as a space of 'utterly failing multiculturalism'.

The study has been carried out via media content analysis of the transmedial art project The United States of Europe (2013), which creatively re-imagines the state of being European or living in contemporary Europe. The research results discuss to what extent a collective European imaginary and European (trans-)cultural identity could be constituted by artistic discourses and co-creative expressions that involve active audience participation.

Thus, the central contribution of this study to the transcultural paradigm focuses on conceptualizing transcultural aesthetics as a co-creative praxis of cross-cultural translation of signs. It also renders the transformative social potential of arts as a critical strategy for building cross-cultural empathy.

## MILIA LORRAINE KHOURY

**Meditations on the 'Wrong Place':  
Europe in Africa; Africa in Europe**  
Cape Peninsula University of Technology

**The artist is a map-maker... Poetry is a place.**

William S. Burroughs (Barnes, 2002)

**What the map cuts up, the story cuts across.**

Michel de Certeau (De Certeau, 1984, p. 129)

From the cartographer to the artist, the practice of map-making has largely resulted in a visual output, that of the map. The following paper will present the work of art practitioners, specifically the art photographers Svea Josephy (1969 - ) and Omar Victor Diop (1980 - ), as an illustration of the visual mapping of a migrant culture/ diaspora and the transportation of a place and culture from Europe to Africa and Africa to Europe.

The premise of the paper being that there are many Africas and Europes, as there are pockets of 'Africa in Europe' and 'Europe in Africa'. Thus, ultimately both Africa and Europe exist at times philosophically in the 'wrong place'. The art historian Miwon Kwon outlines her concept of the 'wrong place' in her essay 'The Wrong Place' (2004, p. 29 - 41). This theory will be used as an entry into the discussion in the paper.

## JOSEPHINE BURDEN

**Writing the City Built by Gentlemen for Gentlemen: One Woman's Story**  
Malta/Australia Community Arts Foundation

Public spaces are contested sites. The meaning of place is shaped by the interactions that take place daily within the space and in relation to the space. We are all engaged in an everyday process of cultural mapping as we each use and abuse the spaces that we share. We claim the space with our physical presence and with the words that we use to describe the place. The claim that Valletta is a city built by gentlemen for gentlemen refers to a historical context in which the statement was not perceived as gendered or classist.

Yet, cultural mapping does not simply describe public space. It also shapes it. If we hear primarily the stories of white, middle-class men, we present a distorted map that perpetuates the dominant culture. Cultural mapping should be pro-active in seeking out quieter stories, hidden stories, stories of people who may be excluded from public space by the dominant culture. The qualitative process of mapping culture should respect the power of individual stories and draw out from those stories the common themes that are shared to create meaning in public space.

Reading from my book, **Washing up in Malta**, I tell one such story.

## FELIPE DUARTE

### **Local Musics as a reflexive action towards a positive globalisation**

Los Andes University

This paper raises awareness to the potential negative effects of globalisation, namely a subtle imposed identity dominated by the 'West' or the Global North has developed a feeling of alienation, loss of self-esteem and displacement in other cultures. The paper gives evidence of cases in the Middle East and Latin America, where the Global North has been imposed and musicians have served as reflexive social actors. Music, in these two scenarios, has resisted the actual global by reflecting upon local identities, and has become a global connector between cultures.

The paper also explores global value of local music. Local cultures have an important role in the re-evaluation of the concept of value, as their perspective of value is different and can be related to the aboriginal purpose of music. Evidence of a 'positive globalization' will also be presented. In some cases this has been referred to as global modernities or multiple modernities. This section underlines the importance of music in the development of this positive sense of the global, as it has the ability to lead globalization to its best possible state.



## PARALLEL SESSION 7

Digital mapping in a social context

Friday 23<sup>rd</sup> October

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### PROF. SAVIOUR FORMOSA

**Spatial Conceptualisation as a stepping stone in the transition of Real-Virtual World Social Interactionism**

University of Malta

The acquisition of a concept of space is an essential requirement for immersive migration from the real to the virtual worlds. Knowledge of space and place posit a hard-to-acquire concept for the non technological person. The move from a techno-centric reality to a socio-technic one has aided the transposition of the non-technic disciplines to take up the virtual environments as the next level interactive domain. Initial activity would have come from the geographically-equipped disciplines, with eventual porting to the civil-protection-related disciplines and eventually to the social sciences and the arts.

