PALACKÝ UNIVERSITY OLOMOUC

Faculty of Science

Department of Development and Environmental Studies

Can festivals create successful and sustainable public spaces in our cities?

Master Thesis

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Abstract

In this work, the author focuses on festival practices, particularly music and art festivals as prospective employers of placemaking due to their recent rise in popularity and ambitions to be more sustainable as well as the latent potential to fulfill numerous social benefits. Based on the development of broader time and context narrative of placemaking practice are city festivals identified as entities able to contribute to innovation and sustainability of public spaces. To examine the prospects of festival placemaking to achieve place-based sustainability and create successful public spaces in the Czech Republic, the author conducted interviews with leading urban music and art festivals in the country and discussed their current community cohesion and sustainability efforts.

Keywords

Festivals, placemaking, innovation, place-based sustainability, public art, festival sustainability, social innovation, festival placemaking, public space innovation

Acknowledgment

Declaration

I hereby declare that this Master thesis is my independent work that was written by me, and all used literature and other sources were cited to my best knowledge and belief within the thesis and in the list of references.

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Zásady pro vypracování

The work examines the possibilities of placemaking and festival practice synthesis. Opportunities and challenges for both ends are investigated through literature review, engagement with festival managers through semi-structured interviews, and through the questionnaire with placemakers. It identifies the benefits that each practice can bring to the creation of successful public spaces and communities. The more detailed glimpse into the festival cultural sector in the Czech Republic allows the author to estimate the willingness and possibilities of urban art and music festivals to engage with their locations through placemaking.

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Can festivals create successful and sustainable public spaces in our cities?

"To change life, we must first change space" (Lefebvre 1991, 190).

Introduction

Global trends of neoliberal urban policies of the late 20th century such as securitization, financialization, homogenization and overall control of public urban spaces have led to various artistic and creative attempts to reclaim and reconfigure the city through art, activism, and new media. In the 21st century, 'neoliberalizing cities' (Painter and Goodwin, 2000; Brenner and Theodore, 2002b; 2005; Jessop, 2002; Peck and Tickell, 2002) shifted planning paradigms towards competition and a new understanding of cities as entrepreneurs and enterprises (Harvey, 1989; Hall and Hubbard, 1998), rising importance of civic engagement led to transforming roles and responsibilities of state and the citizens in urban spatial politics (Rosol, 2010).

Temporary urbanism interventions started to gain popularity, first amongst alternative culture and later on amongst city makers[1]. Street art, urban farming, parkours, flashmobs, guerrilla gardening that were once part of the alternative culture started to be used as statements and empowerment tools for the support of locals (Fletchall, 2016). Urban theorists started to answer the questions of who owns the city, how do we shape the urban landscape? Where and when does the city truly become a 'public space'? And how can we appropriate these spaces in new ways?

While pop-up stores and restaurants were transforming abandoned and neglected sites into attractive pieces of land for developers, their short-term vision came out to the fore as a shortcoming of temporary urbanism. It was not always working in the best interest of the place and locals. Therefore, the philosophy behind placemaking practice[2] was created to help truly revitalize places and create communities. Although the methods and tools were frequently interchanged by practitioners of both discourses, placemaking, especially its creative forms, served as a vehicle for community integration, not its displacement.

Nowadays, there is an abundance of realized placemaking projects. The set of shared tools is being developed within the formal placemaking community through conferences and online portals (organized by Project for Public Spaces in Americas and Placemaking Week Europe in Europe). Despite that, a study that would evaluate the development of the practice and recognize its place within dominant global discourses has not been conducted yet.

In this work, placemaking practice is established through a review of academic and grey literature, including the definitions provided by relevant international and local organizations that deal with problems of urban development and public space. The author walks the reader through the development of thinking about place, public space, temporary and participatory urbanism that led to an acceleration of placemaking. The work then investigates its contemporary placement within major global discourses, the level of formalization, financing,

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[1] "People who single-handedly initiate change in their urban surroundings and contribute to the public cause. Citizens in different countries and contexts are inspired, either out of dissatisfaction or a strong belief in local social innovation, to take ownership over the liveability of their neighborhoods and cities" (Belanska, 2015).

[2] In this work placemaking includes creative and digital placemaking that combines different realization approaches such as AR mapping, app creation, and festivals.

and typologies (creative or digital) of the projects. Associated global discourses are brought into the light to help understand a broader narrative and recent popularity of placemaking in connection to participatory planning, sustainable development, creative city, and smart city strategies. Based on that, a possible typology of placemaking is suggested. The interrelated issues such as gentrification, city/place marketing and tourism vs. sacred/community spaces are brought into the light to give a ground for discussion about strong and weak aspects of a placemaking approach as a tool to change public spaces. They open a new vision for the definition of successful placemaking that is driven by sustainability, innovation and creativity.

Looking around for actors who can enhance these qualities in places the author identifies festival practices as a discourse which can contribute to success due to the emphasis on sustainability, innovation and creativity. To support that, the author looks into the roots of urban art and music festivals, their sustainability transition and innovation perceptions. Further, the possibilities for placemaking appropriation to embrace festivals' and cities' goals already in place are discussed.

Thereafter the work examines the added value of placemaking and festival practice synthesis. The possible advantages and disadvantages/ opportunities and challenges for both ends are examined through literature review, engagement with festival managers through semi-structured interviews, and through the questionnaire with placemakers. It identifies the benefits that each practice brings to creation of successful public spaces and communities. The more detailed glimpse into the cultural sector and festivals in the Czech Republic (CR) allows the author to estimate the willingness and possibilities of music and arts festivals to have an impact on public spaces through placemaking.

The last part of this work is a Conclusion. It sums up this work's contributions to knowledge and offers an insight into possible future research.

Table of Contents

Shortcuts

ADE - Amsterdam Dance Event; is a festival.

AR - Artificial Intelligence

CSR - Corporate social responsibility

DOT NYC - New York City Department of Transportation; is an agency with a mission to provide safe, efficient, and environmentally responsible movement of people and goods in the City of New York and to maintain and enhance the transportation infrastructure crucial to the economic vitality and quality of life of the city residents (DOT, 2020a).

EC - European Commission

ICT - Information and Communication Technology

IPR - Institut plánování a rozvoje hl. m. Prahy; Prague Institute of Planning and Development

ISO - the International Organization for Standardization that develops and publishes International Standards.

LQC - Lighter, Quicker, Cheaper; is a way for communities and cities to think creatively about low-cost improvements that can be quickly implemented in public spaces —like organizing public programs in the park, or a clean-up event with local volunteers (PPS, 2020).

MFA - Material Flow Analysis

NDSM - Nederlandsche Dok en Scheepsbouw Maatschappij; is a neighborhood in Amsterdam, Netherlands located on the former terrain of the shipbuilding company. It sits in the Amsterdam-Noord borough beside the IJ river and can be reached by ferry from Amsterdam Centraal station.

NGO - non-governmental organization

NIPOS - Národní informační a poradenské středisko pro kulturu (CZ); National information and advisory centre for arts

PPS - Project for Public Spaces

SMEs - Small and medium-sized enterprises

SOSNA - South of South Neighborhood Association; situated in Philadelphia, Pennsylvania.

TBL - triple bottom line; is an approach first introduced by Elkington in 1997, when he brought the idea of "People, Planet, Profit" to academia, it has been used as a new framework for businesses to gauge its financial lucrativeness, its public image, and its impacts beyond the good or service provided.

UN Habitat - United Nations Human Settlement Programme; it is mandated by the UN General Assembly to promote socially and environmentally sustainable towns and cities with the goal of providing adequate shelter for all (Sundholm, 2018).

URBACT - European exchange and learning programme promoting sustainable urban development (Zafra, 2018).

VR - Virtual Reality

COO - Colours of Ostrava Festival

CR - the Czech Republic

LM - Lunchmeat Festival

MC - Ministry of Culture of the Czech Republic

MV - Michalský Výpad Festival

P1, P2, P3... - Prague 1, Prague 2, Prague 3 etc.; Prague city districts

RF - Revolution Foundation

UIP - United Islands of Prague Festival

ZMJNS - Zažít město jinak at Nuselské Schody

ZMJ - Zažít město jinak Festival

I. Goals and Methodology

Goals

The main goal of this work is to put the development of placemaking practice into a broader time and space narrative to see further possibilities for its application in urban environments. Based on reviewed literature, the author decided to focus on festival practices, particularly music and art festivals as prospective employers of placemaking due to the recent rise in their popularity and their ambitions to be more sustainable. The main research question and subquestions were developed:

Can placemaking be employed by urban music and art festivals in the Czech Republic to achieve place-based sustainability and create successful public spaces?

- What is the state of festivals' sustainability and community engagement in CR?
- Are festivals willing to employ placemaking?
- To what extent are festivals capable of employing placemaking?
- What are the challenges and opportunities for festival appropriation of the placemaking? (e.g. long-term/short term festival thinking, community's trust, definition of success)

Exploration of literature

Theoretical part of this work consists of the literature review that covers the concepts of place, public space, temporary and participatory urbanism that led to an acceleration of placemaking. It then investigates its contemporary placement within major global discourses, the level of formalization, financing, and typologies (creative or digital) of the projects. Associated global discourses are brought into light throughout academic and professional literature from international organizations and databases to help understand a broader narrative and recent popularity of placemaking in connection to participatory planning, sustainable development, creative city, and smart city strategies. The interrelated issues such as gentrification, city marketing and tourism vs. sacred community spaces are investigated through academic papers to give a ground for discussion about strong and weak aspects of placemaking methodology. Based on that, possible typology of placemaking is suggested as a base to create a new definition of successful placemaking that is driven by sustainability, innovation and creativity. Additionally, the last two chapters of the first part outline opportunities and challenges for the placemaking practice.

City festivals are then discussed as potentially appropriate partners that could help realize placemaking projects within their locale and subsequently scale up the amount of lively public spaces. To explore this potential, literature dealing with arts and development, festivals and sustainability was reviewed internationally. As a result, the practice of community, art and music festivals was identified as the most appropriate to contribute to place based sustainability, innovation and creativity of public spaces.

The author argues that urban community festivals already embrace a local dimension and thus place based sustainability. Meanwhile, urban art and music festivals are a breeding ground for creativity and innovation but often lack ties with local communities and thus can benefit from using placemaking. At the same time, many international urban art and music festivals stand out due to their inclination to be sustainable. However, as the review of these types of festivals shows, they usually embrace PR-oriented environmental actions

(e.g. carbon offsetting) that usually don't involve local communities. Moreover, there is no clear standard or evaluation for festival sustainability. Thereby, placemaking is then conceptualized as a tool that festivals can use to embrace holistic place based sustainability instead of narrowing down their focus on the environmental pillar. To explore the prospects of this conceptualization, the author decided to focus on specific case studies.

Due to proximity and the author's interest in enhancing the development of festival practice with social and environmental aims in the country of her location, the Czech Republic, urban music and art festivals in the Czech Republic were chosen to explore this phenomena.

A prior review of such popular urban festivals' websites has shown a lack of information on their actions in regards to sustainability and social cohesion. This indicated that Czech festivals are still largely behind their Western counterparts who have outlined their actions and strategies on their websites.

Further, the author made an inquiry into the state of affairs on the topics within Czech governmental and city levels through the statistics and official reports from the Ministry of Culture (MC), Prague's Institute of Planning and Development (IPR) and based on the Master's thesis of Kateřina Kosáková (2019), which focused on environmental sustainability of Czech festivals. This inquiry has shown a lack of attention and actions taken to pursue the above-stated topics.

Semi-structured interviews

This situation required a more extensive exploration of whether and what actions Czech festivals are taking or are willing to take in the future to position the possibility to employ placemaking as one of the potential tools to embrace place-based sustainability of urban festivals in the Czech Republic. The method of semi-structured interviews was chosen, and the author sent out an invitation to the interview to 10 chosen festivals, indicating that it should be conducted with a festival manager, director or programme manager. Eight out of ten planned interviews were conducted, covering nine festivals in the Czech Republic.

The author picked 4 Prague-based urban festivals with different focuses:

- A mixed media festival dedicated to electronic music and new media art - Lunchmeat Festival;
- A light art and emerging technologies festival - Signal Festival, which is also the biggest cultural event in the Czech Republic;
- A community festival - one location (Nuselské schody) of a multi-location community festival Zažít město jinak;
- Two music festivals with different concepts and one organizer: Metronome and United Islands of Prague.

Three other festivals were located outside of Prague, in the Moravian region, and included music festivals in three different cities with a different scale that was comparable to the size of the festivals themselves:

- Colours of Ostrava (Ostrava, 289,629 (CZSO, 2018))
- Michalský Výpad (Olomouc, 100,408 (CZSO, 2018))
- Letiště (Hranice, 18,057 CZSO, 2018)).

These festivals were chosen due to their different orientations to explore whether and how that influences their interactions with locations and communities. Moreover, the chosen festivals represent a broad scale of interaction with public and semi-public spaces in CR (Table 1).

Festival Name	Metronome	Michalský Výpad	Signal	Lunchmeat	Nuselské schody ZMJ	Letiště	Colours	UIP
Festival Type	Music	Music	Light	Mixed media	Community	Music	Music	Music
City	Prague	Olomouc	Prague	Prague	Prague	Hranice	Ostrava	Prague
Location	Semi-public	Public	Public	Private	Public	Private	Semi-public	Public

Table 1: Overview of the chosen festivals.

The interviews covered nine main topics: the festival's idea, the relationships with the location/s, visitors and local communities, local authorities, partners and their choice, sustainability and innovations, and placemaking. These topics were chosen to help the author understand the state of the festivals' sustainability and community engagement practices. They took on average one hour and fifteen minutes. Two interviews were conducted in Czech (Signal and Michalský Výpad) and others in English and transcribed by the author. Nvivo software was then used to code and analyze transcribed semi-structured interviews.

As the last part of the interview, the interviewer explained the concept of placemaking using visuals from PPS (e.g. Image 3 and 16) and pictures from different festivals (e.g. Image 14) and asked the respondents to rate their willingness and possibilities to employ the practice of placemaking in order to contribute to the place-based sustainability of the festival location. The specific components that ensure success of the placemaking process were evaluated separately. Each point was discussed and explained to the interviewees when was needed to avoid the confusion about the following statements that tapped into the urban revitalization process through placemaking, innovation and sustainability. The points outlined in Ann Markusen and Anne Gadwa's Creative Placemaking White Paper for The Mayors' Institute on City Design (2010) were adapted by the author to identify the possible festivals' contributions to placemaking.

The interviewees were asked to rate each point twice, on the scale from 1 to 3:
- The first number indicated their interest : 1- not interested 2 - interested 3 - very interested;
- The second number indicated their capabilities, including production team and volunteers[3]: 1 - not capable 2 - capable 3 - very capable.

Thereby, the respondents had to evaluate their interest and capabilities to (1) help overcome challenges associated with placemaking expressed in 6 subpoints and (2) contribute to innovation and sustainability of the festival location expressed in 7 sub points (Table 2). Building partnerships and forging and sustaining partnerships were integrated into one point.

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[3] The author emphasized to the respondents that capabilities were grasped as time and money resources that can or cannot be potentially assigned by the festival.

	Contribution to innovation and sustainability of the festival location through:	Resolving challenges associated with placemaking revitalization process through:
1	Assigning a Creative Initiator, Leader, Communicator, Mediator, Moderator	Forging and sustaining partnerships
2	Designing around distinctiveness	Countering community skepticism
3	Mobilizing public will	Assembling adequate financing
4	Garnering private sector support	Clearing regulatory hurdles
5	Securing arts community engagement	Ensuring maintenance and sustainability
6	Building partnerships (Initiators, politicians, city staffers, businesses, philanthropists, and arts organizations are all actors in successful arts-based revitalization efforts.)	Avoiding displacement and gentrification
7		Developing metrics for performance and evaluation

Table 2: Questionnaire points that respondents were asked to evaluate.

Evaluation of the rating of these components given by the respondents in combination with the obtained insight from the interviews themselves provided the author with the possibility (1) to give recommendations to the interviewed festivals and similar festival in CR on how to take first steps towards their place based sustainability, as well as (2) to draw general assumptions for the possibilities of practice's grounding within Czech music and art festivals, thus answering the main question based on the current state of affairs and the vision of the interviewed festival organizers (Table 3).

Interviewee	David Gaydečka	Mikuláš Daněk	Matěj Vlašánek	Václav Kovář	Šimon Fiala	Matěj and Martina Černí	Jiří Sedlák	David Gaydečka
Engagement with the festival	initiator	initiator	2017	2012	initiator	initiators	2003	initiator
Festival started	2007	2013	2013	2009	2017	2014	2002	2004
Role	Founder	Founder	Head of Program	Production	Founder	Programme and operations leads	PR and communication	Founder

Table 3: The overview and basic facts about interviewees.

Questionnaire

13

To explore the possibility from the other side, the questionnaire for the placemakers was developed. Each of these points (Table 2) has also been investigated through a questionnaire that was posted on Placemaking Europe Group on Facebook twice and sent out to two placemaking agencies: one in the Netherlands (STIPO) and another one in the United States (PPS). The response was received only from one member of STIPO and 8 other placemakers from the Facebook group that has over two thousand members.

The questionnaire for placemakers was prepared through the online survey tool SurveyMonkey.

Including the same points, allowed the author to confirm the literature findings and compare the results obtained from the festival organizers and placemakers. This was essential to identify the best potential split of responsibilities between these two groups in order to advance the creation of successful public spaces, place revitalization and innovation. Inherently, the survey was designed to identify the differences between the most common high and low evaluations appearing in the two groups in order to answer the last subquestion: What are the challenges and opportunities for the festival appropriation of the placemaking?

The questionnaire for placemakers also contained 8 further questions that helped map out the community's openness to the possibility to work and partner with urban festivals. This provided a further basis to answer the main research question of whether placemaking can be employed by urban music and art festivals from the point of view of placemakers.

II. From place to social innovation

1. Urban places and public spaces

To explore the nature and improve the shape of urban places, it is important to pay attention to physical characteristics and design of the place as well as to the sense of community and meanings associated by the users of the place because all together they define a space as a place (McMillan and Chavis, 1986; Cresswell, 2004; Healey, 2010).

The works of Seamon, Pred, Thrift, de Certeau (1984) put the spotlight on how the place is constituted through reiterative social practice — meaning that it is made and remade on a daily basis. In this sense, a place, especially the one situated in a public space, provides a stage for performances. Thinking of a place as performed and practiced helps to think of possibilities for creative social and activist practice within it. *Place in this sense becomes an event.* And place as an event is marked by openness giving a say to the community and change, rather than boundedness and permanence, (Cresswell, 2004, 39) resulting in flourishing activated place and community.

In 1991 Henri Lefebvre explained that place can only be completely understood when considered as *conceived, perceived and lived.* Soja (1999), supporting Lefebvre, developed the Trialectics of Spatiality Theory, where he used the term 'third space' for the layer of activities. Public space became not just a space of gathering, linking and centering but a space to claim the "right to the city" which is to say their right to local citizenship (Lefebvre, 1996). This implies respect and protection of a number of rights and freedoms, such as the right to freedom of expression and assembly, the right to information, consultation and participation in decision-making processes (United Nations, 2015, 5).

Additionally to its high societal value, a high-quality public space provides protection from crime, and traffic; comfort in movement and spending time; and a sense of delight, belonging, and stimulation derived from the city itself (Gehl, 2017). Quality public spaces provide support for the residents to have happy and healthy lives. Therefore, the United Nations (2015) Habitat III Issue Paper proposes to aim high targets for public space, accounting for 45% of the land that should be allocated to streets and public space, with 30% for streets and sidewalks and 15% for open spaces, green spaces, and public facilities.

For the developed and developing world, formal and informal parts of the city provide differing opportunities for public space usage by different groups of people. A well utilized public space provides important benefits to all forms of business, both formal and informal. In particular, public spaces where informal business can be carried out provide poorer urban dwellers with precious livelihood opportunities. For example, shared public space is important to street vendors who are often taking up place in the public space and at the same time also support its vibrancy. *Such public spaces tend to become lived places.*

The vibrancy of public space also depends on urban density, mix-use, and social-mix in the neighborhood. Significant differences in public spaces arise from urban fabrics, climate zones, cultural and social settings (Image 1). Therefore, achieving quality public space in an informal settlement and an inner-city block of the

19th century different scales requires differing amounts of effort put into stimulating social cohesion and physical alteration into an inviting space.

Jan Gehl (2011), who for the past 40 years has been researching how people use cities around the world, notes there are several distinct universal kinds of public spaces based on their privacy level defining the intervention types. For example, in spite of the fact that backyards are generally thought of as private spaces, the same as houses themselves, in many bigger communities, the neighborhood commons have been enclosed to share community greens and playgrounds as well as improve the stability of the block's residents (Walljasper, 2007: 50). Such division extends the boundaries of what one can think as a common and thus public space, the space that can help integrate communities and create sustainable lively places.

Inner-city blocks **Tower in the Park** **Informal settlement** **Residential Area**
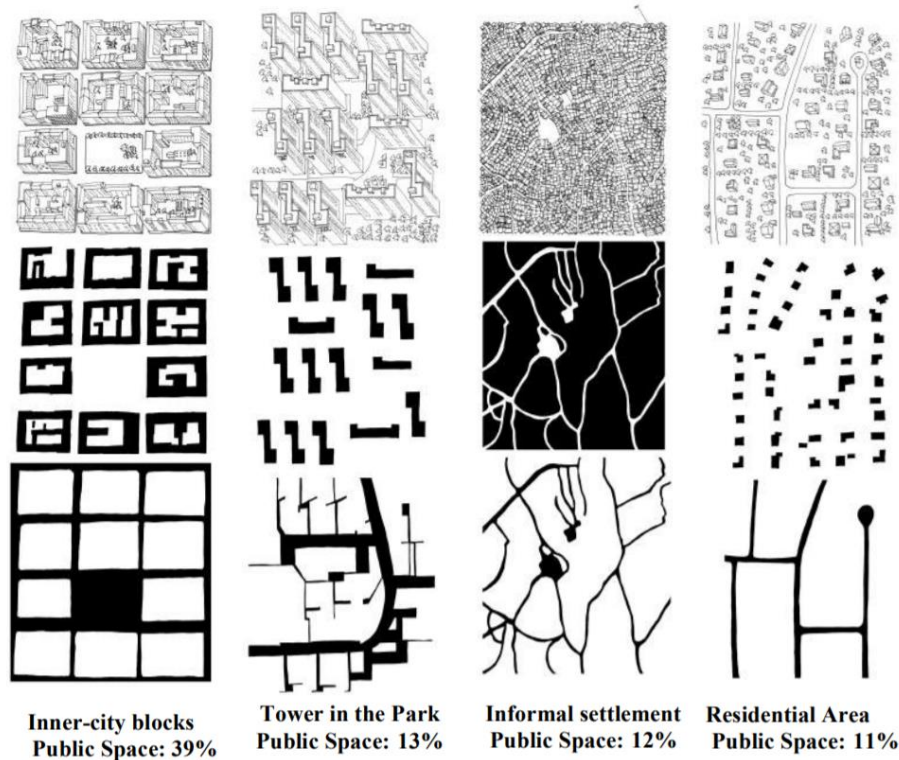**Public Space: 39%** **Public Space: 13%** **Public Space: 12%** **Public Space: 11%**

Image 1: The image is showing different patterns and amount of public space due to differences across climate zones, in different cultural and social settings, and between the developed and developing world, in formal and informal parts of the city, as well as the flexible use of space by different groups of people over time (United Nations, 2015).