The resultant knowledge gain is yet to yet fully established, as technology has outshone the actual transition, with most disciplines still struggling to understand the shift. This paper reviews the issue of knowledge of spaces, the efforts made to acquire a reality-to-virtual transition, as pushed through the establishment of a spatial information system. The paper posits a case study based on the spatial data transition from real to virtual spaces through the creation of a 3D model of the city of Valletta, which model pivots around the creation of point clouds and the resultant voxel/tin models that can be ported to worlds such as Minecraft.

### ISABEL VERDET PERIS

**Focusing on digital and participative dimensions to approach map use: experiences from Bilbao**

University of Deusto

This communication analyses a series of cultural community maps developed in the recent years in the city of Bilbao, with the aim to explore the uses and motivations behind these mapping initiatives. In order to do so, a social approach to map use is followed, employing a social sciences methodology - interviews to agents - to go beyond the textual analysis of the map and tackle its contextual aspects.

The mapping initiatives selected for the purpose of this article combine digital and analogical methods, so they offer some valuable insights on how mapping practices are currently dealing with the binary digitalisation-participation. The focus on the digital and participative dimensions, in turn, sheds some light on the motivations behind these maps and on their potential uses.

A first section presents the paper's aims and structure; secondly, the employed methodology is explained; thirdly, the selected maps are briefly described, even if it is not the main goal of this text to exhaustively list all their characteristics; a fourth section is devoted to the binary digitalisation-participation, and, finally, some conclusions are drawn with regard to the relation of this two-fold nature of the analysed maps with the uses attributed to them by the interviewees.

## PROF. ANN LAENEN & STEFAN KOLGEN

**What happens when you combine digital storytelling and cultural mapping in a social setting? A case study of Jefke**

**Tuf - a transmedial project in Limburg**  
LUCA School of Arts & C.H.I.P.S. vzw

This paper provides the main findings of a digital storytelling and cultural mapping - project that took place in the second half of 2014 within Winterslag (a former coalmining village in Limburg, Belgium). Jefke Tuf ended up being a transmedia project. It is an interactive map that leads you through the community, a non-linear documentary, a radio broadcast and an exhibition, but it is above all a project for and by the people of Winterslag.

In order to get that far certain challenges had to be met: gain the trust of the community, get the members of the community involved, bring a mix of participants together marking the stories of the community, look for the most convenient inquiry technique, choose a digital storytelling tool that was most appropriate to map the gathered stories and search for an image/metaphor that threaded through the collected material.

The artists found their metaphor in Jefke Tuf, a nurse taking care of the miners and driving through Winterslag on her Solex to visit families, at the time the mine was still up and running. Thus another layer was created to the project; a social one which really created bounding between the participants.

## MAGDALENA CZARNECKA

**"Let's map it" - the artistic and activist strategies of mapping as a way of building local identity - the Polish examples**

University of Warsaw

Since the year 2000, Polish cultural work has seen a trend of creating maps based on oral histories and inhabitants' memories. That cultural mapping is made to show the uniqueness of the place, not only to describe the cultural resources or social problems.

I am analyzing the strategies taken by the artists and NGO's in order to collect stories and make the territories better known. Four chosen projects are the examples of some trend, popular strategy, tool or topic. "The shipyard is a woman" tells about excluded stories in a gender context. "GPS-intervention a map of precious memories" is based on geocaching and residents' memories. "The alternative map of Opole" is a common example of free, alternative city map focused on popular coffee shops or pubs. "Industrial Heritage of Łódź" is a thematic, traditional route including cities and places in the heritage context.

The official narration is changed by inhabitants into the abstract form of map that is an example of the capturing of meaning. Personal maps create unique images of a district or place. Moreover, by collecting memories, it is possible to reclaim the sense and meaning of a town.

## PARALLEL SESSION 8

Evaluating & assessing the use of cultural space

**Friday 23<sup>rd</sup> October**

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### **DR DOROTA WĘZIAK-BIAŁOWOLSKA**

**Composite indicator to monitor cultural and creative initiatives in European cities**

*European Commission*

To complement the European Commission efforts in placing Culture at the heart of policy agendas, the Joint Research Centre, the in-house science service of the European Commission, is to develop an evaluation tool to monitor cultural and creative initiatives at city level in Europe. This tool - The Cultural and Creative City Index (C<sup>3</sup> Index) - will also be used to assess the impact of specific culture-oriented initiatives on cities' economic and social development. The project arises from the need to develop a common-evidence base to better understand and monitor cultural and creative initiatives. Existing indicators suffer from coverage, breadth, and comparability issues.

The C<sup>3</sup> Index will cover the cultural and creative sectors as defined by the Creative Europe programme but also take into account emerging creative initiatives such as fab labs. The C<sup>3</sup> Index will be built in cooperation with various stakeholders and experts to make sure that different needs and expectations are taken into account, while ensuring the conceptual and statistical soundness.

The C<sup>3</sup> Index will be implemented in an online visualisation tool to provide users with interactive visualisations of the results at all aggregation levels (indicators, dimensions, index). Qualitative information and key facts, specific to each city, will also be included.

### **PROF. KAMILA KAMIŃSKA & AGNIESZKA WIESZACZEWSKA**

**Cultural mapping in evaluating European Capital of Culture project 'Microgrants ESK2016'**

*University of Wrocław*

In the presentation the authors will reflect on a research project that was conducted in Wrocław on behalf of the office responsible for the European Capital of Culture in Wrocław in 2016. The research project concerned the mechanism for the allocation of small grants to the people of Wrocław and local NGOs for their own cultural initiatives. As part of the research work the team conducted qualitative interviews, participated in the implementation of projects and reflected on the spatial distribution of the grants awarded. Wrocław space and cultural mapping in the context of residents' grassroots initiatives has become an important part of the whole project, understood not only as evaluation, but also the diagnostic of Wrocław inhabitants' needs of the city in terms of culture.

We would like to present an example of using cultural mapping in a specific research project, embedded in the context of preparations for the celebration of our city in 2016, when Wrocław will become the European Capital of Culture, with a summary catalog of recommendations, which were formulated on the basis of the research results.

## **DR FERNANDO BAYÓN MARTIN & DR CRISTINA ORTEGA NUERE**

**From Cultural Mapping to cultural assessment. Bringing social creativity closer to policy evaluation: a European transregional case study (Bilbao, Essen, Warsaw)**

University of Deusto

There have not been many efforts to successfully align cultural mapping and the assessment of cultural policies. Many times, the most innovative cultural mapping initiatives have shown great dynamism when encouraging the cooperation of citizens. In spite of this, policymakers have not been able to integrate them among their cultural policies' instruments of evaluation.

Could "bottom up" new strategies of cultural mapping be integrated in cultural assessment practices, without falling into the risk of their poor political instrumentalisation? To do this, new methodologies that analyse social direct and indirect impacts of CCIs in their specific urban context are necessary. This paper presents the results of a research in comparative European perspective, taking as case studies the creative districts of metropolitan areas of Bilbao, Essen and Warsaw. Using a cross-sectoral mapping of its cultural and creative industries, we have created a route that allows us to identify some of their main operators.

The instruments that actually are available for both the creative stakeholders and the policymakers to assess the social impacts of cultural activity have been internationally compared through qualitative mapping tools, in order to make an interactive diagnosis of their needs and be able to transfer a co-creation based cultural assessment innovative proposal to the authorities.

## **XENIA KOPF**

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

Österreichische Kulturdokumentation

The city of Vienna, Austria, is not only an internationally renowned cultural heritage hub, but also a quickly growing metropolis. This development increases pressure on the real estate market and raises questions of future city planning strategies. On this background, the Vienna Business Agency has commissioned a study on the interrelations of creativity and urban development.

This paper, based on the study, discusses the central findings of the mapping of creative uses in Vienna, focussing on three dimensions: the spaces and places, the characteristics and framework conditions, and future urban development tools. The results show how the synthesis of statistical data and dispersed expert knowledge has led to a multi-faceted snapshot of Vienna's urban fabric, revealing the creatively densest parts of the city.

The paper also examines how vital characteristics of creative uses, like hybridity and autonomy, are challenging Vienna's urban and cultural policies. Finally, it outlines their implications for city planning and urban development strategies, pointing to the concept of the 'hybrid city' as a possible overall principle for future city planning.