2. Temporary urbanism in the context of urban diversity

Interim spaces

Certain urban places are events whose precise spatial configuration and rhythms are dynamic even though their pattern of social interaction remains constant over time. The reiterative social practices and inclusiveness (Cresswell, 2004 in Friedman, 2010) create a genius loci of such places. For instance, Tsu-Sze

Temple[4] is a sacred space conceived by its community's rituals that have supported it over time throughout external dynamics of the changing physical environment and switching generations. Cherished by stability and traditions, social and spiritual values persist in such places.

On the other hand, there are many "interim spaces" (Till, 2011) in cities that thrive on fluidity and temporality (Haydn & Temel, 2006: 106 in Colomb, 2012). These places aren't defined solely by the temporality of land uses but more often represent "the dynamic and open-ended sense of in-betweenness, interventions, and unexpected possibilities" in activities and patterns of social interactions in these spaces. Interim spaces can appear as pop-ups by means of temporary urbanism to give a second life and new use to abandoned land or waterfronts, wasteland, brownfield sites, interstices (Petcou and Petrescu 2007). 'Terrains vagues' (Sola-Morales, 1995) or gap sites (Haydn & Temel, 2006) that represent underused space can become interim spaces (De Smet, 2013). They represent new ways of being, of interstitial, unplanned, unregulated public spaces (Sandercock, 1998).

In urban design theory, there is an exploration of these spaces as essential to "*diversity and freedom to be different*" (Dovey, 2002). It has been shown that the transformation of space through temporary uses has the potential to "*diffuse the established distribution of powers between different stakeholders, opening up a process of negotiation*" (Andres, 2013), engaging with shared experiences and providing opportunities to imagine alternatives for the underused space, while stressing the socially engaged capacity of temporary practice. Consequently, most temporary interventions come from "outside the official, institutionalized domain of urban planning and urban politics" (Groth & Corjin, 2005, 506) and are usually associated with bottom-up and sometimes illegal action provoked by momentary need for a certain type of place or general appropriation of space by certain communities.

The first large-scale European research project that analyzed such temporary uses identified five different types of temporary users (SUC, 2003, 10): start-ups, migrants, system refugees (individuals or groups who make a deliberate choice to"withdraw"), drop-outs (e.g., homeless people, illegal immigrants), part-time activists (those having a regular position and income in society, but wanting to enrich their lives with experiences outside the established order).

Many interim spaces have a ludic leisure-oriented focus (like beach bars described later in this chapter). For instance, the alternative scene that is integral for the city's cultural and community development often thrives on such free space (Draaisma, 2003 in Shaw, 2005) and its temporary use (SUC, 2003). According to Bader (2003, 2), a key element of alternative cultures is that unlike local residents, they shift and *evaporate and reappear* around the city making them perfect interim users: "for contemporary alternative club culture change of sites to new hard to find locations based on "temporary use, sometimes only for a few parties, [is] very important for the activists' self-perception".

Formalization of interim spaces

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[4] Urban places, according to Cresswell, are embedded in the built environment but come into being through "reiterative social practices" such as the activities recorded in the neighborhood centered on Tsu-Sze Temple in the town of Shan-Hsia, Taiwan (Friedmann, 2010) where despite many interferences local community kept on rebuilding and keeping the space to its original purpose.
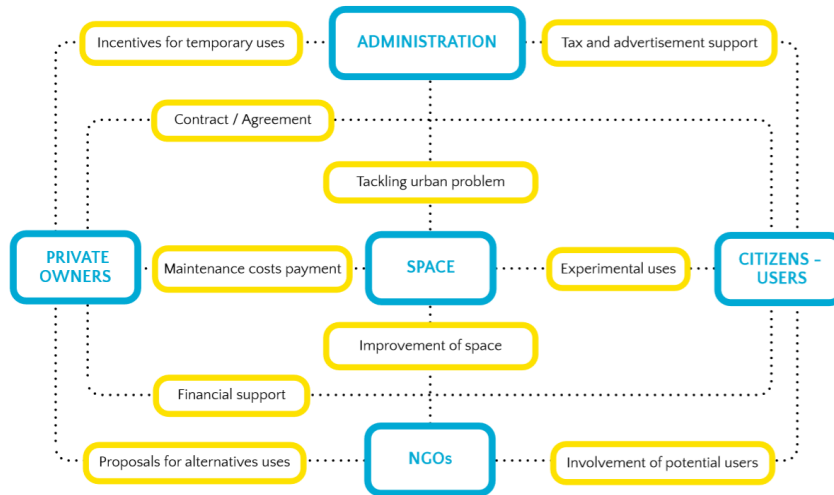
17

Image 2: Multi Stakeholder system in temporary uses according to Eutropian (Patti & Polyak, 2017).

More recently, temporary interventions have begun to be used by policy makers and real-estate developers for urban development, city branding and place marketing.

This type of temporary urbanism has, as Colomb (2012, 131) noted, "put pressure on the very existence and experimental nature of 'temporary uses' and 'interim spaces'"and has become the locus of displacement, space commodification and conflict between current and future uses by adding both use and exchange value to the land (Andres 2013, 768). The use of marginal cultures[5] to achieve the goals of common planning and heritage practices creates a double paradox: displacement versus institutionalization (or its physical manifestation in demolition versus 'museumization') and 'authenticity' versus appropriation by the market.

First, preserving the place so that changes cannot be made renders the place irrelevant and can hinder the valuable continuity and fluidity of use and meanings brought by marginal culture. Yet McAuliffe (2004, 105 in Shaw, 2005) claims that it is not recognition, popularization, or even the becoming of an 'institution' that is the problem now, it is the type of institution and the nature of the management that is a key to encouraging cultural continuity in interim places.

Second, the place protected in a way that can preserve its dynamic nature, however, greatly increases potential value. Adaptive reuse combined with recognition (the designation of cultural value and 'authenticity') puts a premium on the place exacerbating the pressure for gentrification. This creates a positive feedback loop, leading to more protection of the place and increasing the symbolic value of cultural diversity. The latter is a valuable asset for cities trying to compete in the new world economy seeking the character that will give them an 'edge'. Consequently, a coincidence of interests is emerging between cities with strong alternative cultures and the alternative scenes themselves.

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[5] Marginal and alternative are used interchangeably in this chapter.

Although the language of planning and heritage professions has come to emphasize inclusiveness and cultural diversity, the practice is proving more difficult. Protection of authentic interim places has become anathema to critiques like Sandercock (1998), Iris Young (1990) and Bell Hooks (1990), who see planning and/or heritage interventions as politically conservative, instigated by and on behalf of the dominant culture according to deeply institutionalized, dominant values. Such 'culture-led regeneration' with the emphasis on arts and culture is often oriented towards new businesses and tourists — the dominant culture. It drives alternative cultural producers further out of the centre and diminishes the genuine diversity and inclusiveness of the city. Therefore in so far as an interim place survives the first paradox to become an institution, it immediately faces a second challenge — to survive gentrification.

For example, when the pub is converted to a yuppie bar, when MTV colonizes the riverfront, *the alternative cachet* that attracted these new uses begins to evaporate. As Jane Jacobs (1961) pointed out, the market tendency to destroy diversity is in no-one's long-term interests (K. Shaw, 2005, 156). Harvey (2001) emphasizes that the spaces of diversity deserve cultivation by oppositional movements since they are "key spaces of hope" for the construction of an alternative kind of globalization — the one in which the forces of culture appropriate those of capital rather than the other way round (Harvey, 2001, 411). Hence, when changing/allowing change in interim public spaces, it is important to account for and engage alternative cultures alongside local residents to establish vibrant, inclusive diverse, and innovative places in the city centre as well as outside of it. Also, aiming to reinforce interim quality in public spaces allows for spatial and cultural fluidity and physical modularity, which in turn serves as an essential base for resilient and sustainable places. This is clearly visible on the example of city beaches that have started to appear in many cities, revitalizing urban waterfronts and even vacant pieces of land in the middle of the cities.

This example also helps to ground the insights on necessity of appropriate place management that responds to the inertia of the place. It serves as a bridge for further discussion around institualization through placemaking practices (e.g. the need to avoid homogenization), especially in terms of proposed integration with festival practices (e.g. include local alternative cultures to support the authenticity of location).

The Use Case: City Beaches

City beaches are a perfect example of "Lighter Quicker Cheaper" temporary interventions within placemaking that offer a new model of fluidity in the 'development' of urban space: they develop patronage, activity, and ideas, without a need for major physical development. According to Wezenberg (2019) the LQC projects can take various forms of execution and temporarily provide investment, employment, and amenities for local residents. In contrast to the long-term 'traditional' urban redevelopment schemes, city beaches are extremely flexible in location, scale and duration adhering to the logic of interim spaces. That in turn means that these are places defined by fluidity and openness essential for innovation and creation of successful public spaces. They serve as a landscaping solution that can be spread over a site at a short notice, giving space for the constitution of alternative culture and neighbourly interactions.

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For three of the four city beach schemes studied by Quentin Stevens & Mhairi Ambler (2010)[6], the development procedures were managed outside the respective councils, and in Berlin, these initiatives lie entirely outside the public sector. In fact, most beaches are privately-financed developments on under-utilized privately-owned spaces. The facilitation and decision-making roles for management and production of these open spaces are mostly filled by entrepreneurs from the hospitality sector or non-profit organizations. Nonetheless, public-sector inputs in the form of support and scrutiny from many different areas of government are the backbone of the existence of these projects. The question is then: are the city beaches actually public spaces?

Gehl's broader definition of public spaces and city beaches case studies support this claim, showing that even privately-run city beaches can help provide amenity and sense of place for a very broad public. This constitutes them as public spaces. Post-Fordist open spaces are not necessarily unjust spaces as Stevens & Ambler (2010) claim. All four case studies in Stevens and Ambler study have free entry and allow people to bring their own food and drinks. Even though the prominence of their gastronomical offerings, and their high-quality, luxurious furnishings "can suggest private ownership and control, potentially discouraging access and use" (ibid.), in reality, city beaches offer an access to urban waterfronts, providing an amenity to the general public that public sector would not be able to create on a private ground, and allowing for creative use generally without admission fees. Although, the claim of gentrification can be supported by after-hours popularity of many sites and an up-market clientele that fills them, even the most profit-oriented city beaches with the most exclusive clientele only charge admission in the evenings and for special events (Stevens & Ambler, 2010) that often serve for the benefit of the city's cultural assets giving local artists an opportunity to perform. In this way, city beaches reinforce the interim qualities in public spaces.

Strandbar Mitte was the first beach bar to open in Berlin in 2002. Although it remains a point of contention because it has been allowed to occupy a designated public green space, starting 2010 there were already over 60 such urban beaches in Berlin incorporating all attributes of a beach into small public spaces and showing the demand for the production of spaces of cultural-artistic experimentation.

Sand, outdoor furniture, and exotic decoration haven't been filling only disused sites located on the waterfront of the main Berlin canals (Stevens & Ambler, 2010), a beach resort also reappears in the center of Paris. It merges a segment of the city's riverside highway with the plaza to become a famous Paris Plage (Paris Beach) every summer. However, the logic of Paris Plage (Paris Beach) is very different from the German counterpart: it constitutes the space of "insurgent urbanism" (Sandercock, 1998, 120) including social and environmental motivation in addition to comfort, leisure and fun. The plaza in front of the city hall has been chosen by the municipality intentionally, to deliver the statement through a placemaking approach prioritizing pedestrians and public space to car-oriented urban environment. And as a result of such seasonal interventions, the plaza is always full of activities.

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[6] This paper examines the creative and varied approaches to design, planning, financing, construction and management that have produced four key 'city beach' projects in four different European countries: Paris Plage, Berlin's Strandbar Mitte, Amsterdam's Blijburg aan Zee, and Bristol Urban Beach. The Paris and Berlin examples are amongst the oldest, whereas Bristol's beach lasted only six weeks (Stevens & Ambler, 2010: 516) .

The Paris and Berlin case present two different approaches to temporary interventions. The Berlin model is a tool for public space improvement through scaling up and diffusion, and Paris cyclical model servers for evaluation of the impacts of such temporary experiments to inform larger processes like urban design strategies and community outreach. The lessons learned can provide the basis for future experiments or neighborhood improvements. In the meantime, both models are contributing to community development.

According to the above-stated cases, temporary interventions can invoke the cultural and socio-activist essence of the place. Although they can be managed by different entities and with different goals, the appropriate management model is integral to preserve the continuity of the place and inclusion of alternative scenes is necessary to yield benefits from the gentrification. Temporary and LQC experiments are an essential part of the placemaking process as they test long-term ideas that support and eventually complete the mission of the community network of a place (Madden, 2018). The diffusion of interim public spaces supports a collection of interesting communities (PPS, 2009) and according to the placemaking logic, the growing number of active public places, which is essential to the creation of a livable vibrant city.

3. Placemaking — an innovative institutionalization of temporary urbanism?

The thinking behind placemaking gained traction in the 1960s, when urbanists like Jane Jacobs and William H. Whyte introduced ideas about designing cities for people, with respect for diversity and culture rather than worshiping homogeneity and car-oriented spaces (in this sense, an example of Paris Plage is a placemaking project). Their work focused on the social and cultural importance of lively neighborhoods and inviting public spaces. Jacobs encouraged everyday citizens to take ownership of streets through the idea of "eyes on the street" (guerilla urbanism by the example of alternative cultures), while Holly Whyte outlined key elements for creating vibrant social life in public spaces (PPS, 2004).
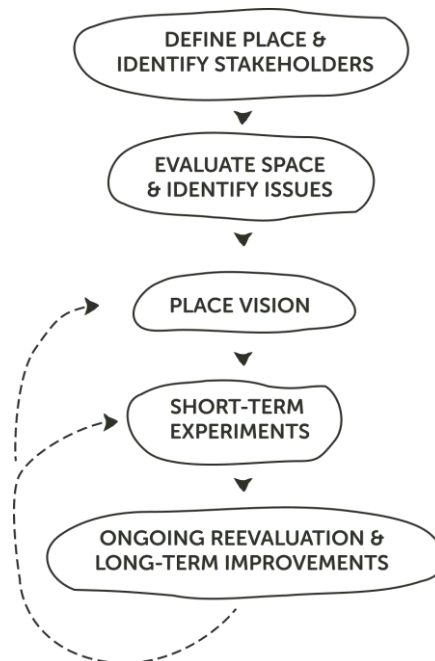

Image 3: The sequence of a placemaking process (PPS, 2017).

Since 1975 Project for Public Spaces (PPS) has started developing a comprehensive placemaking approach based on their extensive practice[7]. It has identified 5 key steps in the process of placemaking (Image 3). Thanks to establishing the process based on a place vision planned ahead with an action plan that consists of short-term and/or long-term interventions, placemaking can now be effectively used within official discourse of urban planning, facilitated by the planning authorities or placemaking/urban planning agencies.

Urbact[8] (2020) refers to placemaking as an intentional planned process of activating new or existing public spaces to create an emotional connection, allocating the success of placemaking efforts to the degree to which a high-quality, welcoming place is produced, one where people want to be and gather. UN Habitat's Global Public Space Toolkit (2015, viii) identifies placemaking as a collaborative process by which the public realm is shaped in order to maximize the shared value. PPS defines placemaking as a practice transforming the locations people *inhabit* into the places where they *live* (PPS, 2007). Thus, the objective of placemaking is to create lively, secure and distinctive places that function for the people who use them.

The typical problems that motivate people to start placemaking are similar to the above-mentioned temporary and insurgent urbanism projects: underutilization of spaces, shortcomings of residents' or local stores' needs, nearby developments which may generate risks to the use of the place, or a single-sided redevelopment programme without participatory opportunities (Madden, 2018).

Most recently, Armelle Tardiveau and Daniel Mallo from the School of Architecture, Planning and Landscape at Newcastle University (2014), have aimed at facilitating windows of opportunity for an imaginative and egalitarian placemaking process in "normal" localities, which however lack connection, by conceptualizing temporary interventions with assemblage and habitus theories by Bourdieu (1997, 2005). The latter are made operative through repeated events or actions that tap into everyday life habits and rituals.

Assemblage theory allows them to describe the operative capacity of temporary interventions to generate new interactions and "produce alternative urban imaginaries" (McFarlane, 2011, 735). It brings into light the socio-spatial struggles embedded in spaces: a variety of actors, brought together, enter a process of negotiation of uses for an underused space, revealing or making visible what is normally 'taken for granted' (habitus) through a form of practice that destabilizes the ordinary imminent life of the space. It also enables "to assert the relevance of temporary urbanism as a means to unpack personal and collective dispositions while challenging the sociospatial status quo embedded in a particular open space" (Tardiveau & Mallo, 2014: 462).

Engaging in everyday life activities (such as gardening, drinking tea or partying) as a form of design practice then enables to impact the "building of self-image", says Schuster (2001), and "approach places as (public) democratic processes, not as (private) consumable products" (Wortham-Galvin, 2013: 23). This framework offers participants to become "active interpreters" of actions (Ranciere, 2009: 22) and appropriate the space physically and mentally. This framework is particularly useful for activating urban activism through temporary

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[7] Working with over 3000 communities — in all 50 U.S. states and in 43 countries.
[8] URBACT, the European Territorial Cooperation program is aiming to foster sustainable integrated urban development in cities across Europe by peer-to-peer learning from the experience of urban transformation, innovation, and placemaking.

interventions to reimagine and innovate public spaces[9] (Sola-Morales 1995; Lydon et al. 2011; De la Pena 2013).

Placemaking Process

The first important step in the placemaking process is defining a place and stakeholders. Giving stakeholders an opportunity to acquire and possibly sustain a position in the placemaking process (Andres, 2013: 772) is forming their political voice allowing to speak out against the local authorities and issues such as gentrification, the displacement of community networks, the privatization of public space and public goods, commodification, displacement and destruction of alternative cultures (Novy and Colomb, 2013: 182). Thus, the issues mentioned in the previous subchapter in regard to mainstream institutionalization of temporary urbanism can be eliminated by giving a voice to accurately mapped out key stakeholders and by establishing a network of partners with representatives of all the stakeholders.

This leads to the second step of evaluating a place and identifying issues. The possibility to evaluate the place's strengths and weaknesses helps to fabricate a multi-perspective ambition to assure that every voice is heard towards the next phases (Holdar & Zakharchenko, 2002). Through methods of open houses, community meetings and conversations with community leaders, more information can be gathered regarding the community's issues and their needs (Reny, 2018), identifying the issues which cannot be observed with the eye only. Observing, listening to, and asking people who live, work, and play in a particular space questions helps understand their needs and aspirations for that space and for their community as a whole. The outcome is a common vision for the place, which is claimed to be the most important ingredient for the process of placemaking. The vision can then quickly evolve into an implementation strategy for short-term and long-term intervention, beginning with small-scale "Lighter Quicker Cheaper" improvements that can bring immediate benefits.

Although placemaking discourse is highly influenced by Whyte (1988) who claimed that "cities should be the places that create ideas, market them, make deals and start parades". It does not promote better urban design at the cost of excluding alternative cultures, instead engaging them along local communities to facilitate collaborative creation of new vision. Following changes in patterns of use, paying attention to the physical, cultural, and social identities that define a place is part of the placemaking process. Essentially, with community-based participation at its center, an effective placemaking capitalizes on local underutilized creative assets[10], resulting in the creation of quality public spaces that contribute to people's health, happiness, and wellbeing.

Placemaking supports an ongoing evolution of a place guided by the logic of inclusiveness, with a principal goal to create public places that attract a wide variety of people, generate economic growth and promote cultural tourism (Zukin 1995; PPS, 2007). It differs from traditional master planning exactly because it

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[9] Using public spaces as 'testbeds for change' (Shane, 2005) through temporary urbanism and placemaking is further discussed in the following chapters.

[10] Placemaking shows people just how powerful their collective vision can be. It helps them to re-imagine everyday spaces, and to see anew the potential of parks, downtowns, waterfronts, plazas, neighborhoods, streets, markets, campuses and public buildings. That is true under a circumstance that there is no major conflict among the communities.

facilitates creative patterns of use and seeks to keep spontaneity, diversity and creative energy of creating interim-like places.

The last component of the action plan: the evaluation strategy gives room for observation, recaps, and feedback throughout the process. Within the evaluation strategy, assessing time planning, executional roles, and experimental methods is necessary (Wezenberg, 2019) to support the effectiveness of collaborative approach and diffusion of the method through transferable project tools and insights[11] .

Diffusion is the end goal of placemaking vision since the key idea of placemaking is that "it's not enough to have just one great place in a neighborhood, you need a number of them to create a truly lively city," therefore people need close-to-home opportunities to take pleasure in public life and communal expression to feel happy and comfortable (PPS, 2009).

4. Global discourses steering placemaking

In the last decade, many movements started to converge around a place as a way to generate innovative solutions and achieve multiple outcomes at once (Kent, 2015a). This positively affected the diffusion of placemaking practice and its prospects. Having citizen participation at its heart, placemaking started to be used globally addressing the crisis of participation underlying sustainability and resilience issues (Kent, 2015b).
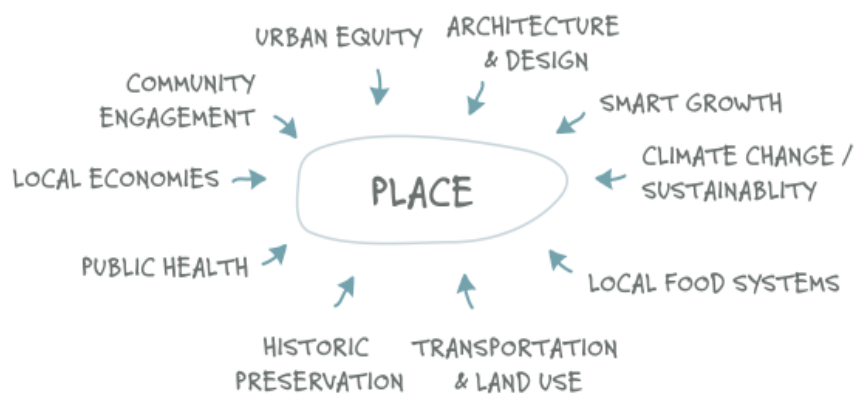

Image 4: Convergence of movements/disciplines around place (PPS, 2015).

In international development

Since 2012, UN-Habitat's Urban Planning and Design Branch (UPDB) and the Office of External Relations have jointly embarked on the development and implementation of a Global Programme on Public Space, which is organized around three main areas:

1. Partnerships for public space
2. City-wide strategies and pilot/ demonstration projects
3. Knowledge management, tools, and advocacy.

Thanks to the participatory approach at the forefront of their agenda, UN-Habitat's international Network on Public Space[12] works closely with local governments to choose suitable spaces, identify stakeholders and space's city-wide connections. As placemaking requires an integrated and cross-sector collaboration, it is used as a tool to deliver the desired results, inform the long-term thinking and transferable projects. This kick-off cooperation helps developing countries to deliver following public spaces projects scaling-up the amount of livable public spaces. For developing countries in particular, where the plight of the human dimension is considerably more complex and serious, the site-specific and locally-sourced approach in placemaking makes it possible for otherwise resource-poor communities to create shared public spaces that respond to their specific vision and needs. In developed countries, other problems with lack of community interest and engagement come to the forefront (PPS, 2020).

Participation

The quest for effective engagement tools in securing and maintaining public spaces has spurred the placemaking concept which inspires people to collectively reimagine and reinvent public spaces. This quest was supported by two trends of neoliberalizing cities — the lack of funding for public infrastructures and the responsibilization of the community[13]. For instance, a call for voluntary engagement with public spaces in Berlin was a result of severe cuts in public spending for open green spaces. In this light, voluntarism is seen by the governments as a cheap solution to the problem. It is also worth analyzing the rationale that underpins the Berlin Senate's increasing support for temporary uses of vacant urban spaces. For the local state, there are three main reasons for supporting such uses (SenStadt, 2007, 22–23):
- the (free) maintenance of public property and the avoidance of decay and vandalism;
- their contribution to economic development;
- their contribution to social objectives through the creation of new, publicly accessible open spaces at little or no costs for the public purse .

The economic development rationale has been dominant. Temporary uses are often (although not always) perceived by public authorities as an intermediary, *second-best option for vacant urban spaces in the absence of other development options*, *"reducing interim and small-scale users to being solely a marketing tool for*

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[12] The Network includes a wide range of organisations from all over the world working on the issue of public space and are involved in both normative work (developing tools, indicators, policy guidelines, etc.) and operational work (implementation of public space projects in cities). For instance, Project for Public Spaces (PPS) and Gehl Architects are its members.

[13] The critique of participation is that it enables policymakers to rearrange the public realm according to middle-class values, often overlooking gentrification issues (557 Rosol, 2010).

real estate". Therefore an explicit linkage between the mobilization of temporary uses and the creative city agenda of the city government combined with the lack of a strategy for their support "undermines the development of a proper long-term creative city" (Bader & Bialluch, 2008, 98–99).

The creative city: place marketing vs. placemaking

In the context of "creative city," temporary uses and interim spaces have been marketed for several reasons: as playgrounds or workspaces for "creative" entrepreneurs, as milieux that can attract other creative workers and consumers, as a location factor for firms directly or peripherally related to the creative economy, or as tourist attractions (Colomb, 2012, 138). For instance, a broad range of temporary use projects in Berlin has become a PR and economic factor for the city just like its extensive club scene.

Whether as a motor for creating jobs, a catalyst for the relocation of international companies or as an attraction for tourists, the financial stimulus generated by temporary users is increasingly important for Berlin as a creative metropolis, claims SenStadt (2007, 41), and place marketing is in fact appropriating placemaking as a tool to fulfill commercial strategy and city goals (Colomb, 2011, 26).

Intentionally, place marketing process constructs and disseminates place images and brands in order to attract tourists, investors or generate the support of local residents for a particular urban vision, constructing a defined identity for space by making use of spatial metaphors.

Resilience: green planning & placemaking

Additionally, within the urban context, the application of the transdisciplinary concept of resilience[14] that integrates physical environments (both built and natural) and sociopolitical aspects (Coaffee & Bosher, 2008) is important for placemaking discourse since it navigates the construction of strong and flexible cities (Godschalk, 2003, 137).

Public spaces that are adhering to these principles can transform by means of placemaking with emphasis on green-planning approaches to be flexible and address challenges of modern urban environments, whilst balancing the environment conservation and development demands (Cilliers et al., 2015: 350). The built and social assets are then designed to withstand, recover from, and mitigate for the impacts of extreme natural and human-induced hazards' (Dainty & Bosher, 2008: 357).

"Well-designed and well managed, community greens have remarkable benefits" (Walljasper, 2007). For instance, backyard greens, mentioned earlier, can provide numerous benefits such as a heightened sense of community, safety and security without privacy fences and kids being able to safely play in accessible areas, but also environmental improvements as people cooperate to plant gardens and trees, which in turn reduce stormwater runoff and provide habitat for birds and other small animals.

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[14] After 9/11, resilience has become an increasingly central organizing metaphor within the policymaking process in the developed world, expanding the institutional framework of national security and emergency preparedness.

Green-planning Interventions	Challenges addressed	Contribution to place-making		
		Movement patterns	Natural environment	Social spatial reality
Green walking routes	Connectivity, accessibility, stakeholders involvement	X	X	X
Green impulses	Usage of space, usable space, variety of functions. relation to space, stakeholders, facilities	X	X	X
Green zones	Linkages, variety of functions. identity of space, facilities		X	X
Snake-placement	Usage of different parts of the space, socialization possibilities	X		X
City-trees	Density, mixed uses, routing possibilities, visible entrances, identity of the area	X	X	X
Green graffiti	Usage of different parts of the space, usable space, accessibility, relation to space	X	X	X
Green roofs	Linkages, identity of the area, relation to space		X	

Image 5: The linkages between green planning and placemaking approaches (E.J. Cilliers et al., 2015, 362).

Green placemaking approaches are gaining traction as humanity needs to fulfill the sustainability goals (SDGs) and keep up within nature's carrying capacity (Goldsmith, 2005). Placemaking techniques adapted green planning interventions (Image 5) to help create versatile public spaces that celebrate the uniqueness of a place, encouraging alternative uses of the space and using local greenery as part of the design (Gehl, 2011). Green spaces can act as a sustainable drainage system, solar temperature moderator, source of cooling corridors, wind shelter and wildlife habitat (UN-Habitat, 2018). Therefore, when the natural environment is enhanced in public spaces, this contributes to the environmental sustainability of the city and helps fulfill 11th SDG.

To sum up, the definition of a successful placemaking project and public space is evolving throughout time. Having started with engagement of communities and balancing place marketing and alternative cultures, now placemaking is used to contribute to resilience and sustainability of urban environments, and new aims and challenges, global and local are presenting themselves in different locations every day. How, where and why practitioners achieve these broader goals is discussed within the corresponding identified current typologies of placemaking in the following chapter.

5. Placemaking typologies

Creative Placemaking

Nowadays, placemaking projects have a wide variety of specific goals ranging from peacekeeping and climate change[15] (Image 6) to rebranding. One can seek to highlight issues of appropriating public space or infrastructure (parking, traffic) or create a community vision (community-bridging), showcasing highlights of the community through arts engagement and cultural planning efforts for expanding arts access (e.g. cultural

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[15] Digital artwork *Symbiosia* (Image 8b) depicts the effect of climate change on trees in Paris (Griffiths, 2019).

asset mapping). The most commonly stated rationales for realization include: to revitalize neighborhoods, secure affordable space for artists, animate vacant space, to expand arts access, develop the adaptive reuse of historic structures, retain artists and arts groups, and promote tourism. These varied rationales are consistent with art space developments that frequently seek to satisfy the distinct interests of multiple and diverse stakeholders (Gadwa, 2010, 2011) and thereby some (like increased tourism) can be controversial for some spaces while beneficial for others.

Image 6: Totemy towers that serve as multi-storey data visualizations of climate change in Poznań, Poland (Aouf, 2019).

The intentional integration of arts[16], culture, and community-engaged design strategies (as in the cases above) into the process of equitable community planning and development defines creative placemaking (ArtPlace America, 2020). In creative placemaking, partners from public, private, non-profit, and community sectors shape the physical and social character of public and private spaces around arts and cultural activities. It emphasizes the role of artists, culture-bearers, and designers acting as allies to creatively address challenges and opportunities contributing to community-defined social, physical, and economic outcomes and honoring a sense of place. It rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to "celebrate, inspire, and be inspired" (Markusen and Nicodemus, 2010).

Although some municipalities are starting to use placemaking as a planning tool, most projects are still grassroots-based and focused on social equity (Nicodemus, 2013):

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[16] ArtPlace America defines arts broadly using the phrase "arts and culture" to represent many forms, including craft & culinary arts, dance, design & architecture, film & media, folk & traditional arts, literature, music, visual arts, theater & performance, and other formal and informal creative practices.

- Activists in San Francisco turned a parking space into a temporary park, drawing attention to the fact that 70 percent of public space downtown is reserved for cars, not people (Walljasper, 2007, 41).
- In Midland, Michigan huge bunnies were used to create a safer environment (Image 7). Research shows that striking visual elements are effective in traffic calming.

Image 7: Michigan placemaking for a safer environment (Walljasper, 2007).

Temporality is an asset for creative communities trying to communicate their issues in public space: "By experimenting with simple, visible, temporary actions like painting lines in the street, we were able to show the city how larger investments could pay off," explains Shirley Secunda, a member of the local community board in New York's Greenwich Village. However, to make these projects last and have a long-term effect for the community, artifacts would require upkeep usually designated to public authorities or community rather than creatives (ibid.). The role of special programmes (e.g. ArtPlace America), government agencies (e.g. DOT NYC) or NGOs dedicated to the issues of livability should not be underestimated in long-term placemaking vision (more in Chapter 6.). Funding and evaluation of these initiatives require collaborations between multiple partners. In this sense, creative placemaking initiatives are about making grants to organizations.

The gap between culture's impacts — based on the aggregate efforts of dozens of different organizations, informal groups, and individuals — and funding mechanisms — which identify specific organizations continuously poses a challenge to linkage of creative placemaking to specific social benefits (Stern, 2014, 94). Even though there is certainly room for both investment- and social capital-driven placemaking, an emphasis on the search for policy tools that encourage "gradual money" without a clear understanding of the possibilities and pitfalls, funders are likely to stumble and end up with outcomes that they neither anticipated nor wanted (ibid.).

In an ideal world, cultural entrepreneurs would pursue the redevelopment of underused urban land to create appealing urban spaces that serve local residents, build social trust, and attract increasing investments. However, as discussed above, a tilt toward the interests of investors could lead to displacement and are likely to include only a fraction of the "cultural assets" in a particular neighborhood. Moreover, the emphasis

on the big number through economic impact studies creates problems: since funders are demanding proof, the language of placemaking has acquired a bad tendency to emphasize the outcome of processes, and prioritize physical change over social (Stern, 2014: 96).

"By reducing arts to their economic impact, we are likely to lose the most important ways that the arts matter to a community," warns Stern (2014) the users of the most durable approach to measurement of successful outcomes over the past generation. Many economic impact studies ignore the substitution effects of investments in art, that is, how the money would have been spent in absence of the art activity. The validity of such data-based approach raises questions of competing values, as different evaluation systems move creative placemaking from the flexibility of an initial fuzzy concept into the more concrete territory of measuring outcomes (Coletta, 2012; Gadwa Nicodemus, 2012; Markusen, 2012; Moss, 2012; Schupbach & Iyengar, 2012).

This transition is evident through the different emphases in placemaking history when:

- Jay Walljasper (2007) and William H. Whyte (1980) emphasize that the choice of specific places should be based on triangulation, phenomenon referring to the way elements in a public place build on one another, creating something more than the sum of its parts. Art, entertainers, musicians and actors are in the center of creating such synergy (Whyte, 1980) through performances and programming.
- And PPS design practice claiming that the Power of Ten concept (having at least ten things one can do in a particular spot) can make the place a popular destination for people in the neighborhood (Walljasper, 2007).

The latter represents a shift towards more physical things that are feasible to measure, meanwhile the original idea is building up on a genius loci of a place and social activities and interactions that can be difficult to measure. Thereby, some placemaking projects are now moving in a digital dimension.

Digital Placemaking

Due to the abundance of urban data and digital possibilities, it is now also easier to evaluate and therefore fund digital placemaking projects, making the technology that alters the experience of the place an ultimate add-on to creative placemaking. New technologies like gamification and alternative visualizations of places through apps, digital artifacts and screens as well as VR and AR make it easier for creative placemaking to communicate and resolve more complex issues.

Digital placemaking includes a broad range of physical-digital synthesis – through smartphone apps, sensor-enabled physical objects and augmented reality – to ensure that novel rich experiences intact with technological progress and expectations of new generations of users are met. Physical artifacts such as a Play Table (Image 8a) or Symbiosia (Image 8b) can embrace the modernization of shared spaces through a new dimension by using a data-driven system that estimates the real-time impact of climate change on

nature in the city, as well as embrace a multi-audience, multi-use nature by, for instance, juxtapositioning traditional park playthings and contemporary gaming.
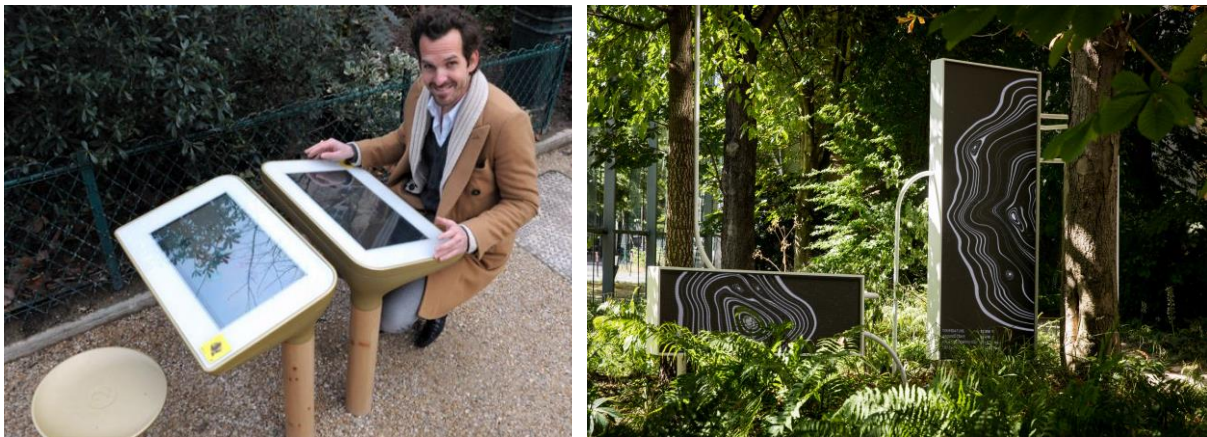

Image 8: a) The Play Table was designed as a multi-touch screen table and installed in parks and gardens which allowed friends and strangers to sit, and play a variety of games. The table uses the open-source platform, with games and apps created by a wide range of developers (JCDecaux, 2013). b) The display enables visitors to observe how factors such as daily traffic and droughts caused by increasing summer temperatures affect the growth of the trees. The data is presented as a pattern of tree rings, with a new ring generated every second rather than every year (Griffiths, 2019).

However, the main advantage of digital placemaking is that it opens up the possibility of designing spaces for appropriation without necessarily conforming to traditional methods of claiming the space physically. It allows engaging in the activity of play in the city beyond play spaces and situations (i.e. parks and recreation). For instance, Apple's AR art sessions take visitors on an imaginary journey synthesizing reality with imagination and the surreal (Apple, 2019). Alike Situationists' dérive, it illustrates the possibilities of rethinking urban space in play, which, according to British designer and artist Yinka Ilori (2019), "frees the mind and brings out a different type of happiness that you can not recreate anywhere elsewhere but only when you play."

Using AR allows a range of digitally enabled content to be available over time so that individual experiences of a physical location can change as the digital services, products and experiences available there evolve. Thereby, data produced and used in smart city projects should not necessarily be presented as a utility for citizens but could also be presented as a prop for play, as games but also as the source for toys and playgrounds: "data-rich cities can become playable cities, and, by becoming such, they can become more human, more inclusive spaces" (Sicart, 2014, 37).

Moreover, digital placemaking can be a more cost-effective, less intrusive and more emotionally engaging alternative to traditional projects (Morrison, 2019) contributing to social, cultural and economic prosperity.

'I am Norrebro' app[17] was participatorily designed and brought together an increasingly anti-social and segregated community. It proved the power of digital placemaking to shift perceptions of a local area, at the same time doing so in a more cost-effective way than physical infrastructure would (Morrison, 2019). The evaluation of the project concluded that flexibility and cost-efficiency of digital placemaking is beneficial to

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[17] https://calvium.com/projects/jeg-er-norrebro/

all stages of urban development and regeneration, and supports a smoother development process, used as a tool to start an early conversation between residents, businesses, councils leading the better-informed projects and overall higher level of satisfaction of all stakeholders (ibid).

6. Taking the next step: placemaking for innovation

Ray Boyle of the United Nations Development Program argued that cities are becoming leading innovators. Horizon 2020, the biggest EU Research and Innovation programme ever (€ 80 billion available between 2014 - 2020), and the primary financial instrument implementing the Innovation Union, is proof of that. The program dictates that all the projects are conducted in a multi-stakeholder consortium, to not only be guided by academics but to directly include cities, SMEs, NGOs and civic partners, who should collaboratively implement the innovations.

Plus, it became increasingly important to involve participants in the design processes to create a user-oriented design (European Commission, 2009 in Liedtke et al., 2012). Therefore, the engagement of users in order to bring innovation processes in the desired direction, based on the humans' needs and desires became fundamental. Sanders (2006) notes that participatory design attempts to move this one step further by involving the future "users" and accounting for the development and implementation of ecological design essential for a sustainable society and improving resource, energy efficiency, and environmental impact of products and services.

Participatory design approach lies in the heart of placemaking: users of public space, residents and non-residents in cooperation with designers, researchers and developers are all invited to participate during several stages of the process, including the initial exploration, problem definition, collecting ideas for solution, evaluation of proposed solutions and coming to an agreement on implementing the one that will enhance the place's quality the most. However, in order to succeed with the transformation of places it becomes more important to have the ability to detect, aggregate, and analyze spontaneous users' reactions and ideas over time (Ackermann et al., 2016).

For instance, in Boston, a one year pilot by Emerson College's Engagement Lab was "developing methods of community engagement alongside technology," by using IoT (Internet of Things) devices – a temporary proof of concept installed in each site e.g. digital displays, air quality sensors, and a parking application – as thinking artifacts within the innovation process. In dedicated "exploration zones" – the chosen places, community engagement was activated through these devices with an end goal to influence future Boston's smart city strategy through authentic social research (Schwendinger, 2019) — particularly, which smart systems and in which neighborhoods should be present.

In this way, Boston smart city pilot functions much like a living lab[18]. It strives for long-term effective sustainable innovation by engaging users rather than restricting them (Liedtke et al., 2012). A human-centric

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[18] The concept started to emerge at the beginning of 2000 and initially was meant to test new technologies in home-like constructed environments. Since then, it has grown, and today one precondition in Living Lab activities is that they are situated in a *real-world context*. The Living Lab approach strives for the formation of a cross-cultural vision and facilitates interaction among all relevant stakeholders, including academia and research organizations, SMEs, business

research and development approach whereby ICT innovations are co-created, tested, and evaluated in open, collaborative, multicontextual real-world settings is based on the creative power of user communities and allows them to actively contribute to the development of their neighborhood.

Placing such artefacts around cities can help gather data[19] and reveal both negative and positive human-technology-interactions. Although testing the acceptability of a physical innovation is not on the shortlist of placemaking practice, the author believes that the changing environment of modern high-tech cities calls for extension of digital placemaking vision to using artefacts to counter community skepticism while clearing regulatory hurdles for the future long-term implementation of such innovations in public spaces. In this case, by integrating trends into day-to-day realities through perpetual development and design processes, it would then create public spaces that reflect up-to-date socio-cultural, economic, and environmental trends.

For instance, Bristol's origami animal projections interact with passers-by and Lisbon's animated, dancing figure in the traffic lights (Playable City, 2020) are using play, creativity and technology as a tool to improve traffic safety through a motion capture technology used to display the movements of members of the public, dancing in a small booth nearby, onto the traffic lights. Such placemaking interventions are able to tackle the issue of loneliness, facilitating connections with people one doesn't know and/or support socializing with friends in addition to improving the traffic control. Overall, integration of digital placemaking artefacts into a smart design can positively affect public health and safety.
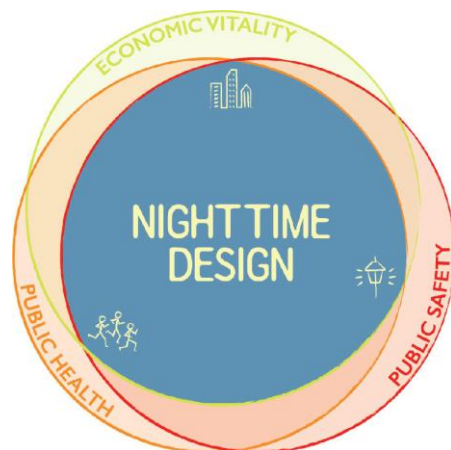

Image 9: a) Puppetrees installation originally created for the SolstiS festival includes trees made of light gently swaying to the rhythm and sounds of the city. The rustle of virtual leaves reverberating in response to city sounds was captured by microphones. They were programmed gently for conversations, and faster-paced as the noise of traffic increased (JBS, 2008). b) The image depicts a diagram of night time design spheres of influence (Schwendinger, 2020).

Additionally, the emphasis on placemaking artefacts within urban light planning, can encourage diversity of after-dark public space atmospheres and usage. Illumination supports creation of creative spaces for live performance, poetry readings, markets, recreation and other social strengthening endeavors facilitating night

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industry, civic sector, ICT professionals, and public partners. Consequently, allowing and inviting authorities and citizens take an equally active part in the innovation process.

[19] Visions and ambitions as well as reactions are often more valuable within participatory discourse, therefore for these practices the input data tends to be less valuable than output.

time economy and social innovation through culture available for all at any time of the day in public spaces (Schwendinger, 2018).

To answer the question of how technological, and social innovation can be practically integrated within placemaking to create more sustainable and innovative public spaces and communities, the author proceeds with the discussion around current business and management model used to support placemaking.

7. Management of placemaking projects

As mentioned earlier, generating support for public space improvements is not always easy. While, in some European countries (e.g. Germany), the public sector plays an important role in strengthening civil society by orchestrating emerging public-civic cooperation and providing start-up or match funding to community initiatives, many others witnessed the emergence of new welfare services provided by the civic economy without any help by the public sector (many cases can be found in *Funding the Cooperative City* book).

Therefore having a one-time event, intervention, temporary or pilot project can be a great way to generate support and awareness for a project. LQC can always be the first step towards long-term change in communities that recognize the need for improvements but lack immediate resources to invite new sources of funding for the future project. Moreover, to make this first step, unconventional funding sources like crowdsourcing campaigns, community grant programs, institutions and foundations providing technical assistance as well as the support of the private businesses near the site have proven to be effective and less restrictive than official funding programs.

For example, Philadelphia's neighborhood organization SOSNA takes an alternative approach to co-creation of public space (PPS, 2015). They financed "The Triangles" — the city's first conversion of a full right-of-way to public space through support from business owners and residents by offering donors the opportunity to purchase named plaques acknowledging their support, which would be affixed to street furniture. Instead of a passive donation scheme, the American fundraising tactic yielded well beyond the $10,000 needed in Philadelphia to make all necessary capital purchases to revitalize the place.

Another solution used amongst NGOs is organizing community festivals that would entertain, educate and encourage participation in public spaces. For example, Chicago Loop Alliance partners with local artists, performers, and institutions to put on free events, which are multi-financed by Social Security Administration funds, local sponsorship, and revenues from beer and wine sales. The popularity of these events has had an important economic impact, generating nearly $400,000 over the course of the series. Beyond this boost to downtown businesses, programming helps to support local talent and encourages the public to reimagine and interact in many overlooked public spaces (PPS, 2020). Among other examples of community festivals revitalizing public spaces are Streetlife Festival Green City Munich or Zažít město jinak in Prague, which are run by environmental NGOs whose goal is to reduce motorized private transport and emissions of climate-damaging gases and to make the city greener and more livable.

However, in many instances these funding sources are still just add-ons to the official programs that support the long term management of public spaces. The authorities in New York can serve as an exemplar of how to use event programming and public art coordination logic suitable for top-down placemaking and equal

distribution of quality public spaces within the city. DOT Art & Event Programming (DOT, 2020b) commissions and oversees the installation of temporary public artwork on DOT property throughout the five boroughs and curates and manages programming at annual large-scale, car-free events including, Summer Streets and NYC Plaza Program.