# POSTERS

**The following posters are on display in the Sacra Infermeria Hall throughout the conference.**

Dr Jean Paul Baldacchino – Communities of Dance: Social Dancing in Malta. A case study on Argentine Tango - **University of Malta**

Prof. Carmel Borg - Museums as Public Spaces - Interrogating the Actual, Revisualising the Possible - **University of Malta**

Colin Borg - The Public Policy Matrix of Maltese Culture vis-à-vis Valletta 2018 - **University of Malta**

Dr Marie Briguglio & Ariana Sultana - Man Cannot Live by Bread Alone - Cultural Participation and Life-Satisfaction in Malta - **University of Malta**

Dr Jos Ann Cutajar & John Vella - 'Contentious' politics and the production of place - **University of Malta**

Dr William Zammit - Dusty volumes to digital: Valletta's memory institutions as cultural spaces - **University of Malta**

Lavoslava Benčić - The Virtual Thematic Route Emil Benčić- From Experience to Infinity - **University of Nova Gorica**

Jasmine Desclaux Salachas - Maps Connect Knowledge to Connect People to Knowledge - **Paris Diderot University**

Perit Joseph Falzon - An examination of regeneration policies of historic buildings in relation to the tourism and leisure industry - **University of Bolton**

Emma Talbot & Mick Finch - City Lights, Valletta - **University of the Arts London, Central Saint Martins**

Josef Florian Micallef - **bir-ikarkar**

National Hub for Ethnobotanical Research - **Sharing Seeds, Sharing Life**

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# CONFERENCE SCIENTIFIC COMMITTEE

Neville Borg (Valletta 2018 Foundation)

Prof. Carmel Cassar (University of Malta)

Dr George Cassar (University of Malta)

Dr Nancy Duxbury (University of Coimbra)

Glen Farrugia (Valletta 2018 Foundation)

Caldon Mercieca (Culture Directorate, Ministry for Culture, Justice and Local Government)

Graziella Vella (Valletta 2018 Foundation)

Dr Karsten Xuereb (Valletta 2018 Foundation).

# SPATIUM CLAUSUM

**TREVOR BORG** Artist/Researcher &  
**KATYA MICALLEF** Visual Culture Analyst

**Site-Specific Installation: Perellos Suite (Chapel of the Blessed Sacrament), Mediterranean Conference Centre.**

Mapping in the context of this presentation can be considered to be a method of reading and interpreting place and practice. This presentation discusses a particular type of mapping; it consists of two sections one relating to place orientated artistic practice and the other concerning historical and critical aspects emerging from the practice. The practice section describes and examines Spatium Clausum (2015) a site-specific installation by Trevor Borg held within the Baroque Chapel at the Mediterranean Conference Centre (MCC) in Valletta. This body of work will be accompanied by an additional analytic engagement. Borg and collaborator Katya Micallef will present their novel approach of understanding contemporary art by combining their specializations in art practice and historical and contextual analysis respectively.

Each one has a specific role within this proposed methodology. Borg is a practice researcher while Micallef is an observer who looks into the crucial processes and nuances involved in the development of place orientated art practice. By mapping the perimeter around the venue of the conference (Mediterranean Conference Centre), the authors will attempt to answer the following questions: What can we learn about place using mapping as a tool for artistic practice? and; What can we learn about practice from observing the artist in the process of mapping the place? The methodology proposed by Borg and Micallef is a combination of practice and theory, whereby one develops in relation to the other. Here practice is theory and theory is practice. It is a collaborative process; furthermore, it implicates the viewers in its unfolding.

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## ELIZABETH GRECH

**Project manager, René Seydoux Foundation, Paris, freelance translator.**

Studied Contemporary Mediterranean Studies, Anthropology and French (University of Malta, Aix-Marseille University.) She was the editor of the English version of [babelmed.net](http://babelmed.net), online magazine on Mediterranean cultures & societies. As a translator, she works with social scientists and organisations like the CIHEAM (International Centre for Advanced Mediterranean Agronomic Studies). She translates, in French, contemporary Maltese poets including Adrian Grima and Antoine Cassar.

The René Seydoux Foundation for the Mediterranean World is an independent organisation that facilitates initiatives promoting exchanges and cooperation in the social, cultural and scientific areas. It provides space for reflection on issues related to the Mediterranean while contributing to the development of knowledge on Mediterranean cultures and societies. The Foundation provides information on the Mediterranean through an online Mediterranean Directory. Continuously updated, this Directory includes the major organisations dedicated to the region. It is a tool for information and cooperation aiming to contribute to knowledge on the Mediterranean, facilitate the flow of information and networking and support exchanges between researchers and civil society organisations.



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