When the management structure of a placemaking project emerges organically through stakeholder collaboration set within the official city management, there tends to be a deeper investment in the project's growth and preservation (PPS, 2020). It helps to ensure that public spaces can thrive in the long term, and have lasting impacts on the community while preserving their interim qualities that attract new uses and users. For instance, through the efforts of NYCDOT, temporary public artwork beautifies infrastructure by transforming sidewalks, fences, bridges, public plazas and pedestrianized spaces into canvases and foundations for colorful murals, dynamic projections and eye-catching sculptures installed by artists in partnership with community based-nonprofit organizations. Transitory cultural infrastructure throughout three categories of public art, performance and activities relating to environmentalism, outdoor recreation, arts and culture, and health and wellness develops participatory spaces for public dialogue, iterative steering, and local management (UCLG Agenda 21, 2016, 28).
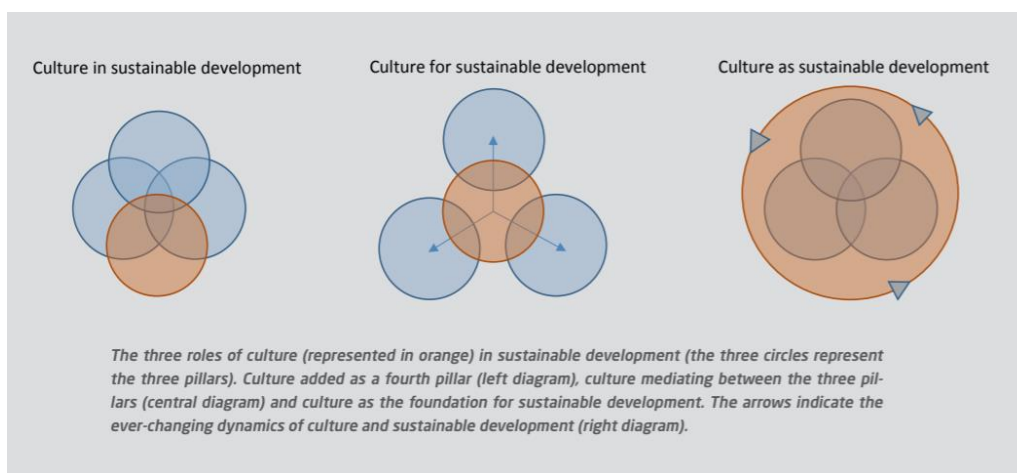

Image 10: Culture and sustainable development. (Dessein, 2015, 29).

Official programs that empower citizens and community groups to transform their public spaces are essential in cultural initiatives for urban creation and regeneration processes because they can help to address key values around sustainability and local citizenship like memories and heritage, creativity, diversity, shared knowledge, and participation (UCLG Agenda 21, 2016, 30). However, as explicit from the examples in this chapter, businesses or NGOs are encouraged to become part of placemaking alliances quite frequently. When building trust with communities and potential partners, through "accountability, openness and transparency" (George, 2013), local private actors can be a substantial help in yielding positive outcomes and successful projects. For instance, Erzsébet tér public space in Budapest is a joint effort of an outdoor bar, innovation agency and exhibition space, club and the city.

There is a wide variety of studies (HOLND FSTVL, 2002, Getz (1989, 1997)) examining festivals' role in this dialogue, claiming that festivals can be drivers of social and environmental change. For example, Still Creek Moon Festival in Vancouver, Canada is a community-based participatory festival that inspired neighbourhood

stewardship revitalizing the health of a local ravine and river. Hughes (1999) suggests that the growing interest in festivity in the 1990s is linked to its use as a social strategy to combat the growing alienation and insecurity felt in public space. Indeed, festivals have been historically construed as mechanisms through which place-based communities express identities, celebrate communally held values and strengthen communal bonds (Jackson 1988, Marston 1989, Smith 1996). The community aspect is lying in the heart of long-term sustainability, and helps to make spaces more lively through greenery and programming. For instance, FKŻ Quarter in Krakow (Heckova, n.d.) appeared during Jewish Culture Festival in cooperation when a synagogue that manages this public space hired an architectural studio BudCud to transform a former parking spot for tourist buses to a lively public space.

Festivals combine in themselves essential qualities that can benefit placemaking. As mentioned above, some have already been leaving digital artefacts and targeting different public spaces throughout their history. Despite the fact that visual artists are recognized to be essential to creative placemaking, the power of cultural urban festivals to contribute to communal urban development was not explored. Therefore, in the next part, it is discussed whether urban festivals as culturally and community aligned private entities and recurring events have the potential to become a part of placemaking alliance between alternative cultures, citizens and government. The author claims that their integration in the process can benefit the development of placemaking practice towards sustainability and innovation in public spaces since they are already temporarily changing spaces to make them more attractive and embrace long-term sustainability not only in terms of their existence but also more recently environmental sustainability.

Placemaking findings are compared and translated to the festival practice in order to identify whether and how it can benefit festivals and associated public spaces and vice versa. The following questions are answered:

- Are festivals an appropriate placemaking partner and what can they bring into the picture?
- Which festivals can incorporate placemaking and how can it be integrated?
- Can festival-placemaking synthesis help create more successful, sustainable and innovative public spaces?

1. Why focus on festivals?

The role that large-scale events can play in enhancing urban development has received increasing attention (Hall, 1992; Palmer, 2004). This role is not simply confined to infrastructural developments but encompasses advances in community animation, the development of local resources, business expansion in both the arts and in arts-related areas, and the development of tourist audiences, creating awareness and appreciation of particular art forms and a demand for new services and products.

In this sense, it is worth focusing on festivals in particular because they give a strong impetus to the urban economy because they operate at the interface of art and culture, media, tourism, and recreation. Various studies show (Hannigan, 1998; Judd and Fainstein, 1999) that cultural functions make an essential contribution to the urban economy by creating new jobs but also raising property values and attracting commercial development' (Zukin, 1995: 117). Cities quickly picked up on this fact and have started organizing, supporting or hosting special events and annual festivals (e.g Berlinale, Venice Carnival or Roskilde) to raise their profile (Aalst & Boogaarts, 2002; Herrero et al., 2006). City festivals became prominent figures in the development and marketing plans of many cities, to foster a positive image of a destination (Quinn, 2005; Getz, 2008; Johansson & Kociatkiewicz, 2011) and to consolidate the efforts of culture, tourism and business into one flagship endeavor.

From a broader social perspective festivals serve as vehicles through which cultural meanings are expressed for interpretation both by the place-based communities themselves and by the outside world. Festivals that used to be "rituals that have been meaningful in the past for an internal public" now became a culturally significant self-representation before an external public under the influence of tourism (Cohen 1988, 382). Theoretically, an important argument implicit here is that local residents, as producers and as established audiences, can engage meaningfully in festivals in ways that address both their own needs as well as those of visitors at the same time. Empirically, however, evidence to support this theoretical position is scarce, and from artistic and broader cultural perspectives, the merits of engaging with tourism remain highly debatable. Although Richards and Hall (2000, 1) point out that sustaining the community has come to be seen as an essential element of sustainable tourism, and according to Getz (1997) festivals cannot exist without a host community. This underpins the latent potential that festivals can play in sustaining communities and places.

Artistically, festivals serve as a forum for exchanging and comparing experiences and ideas, prompting collaboration with other arts festivals and practitioners. Eagleton (1981) and Hughes (1999) among others, believe festival practices provide a forum for unleashing the societal tensions and thus can be viewed as contested spaces, where symbolic practices (e.g. marching along particular routes, wearing particular clothing, playing certain types of music, displaying flags and banners) are used by community groups to either consolidate or resist prevailing cultural norms and values. Moreover, when temporarily occupying public space, festivals can serve to convey political messages and promote social and environmental awareness in the community throughout and after the event.

Klaic et al (2002, 48) also infer a strong recognition that festivals are not simply artistic entities, but that they can be implicit in local development and urban regeneration processes because a festival enables the residents to create a new vision for the space or the neighborhood. However, even those festivals which are conscious of this role are not always able to fulfill it due to a lack of explicit emphasis on their contribution to place regeneration. Therefore, appropriating placemaking as a tool can help festivals dialogue with their diverse constituents and reflect on their social and cultural functions, improving the quality of communication among the residents and enhancing the mutual understanding of social, ethnic, age and cultural groups. All of this could help to "create or reinforce the self-confidence of residents and change the perception of the area within and outside the community", which as Klaic et al argue is "an essential step in any process of urban regeneration" (Klaic et al, 2002, 48).

Cultural Urban Revitalization: Community Festivals

Since festivals serve as a creative destination and a breeding ground for talent, they spark a renewal or reinforcement of the existing cultural infrastructure and boost other cultural developments (Boogaarts, 1996). Bailey et al (2004) argue that the future could lie in *viewing cultural planning for urban regeneration as being about engaging with the lives of those people who live in the city rather than being about regenerating the city itself*. In their view, particularly cultural forms of consumption can actively enhance and enliven communities. Farhat (2018) claims that urban regeneration around the arts and entertainment is gaining in popularity because successful place-branding reflects on an investment in the "meaning" of a place and brand unification indicative of a common vision for the place.

Arts revitalization logic is embraced through temporary public space interventions like urban beaches or block parties that draw together residents and different interest groups . Berlin Block parties on May 1st or Canadian Public Disco[20] project are communal in the first instance but also can attract tourists, and unravel an underground scene onto the public space.

These community festivals (e.g. Fallas in Valencia, Zažít Město Jinak) serve a good example of arts-based urban revitalization in practice as they satisfy specific industry niches by giving communities a chance to emphasize the values thereby accelerating feelings of ownership and belonging (Derrett, 2003). They often involve collective celebrations with diverse aims: building social cohesion by reinforcing ties within the community (Rao, 2001); learning about cultural traditions; celebrating a collective sense of belonging to a place (Lorentzen, 2009); and drawing on shared histories and local cultural practices (Quinn, 2005).

Meanwhile, the outsiders get a chance to discover something new and collaborate on local projects bringing in new ideas. This environment results in positive psychological outcomes for festival-goers (Ballantyne, Ballantyne, & Packer, 2014) and enhanced subjective well-being of the local people (Yolal et al., 2016). Given an opportunity participants can generate new ideas and a common vision for the festival and the place itself creating vibrant communities (Dunstan, 1994; Getz, 1997; Hall, 1992).

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[20] https://www.publicdisco.ca/

The diversity afforded by multiple cultural practices and value systems is construed as a series of opportunities that can be cultivated to strengthen the city's overall appeal and distinctiveness. Since food, music and dance are strong magnets for community interaction (Walljasper, 2007, 26) festivals provide an opportunity for community cultural development and sense of direction for communities (Getz, 1997).

For example, in Buenos Aires, gastronomy is one of the strongest industries, employing more than 150,000 people. To support the culinary talent of citizens, the program BA Capital Gastronómica was organized, sponsoring more than 400 culinary pop-up festivals annually. The biggest of these, and one of the most important in the region, is the Feria Masticar, which gathers in the same place the best cuisine from every corner of the country promoting talent development, diversity, and creativity of the local people (porteños - "people of the port") as their best competitive advantage. The benefits of such an approach to cultural urban regeneration is that it reflects the dynamic value systems of individuals united by the same customs, images, collective memory, habits, and experiences; at the same time allowing each generation to contribute and innovate. It is then abiding to the logic of creation of interim public spaces, and to this extent, community festivals, which are often supported by the governments and NGOs, already contribute to place-based urban regeneration and sustainability.

From commercialization to civic festivals

In the last decade of the experience economy, an increasing demand for culture and the increasing availability of time for leisure and holidays have led to art and music festivals gaining traction and organizers starting to treat them as niche subculture events or staged attractions created for the economic purpose of attracting tourists and generating revenue. Therefore, their urban revitalization potential considerably decreased in comparison to that of the original festival idea and small scale community festivals.

In fact, the difficulty stems from the festival quality of having an overt outward orientation. They premise their very existence on interaction and the exchange of flows of people, information, ideas, money, cultural expressions, etc. With globalization, high demand, and growing commercialism (for example, high admission prices) festivals started to struggle with balancing outward orientation (Image 12) and arenas within which local knowledge, local ways of living and local creative expressions are reproduced. Enabling the latter to flourish without being overwhelmed by the former is a challenge that underpins the conflict between socially aligned artistic goals and economic imperatives, especially when the festival was not established with a connection to the local audiences (Quinn, 2005):

- In Disneyfied 'Latin Quarters', festivals are the 'islands of pure consumption' for visiting populations. They are more likely to contribute to racial, ethnic and class tensions than to an impulse towards local community' (Judd et al. 1999, 53).

- In Venice, widespread dissatisfaction with the current reproduction of carnival and suggestions for change revolved around three key areas: more spontaneity in the programming, including more events in outdoor public spaces, increased participation for locals, and tighter controls on the presence and movements of visitors in the city during carnival (Quinn 2004).
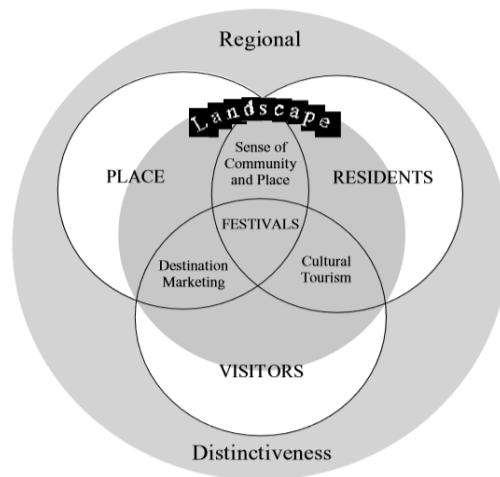
Image 11: Festival logic: festivals emerge from the congruence of three major elements: the destination (place) in which they are held, the people who reside in that location (and within the region), and the visitors who are attracted to the festival. Placemaking activities are more often just an overlap of two circles: place and residents (Derrett, 2003).

According to Zukin (1998, 836) cities view the increasing multi-ethnicity of urban populations as a source of cultural vitality and economic renewal but little attention has been given to the potential that festivals can have as socially sustaining devices in this context. Considering the ways in which to re-ignite festivals' collective endeavor Putnam (2001) proposes to "consider increasing participation in, rather than consumption and appreciation of, cultural activities" as well as "to use the arts as a vehicle for convening diverse groups of fellow citizens" (Putnam 2001, 411).

One of the firsts to use festival production to achieve social aims was contemporary performing arts festival Avignon, eponymous of its host city located in southern France. Under the innovative direction of Jean Vilar, the concept of the festival here was being *developed as something to be enacted with and through local and visiting populations, as opposed to something simply presented to them* (Isar, 1976). The intention was that local residents, organizers, directors and performers would effortlessly interact with each other and with their place, bringing it alive to the sounds and sights of music, dancing and art, in a spirit of festivity. To this end, festival events were housed not only in conventional venues but in the open-air, on streets and in squares as well as in cafes and restaurants. Events were programmed to happen at all times of the day and night. While the directorship of Vilar was not unique it was certainly ground-breaking and inspirational for festival directors across Europe. It privileged the communal, participative dimension central to the original concept of the 'festival', a word which derives from the classical Latin word festum meaning feast (Isar, 1976).

Avignon signaled a move away from attempts to use the arts festival, and the arts more generally, as a means of defining and maintaining social distinctions.

Contribution to area-based sustainable development	Arts festival that balances local – international orientation	Arts festival that privileges inter-national over local orientation
Cultural infrastructure		
1. Creates local demand for arts and related services	High	Medium
2. Potential to act as catalyst for further creativity within locale	High	Medium
3. Helps to make the arts central to local economy	High	Medium
4. Raises the profile of the arts	High	High
5. Creates demand for infrastructural enhancement	High	High
Appreciation/Participation in the arts		
1. Challenges the social construction of the arts	High	Low
2. Responds to gap in place-felt artistic needs	High	Moderate
3. Prioritises development of local arts/artists	High	Moderate
Community animation & pride in place		
1. Engages active interest of local community	High	Moderate
2. Generates sense of ownership of festival activity	High	Moderate
3. Stimulates external affirmation enhancing pride in place	Moderate	High
Attracts visitor demand		
1. Generates visitor revenue for re-investing in festival	Moderate	High
2. Generates visitor spending in local economy	Moderate	High
3. Helps establish festival & the arts as key components in place-marketing imagery	Moderate	High

Image 12: The table introduces some indicators of how arts festivals, variously oriented towards the external environment contribute to area-based sustainable development.

Such urban cultural festivals produced to enhance urban quality and multi-functionality of public space, to respond to the concerns of the civic sphere while supporting artistic concepts and building recognition for local and international artists — all while questioning how their choices will fulfill their audiences, their city, and their home — are now discussed as civic festivals that yield place based sustainability. According to Getz (2009) attention should be redirected towards the social and cultural values for city festivals to transition to civic festivals (Nelson, 2014).

The Transition

The transition can help city festivals acknowledge and balance their latent social, environmental and cultural potential. Integration of placemaking logic into festival production can create mutual benefits in culture-led regeneration, help *realize their social cohesion potential and urban regeneration potential, and* promote sustainable approaches to ensure the continuing social, cultural and economic well-being of communities (Richards & Hall, 2000, 1). Placemaking approach can inform decision-making of policy-makers about "undoubted potential in animating communities", celebrating diversity and improving the quality of life. That in turn can result in growing investment in urban arts and music festivals.

Placemaking can serve as a useful framework for the festival who seek to balance gentrification and tourism, engage with local communities, place, and boost their image. In the cultural and social domains, festivals

that are actively seeking to create synergies between its locale and beyond can use it as a framework to resolve the following social issues identified through the literature review :

1. Shaping and demonstrating the role, potential and impact that festivals have on local communities (a study of 11 festivals spread across Italy, Estonia, Sweden and Finland found the inability to do so was a recurring key critical weakness (Di Stefano, 2002)).
2. Outlining the potential of festivals to contribute to the achievement of broad-ranging social, cultural and economic goals (Tomljenovic & Weber, 2004), in a study of cultural festivals in Croatia, found that neither festival organizers nor tourism managers had a well-developed understanding of such potential)
3. Managing the balance of generated contributions and losses in economic, social and environmental aspects.

Since music festivals cut a broad frontline across society and the communities in which they take place, and at the same time, they often carry enormous ecological footprints, while producing significant waste and carbon emissions, they can put great pressure on host communities, local infrastructure, facilities, and physical spaces (David, 2009). Large music festivals have shown to bring negative social impacts to host communities like over-consumption, substance abuse, increased criminal activity, negative health effects, community alienation, or breaking of social networks (Getz, 1997). Moreover, when becoming *overly commercialized*, festivals have been criticized for undermining local culture, traditions and identity with commercial ideals (Arcodia & Whitford, 2006). Therefore, the author claims that they should be the first ones to utilize a placemaking approach to tackle the outlined issues and at the same time reinforce their *purpose, direction and individual profile* — essential ingredients for the success.

Festival's willingness to change and discuss but also public sector's support are crucial to enable the transition. For instance, even though local respondents interviewed as part of the Venice Carnival study could easily point to solutions, they were unlikely to be implemented or even made known to the carnival organizers because of the conflicts of interest at issue - tourism-dominated business interests. However, in the case of many music and art festivals, recent interest in tackling sustainability issues offers much scope to embrace placemaking approach to achieve place based sustainability.

2. Art and Music Festivals on the pathway to place-based sustainability

Music festivals have become a marketing phenomenon in the experience economy (Taylor, 2019). Their increasing popularity and growth could be attributed to a shift that began in the late 1960s from music festivals as community events, to music festivals as commercial events (Frey, 1994; Gibson & Conell, 2005) due to the spike in digital streaming that requires musicians to seek revenue via touring (Studarus, 2019). At the same time, the number of music festivals that are acknowledging this and adhere to sustainability principles is growing (in November 2019, 100 festivals have signed Powerful Thinking's Festival Vision 2020).

Increased consumer expectations led them searching for ways to behave ethically, contribute to the community and enhance the environment (Bhattacharya & Sen, 2003). As reported by Time (2019) millennials makeup at least 45% of the 32 million people who attend music festivals. A 2015 survey by Nielson revealed that 72% of respondents aged between 15 and 20 are willing to pay more for products and services from

companies that are committed to positive social and environmental activities. Thus, customer loyalty and brand image have been drivers for many music festivals to incorporate CSRs or sustainability plans (McGehee, Wattanakamolchai, Perdue, & Calvert, 2009) in order to stay competitive[21].

Moreover, as Wynn (2017) argues over-commercialization could be a reason for a decrease in attendees. Thereby, many major music festivals have started to voluntarily implement and follow CSRs that obligate them to tackle some of the most pressing developmental challenges (Barkemeyer, 2009) aiming to enhance the festival's image by becoming successful in mitigation of their negative impacts.

Despite this, there are no mechanisms in place to help festivals coherently enhance long-term sustainability of themselves, their location, and the local communities. Standing sustainability issues offer much scope to create the new identity of public space - either by transforming a sense of place in the public imagination through association, or more tangibly, through the improvement/creation/innovation of built heritage in public space infrastructure.

According to Stettler (2011), music festivals can be significant assets to place based sustainability within all three pillars, however he emphasizes their social value attributing two points to this pillar. Economically, host cities receive massive revenues, festivals support urban renewal, increase tourism, and job provision (Dwyer, Mellor, Mistilis & Mules, 2000). And culturally, as the digital age has transformed the music industry, live music festivals are becoming increasingly important to the music economy and to the livelihoods of the growing base of independent musicians and artists. These assets quite often realized naturally and don't require specific incorporation within the festival flow. However, the latent potential of environmental and social festival assets needs to be uncovered.

To exert holistic sustainability, the author claims, placemaking can be put in action drawing on incorporation of climate mitigation greenery, innovative solutions for advancing the circularity of a place and community acceptability of the cost attributed to minimizing negative externalities by addressing society, shareholders, consumers, and the environment, all as integral parties.

Environmental sustainability

Environmental stewardship of music and art festivals has been gaining more and more traction by day with different festivals trying to develop successful and innovative ways to incorporate environmental stewardship and educational techniques to bring awareness and activism to event attendees and host communities alike (Laing & Frost, 2010).

Due to the relatively small nature of the core team of festivals during the off-peak season, implementing an ISO standard[22] would be considered too costly, both in terms of outside expenditure for auditing but also in

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[21] For instance, Coachella, one of the biggest and most influential festivals in America, started taking comprehensive sustainability actions (Coachella, 2020) in comparison to symbolic ones including installing Energy Playgrounds at their site and organizing sustainable poster competitions and other activities that draw attention to environmental awareness (stated on their website when the author first started research and not available anymore).

[22] ISO 14001:2004 certification is the most widely used tool to target environmental concerns. Meanwhile, ISO 26000 that has just been recently released onto the market tackles the social side of sustainability and aims to make

terms of staff availability and resources to manage such a role independently. One potential circumstance could arise where festivals may have to become certified or follow specific rules is if municipalities and local authorities declare it necessary in order for festivals to qualify for their event license that season (e.g. Amsterdam has its own sustainability requirements for cultural and other events). Otherwise, festivals find taking on such a management system too complex and unnecessary, especially if they have already picked their own ways to give back to the community (e.g. Roskilde donates all its profits).

Therefore, sustainability criteria in large music festivals have started to be filled through eco-labeling, award schemes and sustainable certifications[23], driving them to such actions as composting at such events, increasing inclination by festival organizers to recycle, and attempts at becoming carbon neutral (Ashdown, 2010).

"Going green" became the latest innovation category (Leenders, 2010 in Ashdown, 2010) for music festivals and those festivals slow on the uptake to get involved may find the market much harder to break into at a later stage when competitors have settled in and made their niche (Orsato, 2009). Thereby to win over the environmentally-conscious public festivals have to start incorporating strong and active roles in responsible festival production.

The 6 strings		The 12 tones
Produce no waste	A	Phase out all disposable food and beverage containers
Use 100% renewable energy	B^b	Implement an internal energy efficiency policy
	B	Develop strategic partnerships to access renewable energy
Use resource efficient transportation	C	Sell a new ticket that includes transportation
	C#	Choose or change the location
Work with sustainable stakeholders	D	Bring a sustainability coordinator on board
	D#	Introduce a procurement policy for suppliers
Create an atmosphere of inclusion and respect	E	Create areas for under-represented people
	F	Go and speak with kids
Drive societal change toward sustainability	F#	Ask artists to DO ONE THING
	G	Include stalls and spaces that convey sustainability ideas
	G#	Generate ideas using your festival website

Image 13: The 6 strings of sustainability for music festivals are expressed in Brooks et al. (2007).

To enhance their environmental sustainability, many festival organizers are rewarding those who use an alternative, low-emission transportation. For instance, Belgian festival Pukkelpop includes free public transport in festival tickets and reserves priority parking spots for carpoolers. Through its Carpoolchella program, California's Coachella also rewards carpoolers by entering them in a giveaway to win backstage

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companies more aware of their responsibilities and consequences of their businesses in a social context. This context also includes purchasing (e.g. fair trade, local suppliers, organic produce) and CSR: mixed involvement with investment back into the local community which supports the festival, limited or no stakeholder engagement.

[23] Several types are now being used widely across Europe such as A Greener Festival Award (also awarded international), Industry Green (IG) by Julie's Bicycle and the 10:10 pledge logo are just a few of the plethora available today.

passes, merchandise, and even VIP tickets for life. At Primavera Sound in Spain, over 80% of attendees use public transport or bikes for transportation, effectively reducing emissions.

An individual approach to sustainability rating led to a variety of different conceptions of sustainability that festival organizers work with. Additionally, many festivals are substituting environmental sustainability for all three pillars, not accounting for social or economical, which makes it difficult to evaluate their actual sustainability that is defined by holistic actions.

Making a festival genuinely sustainable is difficult, especially, with the challenges varying by location. For city-based festivals, the problems involve limited access to the site and a lack of control over infrastructure, while for rural events it is more about how people get there. For many events, the biggest challenge is the energy usage – at the event itself, and the fossil fuels used to get people there. Currently the only way of mitigating the effects of air travel is with offsets – paying for programmes that compensate for the carbon emitted.

For example, Canadian festival FME and their partner Géco are protecting the local environment by planting "an entire forest — 1.9 hectares," says Charconnet, a head of festival communications, as a *"way to give back to the community"* (Studarus, 2019). And Flow Festival partnered with marketing and strategy company Reaktor to allow bottle deposits to be donated to a tree-planting project. By the end of the weekend they had earned enough for 11,700 trees, a mini-forest that will be planted in Madagascar. Nonetheless, compensation is not an ideal solution as it doesn't lead to a behavioral change.

Founder and President of Envision, Jennifer Smith claims that to "create lasting solutions to the environmental problems facing the planet, we have to do MORE than plant trees for global warming… Ideally, we also have to find ways to preserve local communities and cultures, while immediately rebuilding deforested soils, wildlife corridors and protecting watersheds and old growth forests. This work is important in countries like Costa Rica where there still exist intact stretches of primary jungle along the coast which, in turn, influence the oceans and marine life, together so vital to the overall stability of our global climate."

Some festivals donate generous sums to different charities and partner with NGOs to achieve their sustainability goals. Mair and Jago (2010) however warn that one of the biggest barriers to implementing environmental sustainability is the lack of financial or other support from stakeholders. If stakeholders (particularly investors or sponsors) are more interested in profit than the planet or their image, it is difficult to convince them otherwise. It is not, however, impossible. Given that CSR activities can have a positive effect on your bottom line[24], they can also attract highly qualified staff and popular acts to your festival and allow you to charge a premium to your environmentally and socially conscious audience.

Many music festival organizers are already making terrific strides in this direction, and there is much to be learned from their experiences and perspectives around sustainable event management. Some festivals like

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[24] The TBL is a very effective way to take another look at sustainability. Since this approach was first introduced by Elkington in 1997, when he brought the idea of "People, Planet, Profit" to academia, it has been used as a new framework for businesses to gauge its financial lucrativeness, its public image, and its impacts beyond the good or service provided. This is an effective approach to making environmentally friendly business decisions, since it allows event planners to consider factors other than the hard numbers of cost and profit.

ADE, DGTL or Oslo's Øya Festival[25] have already gained competitive advantage by jump-starting their sustainability plans. The questions of why and how these festivals have allocated their budgets for sustainability lies in the directorship ideals and ideas, the awareness of their audiences and the sustainability guidelines of their host cities. Moreover, the festivals that generate a lot of revenue and are collaborating with their city authorities and the government like the ones in the UK or the Netherlands are more inclined to invest in additional activities.

Social sustainability

While tackling environmental impacts is now becoming a standard good practice for festivals, the integration of a social pillar is often neglected. It is however necessary in the context of stimulating environmentally responsible behaviors at events. Alonso-Vazquez et al. (2014) discovered that place and festival attachment are better predictors of such conscious behaviours than behavioral intentions[26].

The social asset, as discussed above, got detached from big music and art festivals along their history, when music festivals have provided important societal value as venues for political communication, exchange of ideas and social change (Sharpe, 2008). Nowadays, the most common way to realize a social pillar is by inviting charities to take part in the festival (e.g. Glastonbury Festival invites Oxfam, WaterAid and Greenpeace). Just like compensation for the visitors' miles by planting trees, giving the opportunity to charities to take part in the festival, enabling them to recruit like-minded people and spread the word of their message further does not truly enhance festivals social sustainability but rather contributes to social sustainability in general. Festivals perceive their role in this pillar as "a huge opportunity to influence people," in words of Øya's sustainability manager Ingrid Kleiva Møller (Dazed, 2019). "For us, it's a platform to distribute and show off what a sustainable lifestyle looks like." she says. For the Flow Festival, a leading European music and arts boutique festival, social responsibility is also reflected in terms of equality in programming.

Nonetheless, it is fair to say that in order to become sustainable, festivals should focus on their location and identity. Festivals social sustainability can be fulfilled through community-building, supporting a community's sense of place and identity, and regenerating authentic values and experiences for host communities (Karlsen & Brandstrom, 2008). Placemaking can serve as an appropriate approach to do that as it allows to embrace place-based sustainability through preserving and exercising a city's social capital through civic engagement, public celebration, and developing community resources, cooperation and cohesiveness in the host community (Arcodia & Whitford, 2006). As music festivals are widely attractive exactly because they typically include activities and entertainment beyond the music itself (Bowen & Daniels, 2005), they already have a latent potential to include host communities within these activities.

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[25] The first festival to be powered entirely by renewable energy sources (Hewitson, 2020).

[26] Green and Tinson (2015) asked what the music fan/consumer thinks about the use of music events to promote socially responsible causes: while the value that comes with associating oneself with a socially responsible event was recognized, in general motivations such as price, quality of the music and convenience of the venue were deemed much more important.

Glastonbury Festival serves as a shining example of how to fulfill corporate social responsibility by taking part in activities that benefit the environment, community, economy and social wellbeing of local community. Glastonbury contributes a substantial amount of time and money into the renovation and rejuvenation of the area. For example, since the year 2000, the festival has built the new Pilton Working Men's club, a football pitch, tennis courts and pavilion in Pilton Playing Field and has completed a housing project which provides affordable homes for the offspring of villagers who cannot afford Pilton prices. They have also renovated and repaired numerous buildings, including the Glastonbury Abbey Tythe Barn, Pilton Paris Church, Pilton Methodist Chapel, Glastonbury Library and several children's play areas (Glastonbury, 2020).

The festival's organizer, Michael Eaves also employs people all year round to keep the area clean and tidy by litter picking, clearing streams and ditches and removing graffiti, amongst other jobs. Therefore the local community benefits economically from the festival too. Records show that Glastonbury Festival spent over £6 million with local companies in 2007, with the net value of the festival, including spending from attendees in the local area, being valued at over £35 million in the Mendip area. That means that the social pillar here supports the economical one (Event Insurance Services, n.d.).

As evident by this example and through Alonso-Vazquez et. al (2014) discovery, the pillars of festival sustainability are indeed interdependent and cannot be sustained in isolation. Therefore festivals who aim to be sustainable should innovate to activate their holistic sustainability.

Innovation

As Florida (2002) argues, the most important generators of wealth in the global village are creativity and innovation, meaning that communities that succeed in the new economy are those that can attract and retain creative individuals – innovators in cultural, technological and social development. And since festivals "have different rules than normal life" (Higham in Sikina, 2018), festivals can stimulate cross-cultural collaboration that leads to social innovation (Sikina, 2018) by addressing pressing social problems (e.g. Emerge festival, Landscape festival etc.) like climate change, poverty, equality, problems with food systems through essential transdisciplinary collaboration.

Moreover, festivals that stimulate innovation are best placed to seize market opportunities and generate added value (Getz et al., 2010). And it doesn't have to be just social innovation. New forms of collaboration and the strategic use of festivals as part of the transformation of the UK cities have an important role in fostering performance innovation (AEA Consulting, 2006; Frew & Ali-Knight, 2009). Meanwhile, in Leeuwarden, the Netherlands, Welcome to the Village is a music and arts festival that reflects aspirations to create a temporary sustainable village (with a target of being completely circular by 2022) by opening up to startups who want to test their sustainable prototypes in the live context of the festival with 8000 visitors. Its artistic director Sjoerd Bootsma has come to realize that stunts like electricity created on a bike don't create lasting change. "I don't think we should do awareness projects," says Bootsma. "I think we should do innovation projects. And then the awareness will come."

Sustainability innovation is a big part of boutique festivals like Øya, where a few years ago a solar-paneled stage was showcased as a potential new solution, and this year the attention turned to carbon-capturing

(depositing waste carbon dioxide somewhere it won't enter the atmosphere). Øya is hoping to lead the way with wind power and electric transport in the future. "Next year we might have a small windmill and a lot of electric bikes," said Møller (Dazed, 2019).

These ideas necessary for festivals stimulating innovation are often embodied within individuals with the creativity and skills to progress them — festival managers and artistic directors. Innovation itself can then be seen as the process of knowledge generation, transformation and exploitation by the festival organization in collaboration with stakeholders, staff and volunteers involved in the festival value chain.

At Welcome to The Village during four days of partying, hundreds of students, musicians, artists, volunteers, designers, scientists, and festival visitors are working on a better world and a completely circular festival for 2022. The festival teams up with quite a few local caterers and farmers work with volunteers to build its

Image 14: During 2017 DGTL visitors donated their time and breath to the algae who in return, nourished the visitors in the shape of a fresh algae shot or smoothie.

own stages and, for the festival design, we work with people in a day-care program and senior citizens and of course, invites them to join to have a look at the end result. The unspoken advantage that Welcome to the Village has is its size. With under 10,000 guests and volunteers, it's easy to get everyone on the same page.

Scaling up can be tricky[27], but as examples of Flow Festival or DGTL show, it can be done with the help of local authorities or special team/agency (e.g. Revolution Foundation in case of DGTL) devoted to this matter. Flow's ethos is hardwired into larger, citywide sustainability initiatives. The Flow Festival is featured on *My Helsinki* website (2020), fulfilling an impressive 14 of the city's 17 sustainability criteria.

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[27] The Helsinki event drew 83,000 attendees in 2019.

Working with appropriate partners can help festivals mobilize creative communities in destinations to add value to many aspects of the festival experience. There is considerable scope for festivals to partner not only with cities but digital and innovation agencies to advance social and environmental sustainability and innovation. Using the festival grounds as a testing hub for innovations makes a lot of sense since festivals are very similar to city models, as visitors need drinks, food, electricity, sanitary facilities and shelter. This makes them perfect testing grounds for user-friendly sustainable and circular technologies of tomorrow.

The author claims that a placemaking approach can be used as part of festival innovation to achieve place based sustainability. Therefore, the rest of this work is focused on identification of key components (e.g. organizers' willingness or appropriate partnerships) essential for the operationalization of placemaking approach to fulfill festivals' social assets, deepen their connection with the place and stimulate sustainable and social innovation.

3. The context of music and art festivals in the Czech Republic

This practical part develops a discussion about the current state of affairs in arts innovation in general and festival sustainability in particular in the Czech Republic. An interview conducted with DGTL Revolution manager, Xander Kotvis, is used to provide an additional perspective from the Netherlands, where the festivals have to be sustainable and are looking to employ the measures due to high competitiveness and city regulations. Finally, contrasting insights from semi-structured interviews with organizers of Czech music and art festivals that take place in public or semi-public spaces are used to evaluate the possibilities and obstacles for the integration of the placemaking approach into their flow.

Arts Innovation

Art is employed towards creating a nation's brand and there are many examples internationally of the extensive use of art in national export strategies. As a part of the creative industries, art in CR have looked largely abroad for ideas since the revolution in 1989, but have not, with a few exceptions, presented CR as an original, authentic, self confident country that has something to offer and has its own original products and services. The result has been a decline in the competitiveness of Czech arts in international markets (Ministry of Culture, 2015, 21). In addition, between 2010 and 2013 funding fell by 17% leading to stagnation, declining activity, and, in extreme cases, to the demise of some organisations in the cultural sector. According to the Ministry of Culture (MC), decreasing state and public budget expenditures on the arts since 2008 threatens the innovation of the sector by having an impact on human resources and personnel development and preventing arts institutions from modernising their technology, operations, marketing methods, and even their creative work.

Therefore, within Objective 1[28] of the Strategy of Support for the Arts in the Czech Republic for the years 2015–2020 the following necessary steps were identified:

- Create new programme areas and subsidy categories;

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[28] Support for creativity and the creation of works of art, professionalism, and strategic planning.

- Support innovative, experimental, and interdisciplinary projects;
- Optimise subsidies programmes annually while stressing continuity;
- Introduce mechanisms of multi-year financing from the MC of the CR for existing cultural infrastructure.

These points are particularly important for cultural festivals that are often multidisciplinary and annual events. There are approximately 500 annual festivals[29] in the country out of which there are 135 private (NIPOS, 2018) festivals and at least 75 multi genre and cross over music and art festivals that could benefit from the outlined Objective.

Although cultural festivals have a long history in CR, recently, they witnessed some dynamic changes and a surge in attendance figures (MC, 2015). From the conducted interviews, it is evident that big festivals like COO, Metronome and Signal are the ones working with data and the ones who realize the importance of this and thus have more tendency and prerequisite to innovate. These festivals are also on the shortlists of their host cities. Therefore, to get support through the Strategy, festivals should take first steps to optimise data collection in order to emphasise best practices.

As Xander Kotvis, the revolution manager for DGTL festival in Amsterdam has pointed out during the interview, although it might be "very difficult to measure, identify and quantify" the benefits of taking actions, for example towards sustainability, "the government, the guys who are giving us a permit every year as well as NDSM have told us face to face because of your profile because of the way you organize your events, engagement you show within the community and the city, your position is non-questionable so you're safe for the coming years". Although high competitiveness is not an issue in Prague or CR, gaining continuous support from the government might be easier for the festivals that are willing to innovate and lead the others. That is however, only if local authorities care about the outlined objectives, which in reality is not always true as evident from the interviews.

As was pointed out by festival managers and organizers, unlike Amsterdam, the city of Prague does not put high value or priority on innovation.

Sustainability Dimension

In 2018, 2 860 849 people visited festivals and 1 449 675 people visited their additional programmes, which is 623 004 more than in 2017 (NIPOS, 2018). This growth contributes to the environmental and social impact of these events.

However, from the environmental perspective, although in the Czech Republic there are management standards that are intended for organizations and companies with a production process, they are still nonexistent for organizations from the cultural sector (Kosáková, 2019, 41). This means that there are no regulations nudging festivals to be more sustainable and no clear vision of how festivals should pursue environmental sustainability on the national level. Moreover, since grants for the arts sector provided at the

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[29] This number has been stable throughout the last 5 years.

state level are currently still offered for just a fixed term of one year, the time it takes for the payment of subsidies to be made has increased compared to a decade ago and consequently many subjects find themselves in a state of insolvency at the start of the calendar year. This is crucial for many festivals and underpins the impossibility of long-term financial planning as well as allocating finances for sustainability agenda. This in turn is negatively affecting festivals' ambitions and interest to sustain their locations and keep ties with local communities.

Regional and municipal governments take very different approaches to the issue of public support for the arts and possibly their sustainability that all nonetheless often lack a certain degree of coordination within the framework of the law or creation of their own local strategy documents. In Prague, for instance, Hana Třeštíková, who is a councilor for culture, placed the ban on the use of disposable tableware for all recipients of municipal subsidies for cultural and artistic events (Prague City Hall, 2019). This is rather symbolic action without a clear strategy, and is not necessarily positively perceived by its prime actors. For example, Matěj Vlašánek, a program manager of Signal festival, which is the biggest cultural event in the Czech Republic with half a million visitors, pointed out in the interview:

"The city says that all the festivals that are supported by the city have to eliminate plastic but doesn't have any recommendation on how to substitute it. If you ask someone there, they don't know. They would say there are these returnable cups but no one will tell you that the only washer for them is in Brno. So the footprint from the transportation of these is all of a sudden bigger than from the usage of a plastic cup that would be recycled to something else."

Such an uninformed approach from the government occurs due to a lack of systematic approach to sustainability in the arts and events sectors. Therefore, first there should be a framework that allows festivals to innovate and start taking their own informed actions to achieve sustainability.

Festival Community

At the same time, another aspect worth noting is the household expenditures on culture in CR, which in 2013 decreased by almost 6% from the previous period (Culture Account of the Czech Republic). Jiří Sedlák, PR manager of COO emphasizes that "prices for bands are the same everywhere but there [in Western Europe] people are willing to pay more for the ticket so this gives more space to all art and ecological activities" while in CR "there's a struggle to break even and to pay all the expensive bands with lower ticket prices [even] with sponsors."

He attributes this trend to professionalism and the longer tradition of western festivals, which in his words are "more advanced because they exist longer and quite often were established or sold to very professional multinational live nation promoter groups." Meanwhile in the Czech Republic most festivals were "not started by professionals in the music industry but really by fans of music so it [the industry of music festivals] is developing slower". The report from the Ministry of Culture in CR supports this statement saying that "the number of events and activities in the nonprofessional arts is truly extraordinary" (MC). According to MC, an abundance of non-professional shows in every field of the arts, including festivals was backed by the autonomy given to municipalities after the 1990s.

This is also reflected within the interviews conducted by the author (Table 3). There are 3 festivals that can be categorized as non-professional or grassroots festivals: Michalský Výpad, ZMJ Nuselské schody and Letiště. And additionally, United Islands of Prague was started as such but developed professional programming and management throughout the years.

Festival Name	DGTL	Metronome	MV	Signal	LM	NS ZMJ	Letiště	Colours	UI
Festival Type	Commercial	Commercial	Initiative	Commercial	NGO	Initiative	Initiative	Commercial	NGO

Table 4: The division of professional and non-professional festivals.

These grassroot festivals are often realized in public spaces as their budgets are limited by the contribution that they get from the city and they are appealing to promote inclusivity. Thereby they offer free entrance to the festivals or most of the programme. As organizer of Michalský Výpad noted during the interview: "The whole event is for free or for voluntary admission so that everyone could come and enjoy it so that people with different financial situations and of different ages could come." Signal Festival has all installations in public spaces for free. Aslo commercial festivals like Colours of Ostrava or Metronome have their "brotherly" free festivals that they organize as a way to give back to the community. To conclude, for the Czech festivals that take up public space, it is natural to deliver a free programme. This means that they already fulfill at least one of the strategic goals for the Arts in the Czech Republic for the years 2015–2020 - improving access to the arts for every class of citizen through free programming.

Social Dimension

The Strategy of Support for the Arts identified three main objectives among which was Objective 2: Making use of the potential of the arts to contribute to the development of society. It includes two subpoints: e) Art for the benefit of society; and f) Art for economic growth and employment. The decreasing public budget expenditures have made it hard to successfully accomplish these goals but employing placemaking as part of the festival agenda can improve the situation.

A robust art and cultural sector has an important role to play in the development of civil society and social dialogue, as evident from the previous chapter of this work. Festivals are capable of sharing and disseminating meaningful traditions and values that contribute to social cohesion. However, there is not much evidence whether they are searching for ways in which to appeal to new audiences, including minorities and at risk groups, and actively work with the public (MC, 2015).

By taking a glance at the interviewed festivals, the following practices of music and art festivals in the Czech Republic come to the forefront as beneficial to the society:

- Cooperate with universities

- Support local artists
- Workshops, film projections
- Pedestrianizing the streets
- Raise environmental awareness
- Cooperate with NGOs
- Open up unknown or inaccessible spaces

The author suggests that by employing placemaking festivals can target new audiences within the local community and potentially garner support from the government since the Strategy sets priority for projects that focus on employing inclusive effects of the arts. Festivals can make use of their latent potential to create a sustainable image and more inclusive society. "To this end it is also necessary to support projects that focus on the development of volunteerism, projects supporting community development, and various forms of participatory arts" states the Strategy.

Community Participation and Volunteerism

The participation of citizens in community activities (including local club-based and amateur activities) is growing across the CR. Strong community and local dimension gives a good prerequisite for implementation of placemaking, which uses the arts as a medium for working with local communities and creating community life. Nonetheless, among the interviewed festivals, Signal and Lunchmeat are the only two professional festivals that have confirmed they have volunteers[30].

None of them have emphasized their role as DGTL's revolution manager did:

"They are really important, without them the projects that we run actually don't have a face… they help people to bring back their cutlery because this year it is not disposable anymore but reusable… There are people picking up different kinds of material flows so there are so many ways in which they are telling on a personal level the story of what we do which I think is great. They are indispensable."

It is also evident that the interest is drastically different, with 300 people applying for DGTL, out of which 180 were accepted the last year. According to Xander, "at DGTL especially many people are coming for gaining experience in the field" meaning that event management students who are "excited dedicated young people" are on the team. At the same time, Colours of Ostrava, which is comparable to DGTL by size, length and location base, doesn't have any volunteers and argues that volunteer culture is not as established as in western countries and the problem they encounter is finding dedicated people who are there not just for the free ticket.

In spite of the fact that there has been substantial progress in this area the use and interest in volunteers is not yet on the same scale that it is on abroad.

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[30] Within grassroot festivals identified as the initiatives in the Table 4, the whole festivals are organized on a voluntary basis, with festival organizers being volunteers themselves.

In CR concepts for art in public space both permanent and temporary are non-existent.

After 1990, the continuity of the current practice of setting contemporary art into public space was interrupted and the public was not confronted with the development of art and its current forms for about 25 years. This led to a deficit of national and international public art from the late 20th and early 21st centuries. A number of high-quality, contemporary art interventions in public spaces were set up exclusively at the expense of artists and initiatives, and only exceptionally city and city districts.

There is a lack of coordination in the creation of new works between the city, city districts, state institutions, neighborhoods and private initiatives (IPR, 2018, 18-20) and oftentimes insufficient funding make implementing community development through participatory arts quite problematic. Nonetheless, the Manual for creating public spaces in the capital city of Prague (2018) suggests that it is appropriate to actively support temporary interventions by strengthening financial support and open calls to artists to highlight relevant topics, and animate chosen locations. And the City of Prague has already approved the "2% for Art" fund program for the procurement of public art, meaning that 2% of expenditures to the fund are directed from investment projects of the city. This creates new opportunities for urban festivals to work with public spaces to achieve place-based sustainability through art.

The Manual also identified that low quality and innovativeness of works of art and interventions in the public space; new works of a permanent nature with weak and unthinkable link to the nature of the public space in which they are located; conservative and narrow understanding of art in public space are the main problems for participatory public art integration. The author believes that a festival guided by the placemaking approach has the potential to overcome these challenges if the city administration creates a quality public space program which would enable synthesis of art, sustainability and innovation to get Czech cities to become not only culturally wired metropolises but innovative testbeds for developing local communities. It is also important to establish a connection of arts and sustainability pillars in Czech municipalities' dotation systems and cross-departmental collaboration.

Sufficient funds are essential for adequate care for public space (IPR, 2018, 75) and it is necessary to allocate budget specifically for its innovation too. Thereby, at the beginning of the process of installing a placemaking artifact, it would be necessary to specify which entity will take care of the artifact, pre-define warranty and post-warranty service, and its contribution to the development of arts, sustainability, social and technological innovation of the space.

4. Chosen case studies

Ten city festivals around the country were chosen and contacted by the author to conduct the interviews about their sustainability and integration with communities. In the end, seven interviews were conducted with organizers of eight festivals. Cultural multi-genre festival Žižkovská Noc (Prague) did not follow up on the invitation to participate in the interview and light festival Blik Blik (Plzen) was not able to assign a representative due to their unavailability. Four out of eight are situated in Prague. Five festivals are music festivals, one is a mixed media festival dedicated to electronic music and new media art, one is light art and

emerging technologies festival, which is also the biggest cultural event in CR. The details regarding festivals duration and city as well as the interview on behalf of the festival are stated in the table below (Table 5).

Hereby, the author proceeds to the discussion about the current state of things and recommends corresponding alterations in regards to festivals collaboration with local authorities, their communities, innovation and collaborations. Continuity of festivals' ideas and locations is explored within grassroot and professional approaches to organization. The combination of all of these factors along with their current state of sustainability serves as a ground for evaluation of their potential benefit to the creation of succesull, sustainable, and innovative public spaces through the placemaking approach.

Collaboration with local authorities: Prague

In Prague there are 154 festivals, which accounts for 29% out of 539 total in the Czech Republic. By the number, festivals come to the fore as dominant cultural entities in Prague (NIPOS, 2017). That is why it is worth focusing on them as potential disseminators of placemaking approach to scale up the amount of successful public spaces intact with placemaking logic.

The state budget and state funds account for 66% of the public finances of the cultural sector in Prague (excluding arts education), the capital city of Prague 29% and the city districts 5% (IPR, 2017). Therefore, structural integration of sustainability and arts financing is needed primarily on the state and city level to give support to the festivals interested in adapting the placemaking approach.

In 2016, Prague gave out grants to 432 cultural organizations. Only 119 (27%) were registered in NIPOS. This could mean that the city cooperates with a range of local cultural organizations (IPR, 2017), including the ones organizing cultural activities in public spaces. Since quality of public space is a goal of

Festival Name	Days Long	Years Conducted	Festival Type	Interviewee	Engagement since	Festival started	Role	City
DGTL	2,5	7	Music	Xander Kotvis	2018	2013	Revolution manager	Amsterdam
Metronome	3	13	Music	David Gaydečka	initiator	2007	Founder	Prague
Michalský Výpad (MV)	2	7	Music	Mikuláš Daněk	initiator	2013	Founder	Olomouc
Signal	4	7	Light	Matěj Vlašánek	2017	2013	Head of Program	Prague
Lunchmeat	2-6[31]	11	Mixed media	Václav Kovář	2012	2009	Production	Prague

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[31] Three main nights last year.

Nuselské schody ZMJ	1	3	Community	Šimon Fiala	initiator		2017	Founder	Prague
Letiště	2	6	Music	Matěj & Martina Černí	initiators		2014	Programme and operations leads	Hranice
Colours	4	18	Music	Jiří Sedlák	2003		2002	PR and communication	Ostrava
UIP	2	16	Music	David Gaydečka	initiator		2004	Founder	Prague

Table 5: Overview of the interviewed festivals.

Cultural politic for Prague in years 2017–2021 and appears in two different objectives in the Strategic Plan of Prague 2016 (IPR, 2018), it is logical that the funding would be specifically allocated for such activities as annual festivals that can advance these objectives:

- Objective 1.3-C1 Strengthen and improve the city's public space;
- Objective 2.3-D Public space culture and 2.3-D1 Ensure the conceptual use of public space for cultural purposes activities and art.

In 2015, Prague municipal districts spent 116 millions CZK on other cultural services that include festivals (IPR, 2017). But as leader of the community festival Zažít město jinak at Nuselské Schody (ZMJNS), Šimon Fiala, claims: "local authorities are passive." He claims that "they react, they can give away funding, adjust the cleaning service, restore the fesce, notify but they don't get to organize round tables with society and discuss and generate ideas, it is not their way of working." Adding that as a community group Pratele Nuselských schodu, they got funding from the city hall twice: "it was a significant sum of money, maybe 50,000 each time".

At the same time, there is no emphasis on supporting festivals' sustainability. As Signal's programme manager, Matej Valsanek highlighted city's lack of interest in supporting sustainable transition of the festivals[32]: "We tried contacting them in regard to that it would be good to conduct the study of sustainability which could be used for more festivals if they would be willing to pay for it but nothing happened." Thus, there is a need to establish a connection between the arts and festival funding and festival place based sustainability discourse in the light of achieving the goals for public space revitalization. To move forward, it is essential to move away from using festivals only as marketing tools.

Prague has seven so-called "priority events that they'd like to push to be a face of the city" (Gaydečka, 2020). These include Designblok, Marathon, and three festivals: Signal, Letní Letná (the new circus festival), and Metronome. The founder of Metronome Festival and United Islands of Prague (UIP), David , emphasized the support from the city hall. According to him, the city hall recognized the value of UIP and asked him and the

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[32] At the same time acknowledging that they haven't investigated EU opportunities.

team to keep on going with the project and offered Vystaviste expo area for the Metronome. This indicates that the city hall of Prague is pursuing city marketing by supporting certain festivals.

Matej Valsanek also highlighted that "with these kinds of institutions [municipal, specifically talking about IPR], it is for a longer ride before something would be possible to do, 2-3 years" and that "communication is not easy". Lunchmeat's Václav Kovář recognized that they have good relations with Prague 7 but "that's something you need to build up and work out somehow." He stressed that they are "trying to really cooperate with these institutions [municipality and city districts]. Not just because they are giving us money, you know. We're trying to have some dialogue with them."

In this light, from the side of the authorities, the involvement of localized city curators would be essential to make the changes and allow certain roles to be fulfilled to achieve successful placemaking. Allowing festivals to take an active role of project managers and assigning placemakers the role of independent curators as expert consultants and process mediators can then make the process of revitalization for festival locations more natural as festivals are more knowledgeable about the locations, their artistic potentials and can bring innovative ideas to the spaces.

"We have a better awareness than them if it is possible to create an installation there, if there are any networks in the neighborhood, if it is not too expensive so basically we're creating a wish list and going with it to the city authorities" says Matěj Vlašánek. "They would then tell us that here is greenery, here we don't want that there so we understand that and are trying to think of another place which is better for the city and for us." Whereas the authorities don't necessarily have to be involved in the full process, the communication about the locations should not be limited to a bureaucratic consultation. It is a waste of an extensive programme department work with different qualifications in cultural events that could have transformative power for public spaces with 1) a functioning innovation department of the city and support for innovation projects in public space or 2) events sustainability guideline and support for the festivals advancing place based sustainability.

As Šimon Fiala also notices the city hall is "way too detached" from public places to make the decisions, instead they "communicate with the city hall of Prague 2 because they are responsive and have the attention to such details as streets and blocks." The authorities "enjoy that there's somebody who has this label of the community who can have a productive discussion with them" and "they like to give funding year after year" to community initiatives like Přátelé Nuselských Schodů "because they know who we are and that we didn't fail to file the receipts for the last year's events," said Simon (2020). Therefore it is key to help them recognize the hidden festival potential to revitalize the places through art and innovation and give them similar support.

This would help overcome contested interests within central city parts, giving space creativity and livability rather than punishing the festivals for not obeying noise regulations. The festival would not feel like "the city doesn't care about sustainability" (Matěj Vlašánek, 2020) and by prioritizing giving out additional grants to those festivals who are up to interact and focus on the communities and places the cities would be able to support not only the development of their public spaces but also festival sustainability which would make them more attractive and competitive in the international arts market.

Another option can be to buy public space art and innovations as a service from the festivals and studios like Lunchmeat or Signal. This would give them an opportunity to redeem some of the installation costs back. Most of the installations they place are already corresponding with placemaking logic. They are new and specific to the topic, and even if they bring some that are already ready, they are adjusted to "correspond with the place and be more connected to the place through history: (Vlašánek, 2020). Although with Czech artists it might be more interesting for the festivals to offer these installations to other festivals abroad to support young artists and Czech art abroad.

Collaboration with local authorities: Other Cities

The other three festivals that are represented in the practical part were located in the smaller cities of different nature.

Ostrava is a former coal city, where according to Jiří Sedlák, Colours of Ostrava (COO) PR manager, the city officials are very interested in using the festival as a marketing tool, which is also evident from the name of the city in the festival name. Since there is "a strong focus on regional identity in Ostrava", the city and the festival are happy with the collaboration. The city is interested in promotion of Ostrava as "not black anymore as a former coal or mining or steel city" but as a "colourful" (Sedlák, 2020), therefore COO incorporates additional programme Colours Plus for their visitors to learn more about Ostrava. Once visitors get their wristbands they get discounts to sightseeing, like the Zoo and Landic Park (old mining tower). An organic relationship with the city for COO essentially means more tourism for the region but also enhancing the perception of "Ostrava as a good place for living and studying" (Sedlák, 2020).

Olomouc is a small student town therefore the potential to develop innovative projects should be quite high, however according to Mikuláš Daněk, the founder of Michalský Výpad, there aren't many projects like that. Therefore, when he came to the town hall, Radim Schubert, who is responsible for the culture in the town hall, "who is very skilled" (Daněk, 2020), was eager to advise him how to proceed with the festival. Thus, he says the relationship with the city is very good. The idea was immediately supported by the city hall and is continuously supported. Last year, the festival received 50,000 CZK from the city and 12,000 CZK was financed by the organizer because the minimal participation of the applicant is 20% of the total project costs and the subsidy can be used up to a maximum of 80% of the total eligible project costs. At the same time, the budget allocated to the festivals and cultural events by the Olomouc City Council grew from 1 500 000 to 2 800 000 CZK within the last year.

However, to organize a festival in public space, the organizer has to deal not only with the city hall but also culture and sport, transportation, heritage protection departments and the police. This makes any further alterations of the space quite complicated for him from the bureaucratic point of view and the need to physically go around all the departments. He says that "since we're doing it [the festival] not for the first year, it is very simple, they have to just rewrite it from the previous years which takes a second, and they also know me there already" but if he wanted to change the place, for example, paint a mural over a sprayed wall that would be problematic to arrange with the heritage protection department and, which nonetheless has left the wall in neglected state for many years now.

Hranice is a small town, however representative of the vast majority of the cities in CR. As the organizers of Letiště festival claim Hranice has a very rich cultural history[33] but without an abundance of cultural projects when they started the initiative 5 years ago, calling that time "a dark era for culture in Hranice". However, now "the landscape is really changing", they say. In the case of Letiště festival, which is also self-organized just like MV, organizers had their ups and downs with the authorities, although always getting the finances from the city:

"It was 2017 that we got a much lower foundation like from 80,000 CZK it went down to 20,000 or 40,000 CZK and we've had a presentation at the town hall meeting. We were prepared to answer all of their questions. Since that time, the relationship is much better because they know it is not just our mother who can really do something and present them with our intentions[34]."

Overall, the relations with authorities were not highly evaluated but rather described as a challenge with 4 out of 6 festivals indicating high interest but lower capabilities in forging and sustaining partnerships with local communities and authorities. In Prague, the relationships were evaluated lower due to more complex divided negotiations with city districts and the city hall and higher expectations from festival organizers combined with the abundance of events in the capital city. And although clearing regulatory hurdles in connection to permits to be able to change the place was evaluated very highly by the majority of festival organizers, the special case was Michalský Výpad, where due to the heritage protection, there are clear limitations to alter the place even though it is continually mismanaged.

Continuity of festivals' ideas and locations: Formal festivals

Choosing the right setting for a particular festival with its specific audience and needs is crucial to its sustainability and success. The location often defines the norms outdoor festivals should follow in regard to noise and light pollution to prevent the conflict with the residents of the nearest neighbors. Moreover, to have a long-term positive social effect on the place, the festival should offer something new and develop the place. Location is especially crucial in case it is in nature: large volumes of pedestrian traffic received from the festival-goers can put a lot of stress on gardens, fields or parks and if that stress is beyond what they can sustain then the damage can become permanent.

Most of the reviewed festivals are primarily outdoor events. Only Lunchmeat festival has its main location indoors, in the basement of the National Gallery. The festival was established in 2010 due to the lack of events presenting contemporary audiovisual stuff and electronic music in combination with visual arts. Therefore, it was chosen because of active work with outdoor installations as part of the festival:

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[33] The organizers mentioned as an example, Peter Marek from Midi Lidi.

[34] The organizers have started the festivals when they were underaged and their mother worked in the cultural department in the city hall, therefore as they claim the locals were sceptical about the festival and they wanted to prove that their idea is legitimate to the community by having a direct interaction with town hall instead of just filing the application.

- "It was 2014 I think the first time, we connected with Pavel Karous who has this initiative Vetrelci a Volavky (Errands and Aliens), he's mapping old sculptures and art pieces from social realism in public space and we did special edition projecting on few of these statues and Pavel was talking about architecture, design point of view, history, the context of these sculptures"
- Next was the concept of permanent projections in public spaces that appeared because of a cooperation with a company that makes outdoor projectors: "we've had a six-week permanent projection on Stalin monument. So this one was a showcase of at least 16 artists from all around the world who were making their pieces for projection on the basement of the Stalin monument (which is not there anymore)."
- Last, at Milady Horakove st. a participatory projection Lumi Hole on the side of the building was directed through Lunchmeat's curatorial app. Anyone could apply and the artists were changing every week.

Image 15: In 2018, Lunchmeat created a small exhibition under the roof of the National Gallery with big panoramic wall projection which worked very well to the outside because it was seen through big glass windows to the exterior so the street and passersby were connected to the inside space.

Also, Lunchmeat and Signal are the only two multi-location festivals that change their locations every year as part of their concept "to bring people to the locations that they don't know" because "it always brings great buzz" (Kovář, 2020), and explore new technical possibilities for video mapping and light installations. Also as Vlašánek noticed, for their format of light festival[35] "it is impossible to make a track with less than 5 installations." And although first, there was one track in Prague 1, "as the attendance grew it was not sustainable anymore in terms of space usage and transportation so we have decided to have more tracks to

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[35] For Signal, the idea came from abroad, light festival format was already very admired abroad so studio Makula who were presenting their work there got inspiration to set up a similar event in Prague so they have started Signal Festival. Abroad light festivals were appearing as a marking tool of the cities to attract tourists to the city in non-seasonal time because to conduct a light festival you need darkness and if you are doing this in public space then you're limited in time.

free up the center." So the festival has spread to two other city parts: Vinohrady and Karlin. Now, the organizers choose different districts every year, meanwhile applying different logic to installations according to the districts: "In the center, the spaces we look for are those to which people would not normally get" but in Letna or Holesovice we're looking for places that are not particularly fulfilling their functions.

UIP has also moved around several locations throughout the years but these were rather gradual big steps then a stroll that Lunchmeat and Signal take on a yearly basis. It has also started as a festival "that was opening different public spaces to the public and bringing them to places that maybe they have never gone before." The highly gentrified atmosphere of Prague city centre led initiators to set up the festival there to reclaim the centre back to the city residents. Additionally, the islands, where it was first organized, served as a representation of different musical genres and EU countries. This was important due to the main idea behind the UIP that was essentially to help Czechs overcome post-totalitarian and post-communist mindset in music as well as in the city space.

The festival has stayed at the first location for 12 years but made a decision to move primarily due to "a big kind of a change in how the centre was working." The city was lively with a wide offer of music programs and community events like farmers' markets so there was "no need for UI" anymore. Meanwhile, the purpose of the first location was accomplished, the organizer received an offer from another city district to continue the festival on their grounds, in the public space of Karlin. Now 1.2km of Křížiková st. are being closed for the festival to serve as a "river" and all parks and squares that it goes through are the "islands". David Gaydečka emphasized that it took 2 years to make it work there: "the 3d year when we were in Karlin was 2019 and it was a great festival again."

Colours is a similar example of the festival that has traveled through the city. Rudolstadt-Festival, where the festival the organizer used to go, served as a template for the first location: "It is right in the city of a town and it's spread around many places in the city, many clubs, venues indoor and outdoor, open air" (Sedlák, 2020). So Colours started the same way in the centre, at Stodolni st. but it appeared "very difficult to link the production with the security, with letting people in and out, with inhabitants" — to produce a closed area. So the festival has moved to two new locations: the old park area and castle. But as the festival got more popular, these locations got sold out and at that time an old mining area was being turned into an arts and science exhibition congress centre area with museums and congress hall. The festival got an offer to move in it: "it was a symbiosis for us and for the new area that would have a huge event promoting the area."

The COO has been there for 7-8 years now. "Dolni Vitkovice industrial grounds was really wow for visitors, the main stage is with 30,000 people capacity so offers a much greater variety of venues meaning options for stages, now we have 24 stages," describes the location Sedlák. Dolni Vitkovice is one of the most visited sightseeings in the Czech Republic. The factory of the industrial area of Dolni Vitkovice is managed by a joint education focused non-profit venture from Vitkovice owner, Mr. Svetlik, Moravian-silezian region (Sedlák, 2020). This joint venture is devoted to the development of the area, transforming the old factory and steel production buildings into multifunctional learning and art centres. The industrial area is accessible for the public throughout the year when there are no events (see Table 1 for the reference of location types). 10 days before, during the COO and 1 week after as the festival area is being de/constructed the grounds are closed for the public.

Metronome, the second festival organized by David Gaydečka has a similar setting. It takes place in the semi-public space managed by the city of Prague. Although originally the idea was to use the iconic site of Prague's Metronome, the festival organizer got an offer from the city to use the Vystaviste expo area instead but decided to keep the name since indicating that for tourists they are pretty much in the same location. This clearly sets an outward orientation of Metronome. Moreover, the organizer claims that the new location was quite controversial due to the stigma of the place as a communism Park Oddechu a Kultury Julia Fucika or as Vystaviste fairgrounds for roundabouts. They "felt like the place has a bad name" but recognized that after 2-3 editions the place started to change a lot and it started to live since other organizers started to go there with events just like in case of COO and the city helped by investing in the property. The organizers also felt personal responsibility to their visitors to change and represent these places.

Continuity of festivals' ideas and locations: Grassroots Festivals

The type of the festival can reveal the ideas behind them and change their use and perception of places. The contrasting cases of MV and ZMJNS show the different approaches of a music-oriented and community-oriented festival organizers. Although festivals take place in different cities and different staircases, it is the same type of public space and official possibilities for interaction with it are the same but different visions lead to different approaches.

The initial decision to start both festivals at these staircases came due to organizers' initial residential proximity and seeing the negligence of the place but developed in different ways due to their personal orientations. Mikuláš Daněk grew up very close by so these stairs are connected to his childhood:

"As a kid, I was playing there even though they were dirty and smelly. Later, they were put back to good condition but they were still very much unused. And earlier, during communism, there were similar events taking place there, small format but there were some theatre shows and smaller musical events, so we wanted to restore this."

He emphasized that due to his background as a DJ, the main idea for him was to bring some alternative electronic music to the city but at the same time bring this music to everyone and revive the place somehow. "I think music by itself is bringing people together and the whole event is for free or for voluntary admission so that everyone could come and enjoy it so that people with different financial situations and of different ages could come," said Danek.

For Fiala the whole thing started when he moved to the area of Nuselské schody: "I lived there and I appreciated the place for being very nice, for being historically valuable but at the same time, I observed the way it was badly treated by the city hall so I decided to start a little initiative." As he has his background in social studies Simon approached the place with revitalization purpose and developed a knowledge about the history, property divisions and development plans of the place and explains why the staircase fell into disrepair:

"Nuselské stairs were built as a big boulevard that was connecting Vinohrady to Nadrazi Vinohrady, the train station, a place below the hill. Now the train station was canceled or it was discontinued after the war and since then there was no reason for people from Vinohrady to come down, using the stairs to Nusle. It was not maintained properly and that went true during the communist time and continued this way…"

He adds that that's the reason why Nuselské schody is still mismanaged is that "everything belongs to someone else." His inspiration to revive the place came from the approaches he knew from his stays abroad in the UK or Canada, and a living example of a revived Krymska st. in Prague gave a final push to make Nuselské schody "the second Krymska." The initiative the Friend of Nusle stairs (Přátelé Nuselských schodů) was started in 2016, with an idea of changing the identity of the place and maintaining its livability through community clean-ups, picnics for neighbors, gardening activities. "Guerilla gardening was something that we really stuck to," highlighted Simon.

The idea for the community festival came later on, from a community festival organized by Automat, an NGO promoting cycling and pedestrian movement in Prague. They started ZMJ as a one street festival but changed the concept and decided to open the festival to whoever wants to participate under their auspices, meaning that ZMJ would process the requests with the authorities for the take over of the place. Now it is taking place at 80 different locations simultaneously but stays localized as well. Simon wrote his dissertation about ZMJ so he thought it was a very good fit but not the main activity.

Letiště festival has started as an even smaller communal idea of "bringing electronic music to their hometown and getting their extended circles of friends together once a year," said the organizers. They decided to use the ground of the local airport as their primary setting and called the festival accordingly (Letiště - airport in Czech). While the airport is located in the city and it is an urban festival, the proximity to the nearby villages creates a different atmosphere. Although the location has a private nature, the festival opened up the space for inhabitants of Hranice and nearby villages for the period of the festival.

Ultimately, all three initiatives had different roots and motivation:

- Šimon Fiala wanted to see if social theory works in practice;
- for Mikuláš Daněk's motivation is to bring more interesting artists and develop the brand of the open electronic music festival;
- for Letiště organizers it was trying to innovate the music landscape of their hometown.

Now all three have stumbled upon the continuity issue, because they don't live in the places where they organize the festivals anymore and it is hard to put even more effort in this work which is not paid. At the same time, it is very difficult to find a responsible person who would substitute them.

Letiště organizers decided to take a pause with the festival the following years and think through the concept taking into account the organizational and communal issues they've encountered. They also see a potential in enforcing place based sustainability as part of the festival. So does Daněk.

Contrary to these two grassroot music festivals who are willing to take responsibility for developing the places due to their annual recurrence, the communal nature of ZMJNS is seems to be very transitional because essentially there is no other motivation for the organizer to stay in the place except for the place revitalization, and when he moved out of the neighborhood the connection was disrupted. Moreover, his idea is that "ideally when the city hall does its work we shouldn't be needed there anymore because the place is nice and alive and doesn't need people to sort of waste their free time on doing something for the neighborhood," so he sees the festival itself as a necessary temporary tool to give a new identity to the place rather than as a cultural encounter that is meat to bring people together every year.

Thereby, the author claims that cultural grassroot festivals are well-suited to embrace sustainability and innovation of the place and could develop their locations with a placemaking approach if they cooperate with and get supported by the city.

Communities and Social Innovation

It might seem obvious that smaller grassroot festivals are more tight to the place and communities, however to the question how do you communicate with the local community, the organizer of community festival ZMJNS rightfully asked "What's the local community, right? There are people who we just don't reach ever, they just don't understand who we are and what we do." This is true for each festival.

It can be difficult to identify local initiatives and mobilize them. "I believe that cooperation with local communities is interesting," says Signal's program manager Matěj Vlašánek, "but I live at Letna and I don't really know what the local community is there. I have lived there for 10 years now." Nonetheless, nowadays digital tools are allowing to find a map of community groups or see their list on P7 website[36], which can serve as a good starting point for interaction.

Most festivals showed limited capacity in terms of time and human resources "to reach the communities that are strangers" (Kovář, 2020) for them. Many organizers limit their communication with locals to the mailboxes (MV), some in addition to that offer locals free tickets as a compensation for noise disturbance[37] (Signal), and others have full on conversations with the locals (UIP, DGTL).

For UIP, the change with communication happened when the festival moved to the Karlin area. According to Gaydečka (2020), in P1 there was no dialogue because there were mostly tourists, visitors and expats but in Karlin, "there are lots of people who want to help the festival, do something there, they feel like it's good they have it in front of my house," therefore they give space for discussion, organizing gathering with locals for ideas exchange about what's going to happen, how it is going to be shaped, locations, times of the programme. "It is not always easy," says Gaydečka but the welcoming local community was one of the factors that influenced the festival's decision to stay in the area. The active members of local communities are often joining these discussions are the owners of some cafes or bars (UIP, DGTL), who usually appreciate a positive

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[36] https://www.praha7.cz/sousedskespolkyprahy7/ , https://www.mapotic.com/sousedske-spolky-praha-7
[37] Metronome is in the process of figuring out how to implement a reduced fee in an easy way.

impact of the festival for the general value of the area or can "help the area to be less of a forgotten place" (Fiala, 2020).

Some organizers manage their communication with locals through their additional programming. For instance, during MV there is a space for a fair with homemade products to support local things. And UI and COO have NGO zones, a lot of gastronomical programmes and there are all kinds of side programmes for families with kids or older people. Lunchmeat festival has already organized a participatory installation and Signal is planning to create one this year:

> "We've never worked with this but we have the ambition to create an installation with people who live in the neighborhood of the installation. Now in Prague 7, we're trying to think about this with Epos 257, some kind of participatory installation where we'd involve inhabitants of Prague 7 and together we'd be working on the space in Prague 7. But it is in the beginning now. It is nice to think about it but practically it can be pretty difficult. We communicate with people to warn them about the installations in their surroundings but directly no…"

The organizer supposes that the festival is more interesting for people who are coming to see the installations rather than the local community who might be fed up with noise therefore involving locals in the process might help them connect to the festival and to see the place as their own though the process of creative digital placemaking. According to Kovář, they got very positive feedback from the city hall and the citizens on their participatory installation.

Local Art Scene

Another level for interactions with communities is through the local art scene. The outward or inward orientation of the festival often defines this interaction. There is a wide spectrum across which the chosen festivals lie on this point. Michalský Výpad and Letiště are naturally very local: most of the artists and visitors come from within the Republic. However, the two festivals have very different approaches.

According to Letiště organizers, "the group of locals who we were organizing it for was very small." There was no direct effort to try to integrate the local community and respond to their needs and as organizers mention it was very difficult to approximate the content to the locals. They claim that even for the city hall, the event was presented rather as a festival that should attract people outside Hranice and "make people stop there, not just pass by it, as they usually do".

For Mikuláš Daněk, it is clearly important that the festival is not disencouraging for people who are new to electronic music, therefore his programming of the event is sensitive and is gradually progressing with each year. With this mindset, he has built a rather diversified base of visitors with about 85% of local people from the city and the region. Now "a lot of families with children are coming, many elderly too, tourists who by accident will discover it and stay for a couple of hours and a lot of young people. Then there are of course some people who already know the festival and are looking forward to it each year."

Lunchmeat, the festival, the studio, and the label were primarily local from the very beginning, their activities are "growing from the community and serving the community back" in terms of engaging local "artists, in the first place, promoters, cultural organizers, institutions but artists themselves and art collectives are in the first place and students." Big panel discussions with promoters and organizers were an additional publicly available programme of the festival. The workshops are very much for students and professionals in the area of digital media and new media and music production. Among visitors, there are mostly people who are following the electronic scene but also design contemporary art, digital media, new media, kind of new technology and transmit into society because this is at the intersection of arts, technology, and education.

Similarly, Signal supports young artists installations by working with schools and universities[38]. Meanwhile, there about 20% people[39] who come from abroad to Lunchmeat, Signal's visitors are primarily from within the country and are the admirers of light art rather than active members of the new media community. Therefore, Signal tries to move from the light festival format in direction to a representation of the modern Czech scene. Moreover, this year organizers want to focus more on kids which is challenging due to the fact that it is in the evening-night but they want to create an installation that would be co-created by young visitors. This idea is intact with nighttime placemaking logic and creating inclusive urban space for children.

At the UIP the musical content is about 50 % local. On the other side, Metronome and COO that are primarily internationally oriented developed their own way of interaction with wider communities through another free festival, while keeping the identities separate. UIP takes place one week before Metronome, thus organizers feel as if these two festivals with different identities were complementary. However, with this approach, benefits don't reach the local community.

Similarly, organizers of COO have set up another festival with a different name and identity. Festival on the streets is a 2-days festival right in the center of Ostrava and it is a free festival with concerts with music stalls with family activities. It started as an accompanying programme for COO since the 10th edition:

"It took place during COO so it means paying visitors had COO and those could not afford or didn't want to pay could visit this other festival, it was a present for Ostrava inhabitants but in time, it move to the end of June as the celebration of the end of the school year and beginning of holidays but still have this event, a 2 day free festival for inhabitants of Ostrava but it's called Festival in the Streets, not COO for free or something. "

In this case, there are no residents in Dolni Vitkovice, COO is conceptualized to empower local communities by being national and European , by setting an example for local organizers who are learning from COO in terms of festivals, and art activities as well as employing local people and businesses. The organizers perceive the whole city of Ostrava as a local community, at the same time, there is no differentiation in the fee for the citizens of Ostrava to attend COO but there is a free entry for seniors who are older than 65 years for the day. Many festivals, including Metronome, have indicated that they are learning how to work with social

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[38] Transmit festival: https://www.signalfestival.com/en/instalace/transmit-festival/
[39] Kovář's estimation, the studio doesn't have exact numbers.

discounting but COO doesn't have this motivation to make the additional programme, Melting Pot conference[40], more accessible since they are already doing this other free festival.

Thus big festivals are detaching their identities from their smaller free counterparts and hold them in different places, making no connection between the two. If these festivals are to achieve place based sustainability, this approach has to be changed. While Metronome's David Gaydečka was enthusiastic about the idea of connecting two festivals in time and place to pursue this goal, the representative of COO didn't see any reason to develop their place based sustainability through innovation of the area of Dolni Vitkovice delegating this responsibility to the management of these grounds. This attitude is also reinforced by the nature of COO location.

Depending on the nature of the festival, its orientation and location the activities and compensations offered to locals vary. More locally bound festivals, engage their communities through film screening, workshops, lectures but even they admit that people who are interested in the topic rather than local community are their common visitors. This is especially true for the festivals that are changing their locations on a yearly basis. Placemaking can be useful to help festivals acknowledge their local communities and make the connection with them to enhance their additional programming and accelerate social and place based sustainability.

Innovation and Collaborations

The issue that lies within the case of COO comes to the forefront as organizational, financial or communal but inherently it is about setting up appropriate collaborations and innovative thinking. Although Jiří Sedlák is the interviewee who was the most aware about international discourse around festival sustainability[41], he was also the only one who didn't see the potential[42] to implement placemaking as part of the sustainability plan for the COO transferring the responsibility to the area management.

The area of Dolni Vitkovice is a rather developed place with many events taking place there throughout the year. So is the area of NDSM, where DGTL festival is taking place. Similarly to COO, to DGTL its location is "very important":

"NDSM Wharf is an iconic dockyard, it is not in the city centre, it is not in the heart but it is still really central, at the water side, there's one piece of very large body of water separating North Amsterdam and Central Amsterdam. And the whole area is a combination of many different organizations from food and beverages, restaurants to hotels to very large warehouses, dockyards, shipyard locations with 300 artists and creative people who paint, manufacture, do videograffing, they're architects so it is a very inspiring

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[40] "Melting Pot is a forum that takes place during the festival for 5 years. It started, again as an idea of our director [Zlata Holušová] and it's really part of the festival area. There are 8 or 9 stages with discussion workshops and we're bringing 150 guests from abroad or from the Czech Republic and there are various topics. One stage is specialized on so-called "good life stage", like personal development, "global stage" is specialized for politics, global questions of security, another one is specialized on the connection between music and society so we have some performers who are willing to speak about their clauses" (Sedlák, 2020).

[41] As Sedlák indicated due to being part of European festival organization.

[42] Meaning, also the only one who did not evaluate festivals' capabilities and interest in embracing placemaking and place-based sustainability. Therefore the festival doesn't appear in the last evaluation part.

place and that also comes back, we're really work together, in a strong relationship with NDSM because what we do is also what they are trying to do, so they are super innovation focused and they wanted to keep this dockyards some sort of innovation labs so creative really unorthodox place within the city centre of Amsterdam, where it's all housing, gentrification…" (Kotvis, 2020)

The nature of the location in a way resembles Dolni Vitkovice which is also part of the city but a separate area in itself and is home for many different institutions and offices, hosts many major events and festivals, except in the case of Ostrava, there is a lack of creative and innovation-oriented community, lack of city regulations in terms of sustainability[43] and lack of vision for the innovation of the area by its management. Basically, it is not a living lab but rather a museum.

To dive into innovations, the author takes a closer look at the exemplar case of DGTL Festival[44] in Amsterdam. First, it is worth noticing that the owners of DGTL, the founders, who own a number of other festivals in the Netherlands, started DGTL with a desire to start a festival that had a little bit more depth on three different themes: sustainability, music and arts. So they started covering all these different themes each year. That's also when the programme was called Revolution, DGTL Revolution at that time and somewhere in 2017/18 actually decided to separate Revolution from DGTL so now it is actually a separate entity, the Revolution Foundation[45], which is responsible for sustainability programmes of all these festivals. The emphasis on three pillars was "born out of creativity and reinventing yourself, actually voluntarily, there were no guidelines or policies or whatsoever so they just did it because they thought that was the right thing to do," explained Xander Kotvis, who is now a *Revolution* Manager of DGTL for 2 years.

It is a drastically different mindset of organizers rather than their actions that thrives on lack of the initiative coming from the city, the facility management and less competitive environment. COO takes actions to make the festival more sustainable (compostable plates, encouraging carsharing and train usage) and even realizes the importance of these actions for its visitors as Jiří Sedlák mentions that one of the most successful posts in the history of COO was about getting rid of plastic straws. Despite this, they manage to underestimate their own actions. In the words of Sedlák "each year we're trying to bring something new but it is not a *revolution*." In 2013, Revolution Foundation (RF) also started with plastics and materials that were being left after the festival. They prevented their burning and made something from all the material left turning it into a resource. After focusing on trash, they started managing water, then energy so they added one new theme every year and after a couple of years it was a very all-compassing sustainability programme.

Now the systems within which the festival is working correspond to the city guidelines[46] including energy, water and sanitation, resources, mobility and food. Within these 5 themes they identify subgoals in order to reach them RF implements new interventions or refine systems that are already in place. RF works together

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[43] Everything we do needs to be in line with Amsterdam policy to get a permit. Additionally, the new guideline which is called sustainability guideline for events sets sustainability criteria that festivals have to fulfill.

[44] Here, the original DGTL in Amsterdam is discussed. There are also DGTL festivals in Barcelona and Madrid in Spain, Tel-Aviv in Israel, Bangalore in India, Santiago in Chile and Sao Paulo in Brazil.

[45] https://revolutionfoundation.nl/

[46] The policy guideline focuses on communications instead of food and they still refer to waste, instead of resources (Gemeente Amsterdam, 2020).

with the City of Amsterdam on city development sharing their knowledge and lessons learned on innovation projects with the innovation department. They are also trying to find overlapping objectives so that they can work on projects together with the city, and looking for a way to extend all the innovations that are showcased at DGTL and give them some sort of a permanent space within the NDSM — embracing place-based sustainability.

Leaving feasible innovations behind has several benefits: you don't have to rent it yourself, it's already there so you really save costs, you pave the way for the future of cities or neighborhoods, which is very beneficial for the city (Kotvis, 2020). Indeed, Signal's installations are created using rental or recyclable materials to lower the environmental impact. Yet, it can be very complicated to leave them in public space, especially digital things due to ensuring maintenance and connection to electricity in addition to getting more permits. Digital installation for public space is not going to last more than 3 years (Vlašánek, 2020) and "if you change something, the public gets angry," adds Gaydečka (2020). Therefore, the placemaking approach can help festivals to start a dialogue with the public and authorities about installations and activities in the space as well as their upkeep.

City support and guidance are also key ingredients for a successful innovation in public space. In the case of CR, there's much wider festival reliance on public support in terms of art financing but no linkage between art, innovation and sustainability therefore there's no stimulus for the festival to spread their focus across disciplines (Kovář, Vlašánek, MV). Because grants are just for art, financing is seen as an issue in the light of high band prices and low ticket prices. Sustainability topics are disconnected from an art process and are often materialized just through educational activities and technology. The focus of the festivals that have installations in public space can be spread to create "amazing things"(Higham in Sikina, 2018). For that, the city has to connect the dots, and encourage event sustainability and creation of quality public space by cultural entities, instead of not having a dialogue with festivals that aim to collaborate on a sustainability study (Vlašánek, 2020).

Placemaking can help with Identifying stakeholders and starting relevant collaborations. For example, the latest project for a sanitation hub where different kinds of human waste would be processed locally is a collaboration of the city innovation department, DGTL and NDSM. Collaboration is the key to any successful projects but Xander warns that one of the main obstacles is establishing the ownership of the project:

"So for us it would be nice just doing the festival then NDSM also wants to have it after the festival but doesn't really want to pay for it all year around so it has never been clear who owns a project until now so I think it gathering the right type of organizations at one table, that's the most important. Coordination and ownership."

Another DGTL's living lab project from 2019 with AMS Institute was an assignment for the students (Master's students at the AMS), that they had to come up with a physical object that would have a festival function and afterwards would serve the function with public space. This could work for the case of MV, where the university plays a key role in the city.

Such collaboration not only steps up the game of all involved actors but also develops the city space. AMS students did research and found out there are multiple issues or challenges with the NDSM. They picked the one focusing on safety. Therefore they started the design and production process of flexible, circular and modular lights that could replace the old diesel powered lanterns (big lamps). The project was a success and the lamps are still standing at the NDSM. This innovation artifact accelerating place based sustainability was co-financed and donated to NDSM, which also contributed some financing.

Festivals need different partners to saturate their innovation opportunities. For instance, DGTL is working with Innofest, the platform that connects innovators, start-ups and inventors with festivals in order to test their innovation. Except for commercial partners, most Czech festivals have mentioned media, technical[47] and waste management partners as the ones relevant to their innovation and sustainability. They claim that it is not always easy to find companies that would be able to support their ideas for the public good.

Moreover, one can imagine drastically different things when it comes to innovation. For Metronome, it is an idea for a cashless festival. For new media festivals, it is using high-end equipment to test in terms of digital exploration, AI, machine learning and augmented reality or preparing an installation from recyclable plastic. Also, on the other end - inviting people into artistic residencies, connecting musicians and digital artists who didn't work together before, in order to create a new audiovisual set. Some of these innovations are feasible tech artifacts and some are social transitions.

At DGTL, all the projects are now growing to maturity phase in terms of innovation so it's less high profile, less feasible sometimes but more structural. So it almost becomes a very seamless, very quiet transition to the alternative system. But still, "projects that are super visible are always needed to inspire people," says Xander, "that is something that you need to keep doing and generally people love it." This is true for Czech festivals as well, as mentioned before, Colour's visitors loved the no straw policy and according to data collected by Metronome[48], for its visitors responsibility to the environment is as important as a music programme.

Sustainability Issues and Placemaking

Different places call for different solutions and deal with different issues. Meanwhile, most of the interviewed festivals see their role in 1) sustainability through education and art and 2) organizational aspects of the event. Therefore they give spaces to NGOs (UIP, COO), participate in the conferences (Lunchmeat, COO), set up rules dealing with production on the venues, garbage, and food (Signal, Lunchmeat). DGTL goes as far as looking at the environmental footprints and material flows.

1) Sustainability through education and art

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[47] For example, Lunchmeat's projections in public space would not be possible without the support of Lumentrix company, which provided outdoor projectors.
[48] Data collection helps festivals recognize their priorities and set future direction, however grassroot festivals are generally not aware of this and don't have finances allocated for this.

Both Lunchmeat and Signal choose different social and environmental topics to focus on each year in their exhibition activities as a way of delivering a message and starting a discussion. The topics are set through the discussions within the core team. This year Signal's theme is ecology and climate change oriented. "Plan B" appeared as organizers were doing research and found out that there are two groups of artists who work with these topics: "one is alarmists who try to show the problems through art and the second one is solutionists," who drew their attention by working with utopian futuristic scenarios and "thinking about what each of us can do." According to Václav Kovář, "sustainability education popularization of topics connected to social responsibility is important and can be part of this art process and art message."

Even though quality realizations of temporary interventions and accompanying programs in public space (IPR, 2018, 80) are the basis of continuous public education. Both examples lack the focus on the locality. Redirecting their activities could have a direct positive impact on the communities, places and the city, and help them to embrace place-based sustainability.

2) Organizational aspects of the event

Many (Lunchmeat, Metronome, Signal) emphasized that they have understood that the greatest challenge and worst thing is the carbon footprint of artists and visitors' mobility. Signal is the only festival that has taken steps to systematically approach sustainability by entering and paying for the sustainability and circular economy workshop. Trash left behind by the visitors appeared to be the most pressing issue: "It is difficult to control that, especially all around Prague, where there are not that many separation containers and companies don't do that right." Although there are organizations that are focusing on festival waste management in CR, like Augiášův chlév or Čistý festival (Kosaková, 2019) or EKO-KOM (Gaydečka, 2020), the awareness about these services amongst festival organizers is not balanced. For instance, on the other hand, Signal gets green energy from sustainable sources from Prague Energies but David Gaydečka claims that it was impossible to find an electric company that could supply Metronome with some green electricity. COO is in touch with an organization that measures CO_2 footprint[49]. Generally, festivals are in contact with some potential partners but in the end, it is all about the financing question of whether the artists should be limited to compensate for sustainability. Therefore, they are actively looking for LQC ways to become a zero waste and circular.

What all the interviewed festivals lack however is particular social goals. When it comes to social sustainability, many prefer to focus on creating healthy menus for their visitors (Metronome, DGTL), creating equitable and well represented groups of artists, and keeping people safe. Xander admits, social sustainability is "something that I actually want to do more," but "it already takes a lot of time to work on the projects that we do and also doing something like this... It is totally different. So it is more of a capacity thing."

Nonetheless, DGTL invites locals to come over during the built up week (through mailboxes). They are welcome to come and see the festival when it is being built up. They also get discounted tickets. Then during the festival there are counters around the festival with information points so that anyone could walk in and

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[49] Fakulta životního prostředí at Česká zemědělská univerzita v Praze) that measures CO_2 footprint has already partnered with Let It Roll Festival.

ask about the sound level or anything else. Also, after the festival, the food that is left over is donated to organizations cooking for homeless people (DGTL, Metronome). During MV, organizers also started a fundraiser to collect donations for skateboards for the congregate-care setting in Olomouc. And as mentioned earlier, working together with local artists is also a common form of engagement with the community.

The case of ZMJNS is interesting because this project appeared as a reaction to a mismanaged place and was led by an activist, who chose the location based on a wider context of the neighborhood to help revitalize the place he liked. But other festival organizers has also shown signs of attention to places:

- Mikuláš Daněk talked about restoring the idea of having a lively staircase referring to theatre shows and smaller musical events that took place at the staircase during communism.
- David Gaydečka noticed that it was always for him to have green areas because it is more comfortable for the visitors since it can get quite hot in the summer in the city.
- Matěj Vlašánek mentioned that in Letna or Holesovice Signal is looking for places that are not particularly fulfilling their functions to place an art piece to "show that space in another light or just to start thinking about what can be done differently there."

However, when asked about placemaking, none of the organizers, including Xander Kotvis, knew what that was. When presented with an explanation, Letiště organizers said that "on some level, we try to achieve all of these goals. We would love to work on that area to make it a better place in the long-term." Lunchmeat's Václav Kovář said that it is "kind of an ideal state of things but also it's not part of our jobs very much, I don't want to say we don't need it, but in some sense we really don't because the festival is mostly happening indoor, it's not reaching out to the public space too much" but "it's opening quite a new space for thinking about doing things," added Vaclav. Indeed, outdoor festivals that actually take place in public space have more inclinations to apply placemaking logic but Lunchmeat studio has a prospect to become their partner for outdoor installations and activities. According to Signal's Matěj Vlašánek, "it's really nice, but it's a difficult process that has to be paid attention to, allocate time and resources in terms of hiring people to organize these workshops and other things but if they agree on everything then there is a lot of bureaucracy with permits and other things. I think in terms of art that we make it is not really financially feasible but from the other side it might be a better view on it than how we do it."

Along these lines, the organizers welcomed the idea, but did not show motivation to allocate time and resources for the process. They also mentioned that "festivals are really temporary and are happening only a few days in a year so it's difficult for us to think long term or some regular kind of cooperation with local communities out of the communities that we're reaching by our nature"(Václav Kovář, 2020). The transitory nature of the festival came to forefront despite that all the interviewed festivals take place annually. Lunchmeat and Signal did not perceive this interval as sufficient to start bonding with local communities. As they are the only two multi location festivals, the author argues that it might not be the timeframe but rather multiple locations that is an issue.

5. Operationalizing integration of music & art festivals with placemaking

Successful cultural revitalization of a place is a fulfillment of developmental potential and is the end goal of placemaking activity. It is defined by gains in livability and sustainability as well as new jobs and economic activity achieved in an equitable and participatory way. Placemaking practitioners have suggested numerous sets of indicators for measuring success. For instance: indicators that measure the effects of creative placemaking efforts on livability; indicators that measure an area's vibrancy; indicators that measure the effect on the monetary value of the urban realm (for which measurement tool kits have been developed). The Project for Public Spaces suggests four key qualities are indicative of success: accessibility, engagement, comfort and sociability (Image 16). Both festivals and placemakers are striving to achieve these same qualities therefore the synthesis of both agencies can "create a powerful sense of place, which is local, as it is situated in a certain place in a locality or region, but which often makes an appeal to global culture in order to attract both participants and audiences" (Waterman, 1998).

Although the fact that these four pillars serve as a common ground for two practices is a good start and predisposition for collaboration, it is important to focus on the components that ensure the success of the placemaking process rather than components of placemaking projects. The success metrics for two placemaking projects are rarely the same. That's because useful measures of success must be derived from
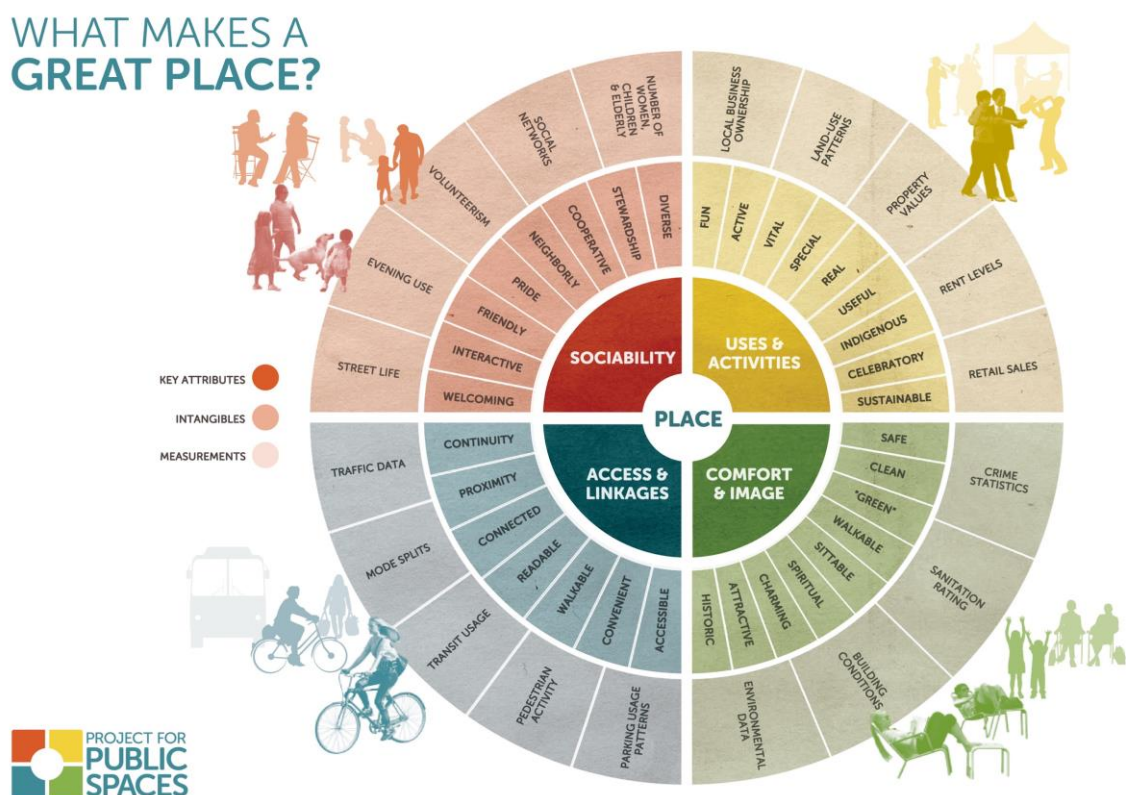
the goals of the placemaking project in question, which must themselves be carefully considered at the start of a project (Morrison, 2019b).

Thereby, the author uses the success components and challenges identified by Ann Markusen and Anne Gadwa in Creative Placemaking White Paper for The Mayors' Institute on City Design (2010), to evaluate to what extent are festivals interested and capable of employing placemaking in their practice and what are the challenges and opportunities for the festival appropriation of the placemaking.

The success components suggest a vision where agencies join forces across functional missions (e.g., economic development, environmental protection, arts, and culture) to foster successful initiatives, evaluate them, and disseminate the results. They include:

1) Assigning Creative Leader, Communicator/Mediator
2) Designing around place distinctiveness
3) Mobilizing public will
4) Garnering private sector support
5) Securing arts community engagement

Each festival organizer had to evaluate his interest and capabilities, including the production team and volunteers in terms of time and resources, within the range of three choices: not interested/capable, interested/capable, and very interested/capable.
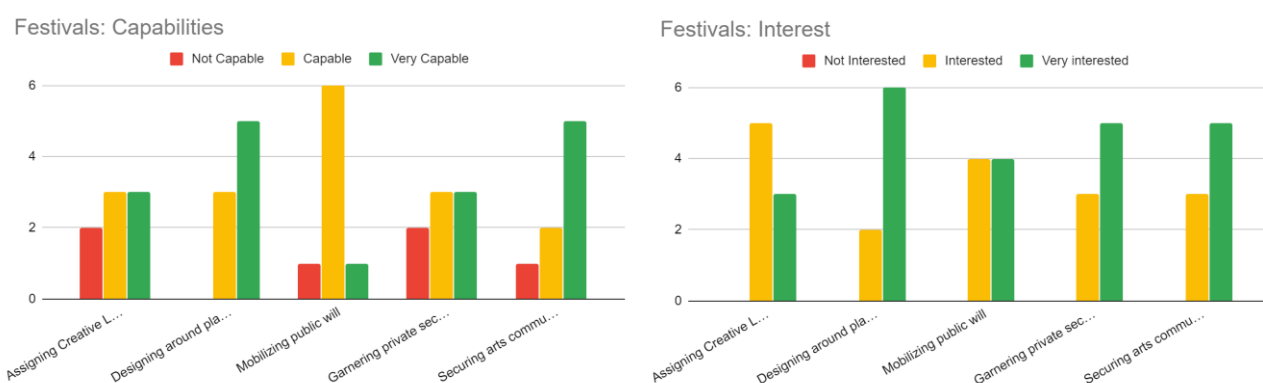

Chart 1: Placemaking success indicators a) Festivals' capabilities; b) Festivals' interest to contribute.

The majority of organizers indicated that they have the interest and corresponding possibilities to fulfill these components, with the most interest in designing around place distinctiveness and the most capabilities in securing art community engagement.

On the negative spectrum, ZMJNS, Letiště and Lunchmeat identified 2 values each that they are not able to fulfill. Lunchmeat and ZMJNS indicated inability to assign a creative leader, communicator/mediator due to

the lack of human resources. Lunchmeat and Letiště organizers were sceptical about their abilities to garner private sector support that would help them develop the place or installation. Letiště organizers indicated difficulties with mobilizing the public will and securing arts community engagement.

Each of these points has also been investigated through a questionnaire targeted at the placemaking community to confirm the outlined criteria and identify the split between festival and placemaking practices in regard to advancing place revitalization. Nine placemakers who on average have worked on nine placemaking projects participated the questionnaire[50]. The low response rate to the questionnaire[51] might indicate the general lack of interest from the community, therefore the initiative should come primarily from the side of festival organizers who want to work with their locations. As stated in the questionnaire, placemakers choose the locations for their projects mostly based on a wider context of the neighborhood and the city but also depending on the external inquiries, thereby this form of cooperation outlines itself as the most feasible one. Nonetheless, the respondents who took the questionnaire were quite optimistic about festivals' potential to use placemaking and create successful public spaces (Chart 3).
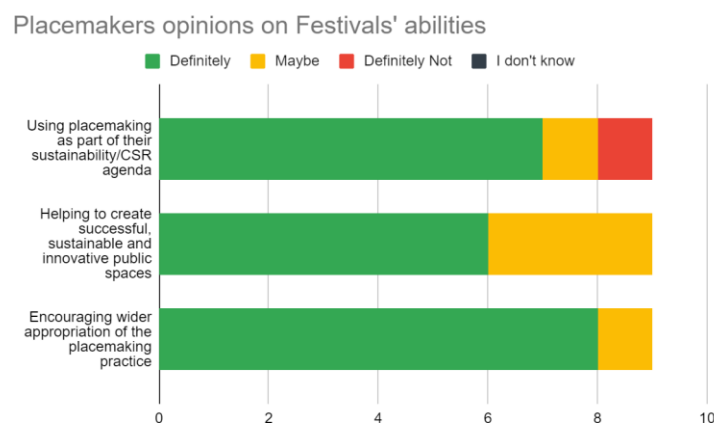

Chart 3: Placemekers' opinions on festival abilities and potential.

From the obtained results, it is possible to say that placemaking representatives could be helpful in assigning creative leaders but at the same time might need assistance with garnering private sector support. Furthermore, to employ placemaking, an agreement of main actors is the key: there shouldn't be (too much) conflict in order to create a common place vision and overcome the following challenges in implementation (Markusen and Gadwa, 2010):

1) Forging and sustaining partnerships (Initiators, politicians, city staffers, businesses, philanthropists, and arts organizations are all actors in successful arts-based revitalization efforts)
2) Countering community skepticism
3) Assembling adequate financing

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[50] From Cyprus, Germany, Austria, the Netherlands, Lithuania, Greece, Spain and two from Slovakia.
[51] Considering that there are 2,821 members in Placemaking Europe Group and that the questionnaire was sent out to the specific placemaking organizations (PPS and STIPO), the response rate is very low, which the author considers as a warning sign to the lack of interest in the placemaking community to cooperate with festivals.

4) Clearing regulatory hurdles
5) Ensuring maintenance and sustainability
6) Avoiding displacement and gentrification
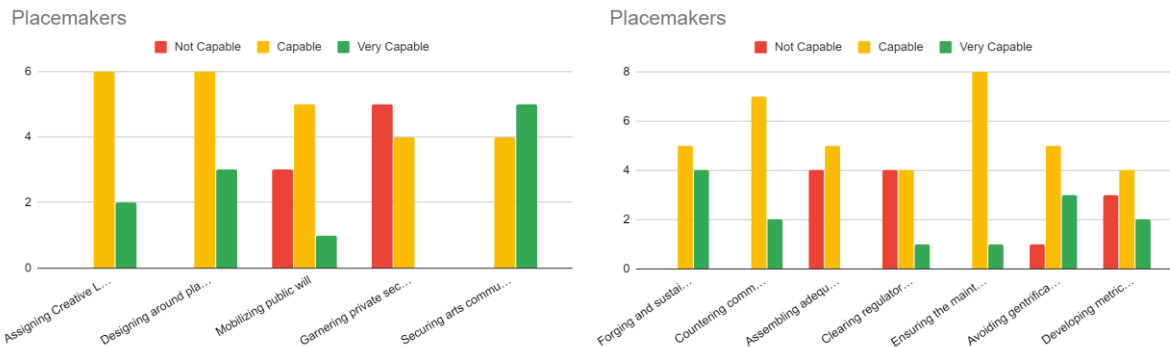7) Developing metrics for performance and evaluation

Chart 4: Placemker's abilities to contribute to a) Success factors and overcome b) Challenges associated with the practice.

Placemakers that took part in a survey indeed confirmed that assembling adequate financing and clearing regulatory hurdles are the most challenging tasks, followed by developing metrics for performance and evaluation. Except for the above-mentioned challenges they identified access to space, and relating the impact measurement with sustainability metrics.

Taking a look at the challenges helps to identify the benefits of festival-placemaking synthesis. While forging and sustaining partnerships appeared to be the least challenging for placemakers, it was also the most interesting for the festival organizers. They have also indicated high interest in clearing regulatory hurdles and ensuring maintenance and sustainability. Although the latter was also discussed in the form of pop-up interventions rather than continuous maintenance throughout the year.
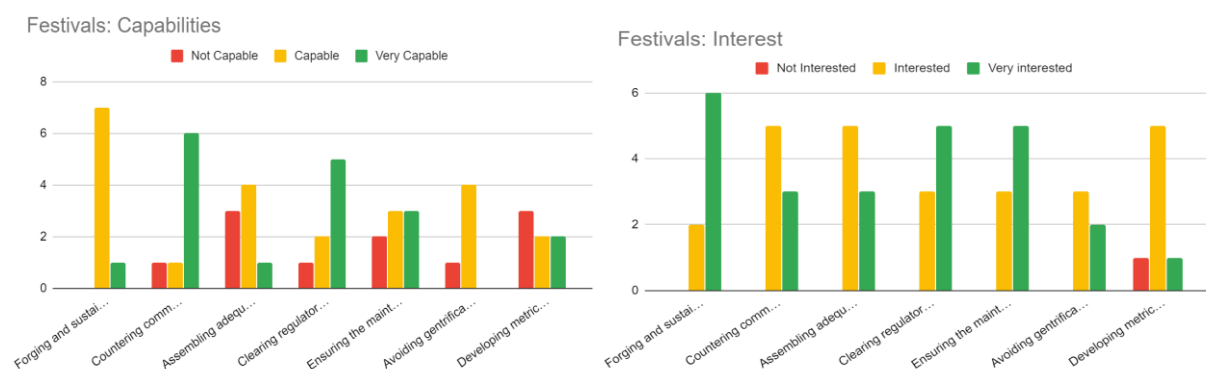

Chart 5: Challenges associated with placemaking a) Festivals' capabilities; b) Festivals' interest to contribute.

On the other hand, festivals have taken the least interest in avoiding displacement and gentrification, and developing metrics for performance and evaluation, due to the difficulty of the task and long-term horizon of potential benefits of such measure.

Signal, NS, and MV indicated inability to assemble adequate financing, making it the most problematic point along with developing metrics for performance and evaluation identified by Letiště, Metronome and Lunchmeat. Signal and MV, had one other point each that was identified as problematic: Ensuring maintenance and sustainability (due to digital installations) and Clearing regulatory hurdles (due to the lengthy process), accordingly. Metronome's David Gaydečka was on the border when talking about the necessity of evaluation putting 1-2 for the interest, therefore in the statistics it is depicted as not interested. And Letiště organizers have identified four out of seven points as problematic, overall doing the worst out of all interviewed festivals. DGTL came across as the best with the most interest and capabilities, followed by Metronome and Lunchmeat. Concurrently, in terms of balance between their interest and capabilities Signal, Metronome and Michalský Výpad were the ones that could initiate actions themselves.
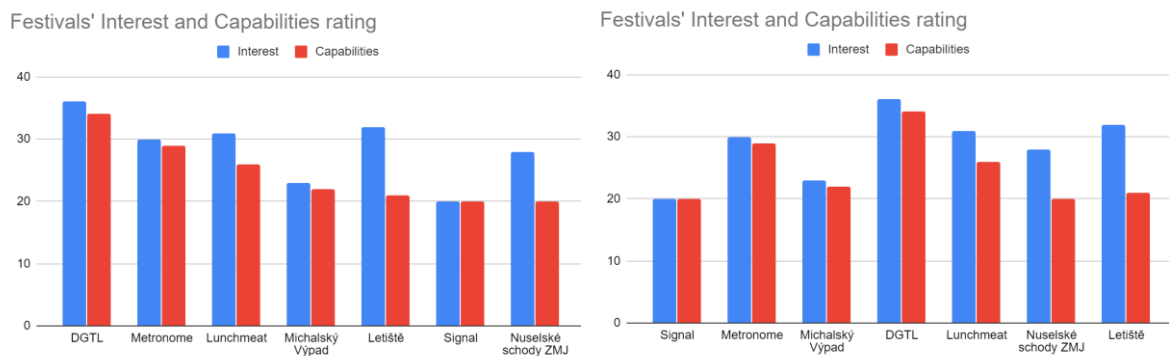

Chart 6: Festivals' Interest and capabilities: a) The festivals are in order from the most to the least capable; b) The festivals are in order from the most to the least balanced.

Festivals' abilities appear to be the strongest in regards to countering community scepticism and forging and sustaining partnerships as well as clearing regulatory hurdles. Despite the fact that most cities have clauses in their planning and design manuals for street fairs and community events, the permitting and execution processes for placemaking activities can be lengthy, therefore it was identified as the most challenging aspect by placemakers. The recurrence of most established festivals transforming an urban place for a short period of time into a 'festival space' is an advantage as eases the setting up and renewing of permits while keeping the transitory nature (Waterman, 1998) and temporary occupation and repurpose of the area. Thus, the relationship between two practices can be symbiotic, with each side providing expertise to tackle different issues.

Nonetheless, from this assessment and corresponding SWOT analysis (Appendix), it is evident that festivals can help placemakers in more instances, including with mobilizing public will and garnering private sector support. And assembling adequate financing, developing metrics for performance and evaluation, and avoiding displacement and gentrification are the most challenging factors for both practices, therefore this part should be supported by the local planning and city parts authorities to ensure the feasibility of placemaking projects in their cities. Supporting local government and understanding politicians is a prerequisite for the bottom-up initiatives and festivals to legally take part in urban revitalization through placemaking.

The author is wary of the excessive opportunities pictured by the festival organizers. They come out more optimistic about their abilities and indicating high capability more often than the placemakers, who are practicing these activities as part of their job and are sceptical about their own abilities due to abundant knowledge of associated complexities in implementation.

What can festivals bring in?	What can placemakers bring in?	What qualities can a successful collaboration bring in?
Clearing regulatory hurdles (festivals take place annually and are familiar with the authorities and the process) Countering community skepticism (festival already have their own mission)	Forging and sustaining partnerships	Assigning Creative Leader, Communicator/Mediator Ensuring maintenance and sustainability Mobilizing public will Garnering private sector support

Table 6: The benefits of placemaking and festival practices synthesis.

Some of respondents of placemaking questionnaire were also sceptical about the use of placemaking as part of sustainability strategy for the festivals due to

- "the amount of people that these festivals get together" and their destructive nature claiming that "to turn this picture around the festival itself has to be around co-creating a space for the very same people that are involved/live there, this will create appropriation of the place and event at the same time," according to Alejandra Rivera, an independent researcher at 4CITIES / UCM;
- "the appropriation of culture and festivals as tools" and "toolification" of placemaking - wrote Vivian Doumpa from STIPO;
- choosing the right form of art for the objected community: "Anything visual and acoustic creates lots of feelings in people and community, therefore I believe there exists a proper or right arts form for any community. that might be in terms of music for Vienna classical music in the first district and hip hop in the 10th district," shared Bahanur Nasya from Eutropian GmbH.

Most respondents however identified interest and possibilities to work with festivals passively (share materials, sharing of experience) and actively (deliver a workshop for staff, facilitation of projects, idea development, production of placemaking initiatives together with festival team or independently inside it). This means that there is a range from the initial phase to the implementation with community involvement that the festivals might employ through such cooperation to realize their full community and sustainability potential. Exchange of know-how, partnership as well as price list options were listed as prospectus options for collaboration.

IV. Conclusions and recommendations for further research

Nowadays there's a wide range of cultural festivals in public spaces that have never established relations with their host communities. Festival studies literature indicates that their attention should be redirected towards social and cultural values. In this way, city festivals could transition to civic festivals fulfilling their latent potential for social cohesion. Practically, the reviewed studies don't offer an integrated framework that festivals can use to achieve this transition. They however show by examples that such transition is possible and beneficial for festivals' image and sustainability, especially in the competitive environment.

Moreover, festivals combine in themselves essential qualities that can benefit placemaking practice. They choose their places based on triangulation, work with digital artefacts and artists, temporarily changing spaces to make them more attractive and embrace long-term sustainability not only in terms of their existence but also more recently environmental sustainability. Recent developments in placemaking typology and usage allow the author to speculate about its possible contributions to innovation and sustainability in addition to livability. The use of digital mediums and green-planning interventions within placemaking practice with festival help can lead to creation of many successful public spaces that stimulate social and sustainability innovation. Meanwhile, festival management type would support the interim qualities of the places.

Consequently, festivals would be able to fulfill their latent social qualities and advance their place-based sustainability through a placemaking approach. Placemaking that aims to create innovative, sustainable and creative public spaces can serve as a framework for the festivals to achieve holistic sustainability rather than pursue environmental sustainability in isolation as many do now.

The willingness to change and discuss from both sides is crucial for the synthesis and cooperation of two discourses as well as public sector's support. As evident from the practical part, there is a high interest from the festival organizers in the Czech Republic because they are now searching for the ways to become more sustainable. Many are already working with their localities by developing place-based installations and plan to involve local citizens but lack human resources and funding to allocate for sustainability projects within the festival. Interviewed organizers notice that within the Czech Republic there are limited options how to advance such projects in public spaces due to numerous limitations rather than incentives for the festivals to pursue place-based sustainability and advance their social roles.

However, the most recent official statements from Czech urban planning and culture management authorities recognize that supporting temporary participatory art interventions brings a lot of benefits for cultural and communal development. Therefore, further research into practical implementation of their objectives is needed and placemaking can be advised as a framework to account for in their future funding schemes for the festivals. There is also a need to establish a coherent approach to events sustainability in the Czech Republic in order to nudge festivals' actions and awareness. Integrated vision and funding for public art and sustainability would also enable festivals to spread their focus and possibilities to employ placemaking and benefit public spaces. At the moment, the details on how festivals can employ this methodology are highly dependent on individual sentiments and rules throughout city parts, authorities and public planning institutions.

In the practical part, the author works with a revealed preferences technique using observations on actual choices made by festival organizers to identify their preferences, and with the stated preference technique relying on respondents making choices over hypothetical scenarios through the evaluation of different factors around the placemaking process. Overall, organizers identified high capabilities, in many instances giving higher ratings than the participants of the placemaking questionnaire. Most of its participants said that they'd be willing to work with festivals, but due to a low response rate, the author assumes that there isn't a high interest within the placemaking community in this topic. On the positive side, those who took part in the questionnaire indicated that they think festivals could encourage wider appropriation of the placemaking practice, use placemaking as part of their sustainability agenda and help create successful, sustainable and innovative public spaces.

The author believes that the roles for festival-led placemaking projects should be allocated as follows: allowing festivals to take an active role of project managers, and placemakers taking the role of expert consultants and process mediators. The latter can be from independent agencies or localized city curators. Additionally, an establishment of the commission for the public space would allow to oversee the process of placemaking revitalization better than the commision for heritage protection.

Throughout this work, the author assumes the responsibility of public entities to contribute to the revitalization process, but they cannot support all the places. As emphasized in this work, there are other schemes that can be employed to collect sufficient funds, however these fundraising activities often require time investment. This leaves space for further exploration of private donors and schemes.

Although since festivals guided by the placemaking approach have a potential to overcome current challenges of low quality and innovativeness of works of art and interventions in the public space, create new works of a permanent nature with strong link to the nature of the public space and expand a narrow understanding of art in public space to tackle community and sustainability problems, the author suggests that the cities or the Ministry of Culture of the Czech Republic can yield immediate benefits, achieving their public space and culture innovation objectives by cooperating with the festivals.

Festivals are an appropriate placemaking partner that can bring emphasis on innovation and sustainability into the picture. Placemaking can be employed by urban music and art festivals in the Czech Republic to achieve place-based sustainability and create successful public spaces with financial and strategic support from the cities. This initiative can gain positive attention for all parties, not only in the sense of city promotion but also social cohesion and innovation, encouraging diversity and livability through cross-sectoral participatory engagement.

V. Literature Review

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Festivals SWOT

Strengths	Weaknesses
Clearing regulatory hurdles Securing arts community engagement Designing around place distinctiveness Countering community skepticism	Avoiding displacement and gentrification
Opportunities	**Threats**
Forging and sustaining partnerships Ensuring maintenance and sustainability Assigning Creative Leader, Communicator/Mediator Mobilizing public will Garnering private sector support	Assembling adequate financing Developing metrics for performance and evaluation

Strengths are the most highly rated primarily in terms of capabilities but also the corresponding interest. Contrary, threats are the items with the lowest capabilities and lower interest. Opportunities are the ones that have shown higher rates of interest rather than capabilities (goals). As there was no interest in countering gentrification, it was identified as weaknesses.

Placemakers SWOT

Strengths	Weaknesses
Securing arts community engagement	Avoiding displacement and gentrification
Forging and sustaining partnerships	Developing metrics for performance and evaluation
Designing around place distinctiveness	Mobilizing public will
Opportunities	**Threats**
Assigning Creative Leader, Communicator/Mediator	Garnering private sector support
Ensuring maintenance and sustainability	Assembling adequate financing
Countering community skepticism	Clearing regulatory hurdles

The points where the most placemakers identified high levels of both capable and very capable are included in the table as strengths. When the ratio of capable and very capable was not balanced, these options were identified as opportunities for the placemakers. The items with the most negative responses were counted as threats and the items with a lower ratio of inabilities were counted as weaknesses.