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*Urban regeneration, cultural events and
intercultural communication*

*A case study of Mantua, candidate city for European
Capitals of Culture 2019*

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To my Parents, Mario and Gina

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The decline of Fordism is to be understood, therefore, within the broader context of globalization of contemporary economies and societies. The Fordist crisis has particularly influenced the production of the dominant urban imaginary.

(Rossi and Vanolo, 2012: 31)

INTRODUCTION

The decades 1970s-1980s represented a critical turning point of Western economies and societies: they witnessed the decline of Fordism, a decline which not only had consequences on the economic field, but also represented a shift in the approach towards the urban image.

After the end of the Second World War, 'Fordist capitalism' was 'the engine in the evolution of urban and regional processes' (Rossi and Vanolo, 2012: 30). In other words, many urban spaces have expanded since then, as a response to the needs of an industrial reality which represents the main economic resource for residents. Towards the mid-1970s, however, cities started to experience the decline of what Rossi and Vanolo call 'the golden age of the capitalist city' (Rossi and Vanolo, 2012: 30): the crisis of Fordism made them face a changing reality they had to resign to:

The reputation of cities basing their economies exclusively on the industrial sector had been undermined by these developments, and from the 1980s onwards urban elites have committed to formulating more seductive representations of urban economies and societies, generally labelled as 'post-industrial' or 'post-Fordist'.

(Rossi and Vanolo, 2012: 32)

Cities had to sever all ties with the industrial reality they were linked to and started to think about their image and the representation of themselves they wanted to give. Their aim was to exploit the new opportunities this changed reality would bring, modify their image and concentrate on their strengths. Municipalities realized that there were both an internal and an external channel to focus on: residents' satisfaction

and the city's attractiveness for tourists. These channels would grant the municipalities' stability on the one side (Rossi and Vanolo, 2012: 15), and would have boost the city's income through a new, post-Fordist, economy (Richards, 2004: 1931) on the other. Starting from these benchmarks, the cities embarked on several initiatives to carry out the changes desired: Cities were treated as if they were products and marketed through city marketing and place branding strategies (Dinnie, 2004; Konecnik and Go, 2008; Papadopoulos, 2004; Pike, 2005; Ritchie and Ritchie, 1998; van den Berg and Braun, 1999). They were given special prizes or were appointed with special titles thanks to their cultural heritage by the European Union (Paddison, 1993; Palmer, 2007; Palmer, 2009; Palmer, 2011; Richards and Wilson, 2004; Sassatelli, 2005; Sassatelli, 2008; Shore, 2001). They were the host of festivals, events and mega-events whose aim was both to boost the image of the city for tourism and to involve residents (Chalkley and Essex, 1999; Delamere, 2001; Delamere, Wankel and Hinch, 2001; Garrod, Fyall, Leask and Reid, 2011; Gursoy, 2006; Gursoy, Chi, Ai and Chen, 2011; Hinch and Delamere, 1993; Müller, 2012; Pugh and Wood, 2004; Smith and Fox, 2008).

Such initiatives, totally new for the Fordist urban space, had to be developed and supported by professionals who had a deep knowledge of the urban dimension in which they worked and lived.

Culture and creativity play a pivotal role in contemporary strategies of urban economic development. [...] Richard Florida's creative-class theory and discourse have served as a 'governmental technology' easily adapting to a variety of geographical contexts across the world.
(Rossi and Vanolo, 2012: 51)

Scholars, such as Richard Florida (Florida, 2002; Florida, 2005), Rossi and Vanolo (Vanolo, 2008; Rossi and Vanolo, 2012), Prentice and Andersen (Prentice and Andersen, 2003) and Orlando (Orlando, 2011), stress the importance of creative professionals in redesigning the image of cities and advertising them to the international scene. Researchers in the linguistic mediation field, in particular, highlight the importance of the role of translators and interpreters as a link, or 'a bridge' (Orlando, 2011) between cultures in an international context.

'[...] translators need to be creative, for the ability to play the role of go-between requires creativity. [...] the interpreter must also be a creative go-between, able to create a new "text" just like the translator of the written word'.

(Orlando, 2011)

Moreover, the literature in the field underlines the skills such professionals must have in order to deal with their tasks. Among others, quick decision making, a perfect knowledge of their own culture and the ability to detect what, in their culture, may be considered a strength on the international scene, make their intervention in the organization of urban initiatives vital for the cities' cultural life.

The aim of this dissertation is to conduct an analysis of urban life in the European cities after Fordism, with particular attention to the measures those cities took to boost tourism and citizens' involvement. The research will focus on the European Union's initiatives to help those cities on the international level, as well as on the organization of events and mega-events on the territory by Municipalities. The final purpose is to analyse and understand which role linguistic mediators, translators and interpreters may have in such urban processes, with the intention to demonstrate that those professionals have a prominent position in the organization of events aimed at promoting a city's image on both a local and a global stage.

The dissertation provides a path along cultural geography, marketing and sociology studies made on urban development after Fordism, trying to highlight the different perspectives of the disciplines listed above. The first part of the research is based on several publications and journal articles written by academic researchers in the field and is aimed at delimiting the scope of the dissertation towards linguistic mediators' competence in the organization of events. The research culminates in the analysis of a case study concerning the city of Mantua, in Northern Italy. The case study was developed thanks to some publications on the topic, some interviews conducted with professionals working at events on the territory and the author's personal considerations based on the research carried out in the first part of the dissertation. The choice of the city of Mantua has been made for different reasons: firstly, because, within the scope of this work, it would be useful to go deeper in the subject in order to understand whether initiatives to boost tourism may represent an opportunity or a threat to the economy of smaller cities; secondly, a survey on the mechanisms of the organizational machine is made easier in smaller realities, as it gave me the

opportunity of getting in touch with professionals working in the organization of the events taking place on the territory; finally because, leaving apart sentimentalism and excessive civic pride, Mantua is the city where I was born and where I live. I strongly believe that leaving all prejudice apart, concentrating on urban promotion and encouraging the creation of tailor-made events would give the city extraordinary opportunities. The city and its cultural heritage would be known to a larger public, the residents would live in a more vibrant atmosphere and, doubtlessly, there would be more job opportunities for people who believe, like I do, in the potential of Mantua.

PART I

CITY BRANDING, EVENTS AND CREATIVE CLASS: A POST FORDIST PERSPECTIVE

1. Post-Fordism, Regeneration and City Branding: an outline of the context

Deindustrialization of urban areas is widely regarded as the catalyst for the decay and dilapidation of inner city regions. The emergence of the postindustrial city in the 1980s saw a need for entrepreneurial development strategies to work in tandem with the extensive public and private property/housing developments. Early attempts at aesthetic development strategies are illustrated as using city marketing, waterfront developments, flagship and high-profile developments as well as the earliest examples of the use of events for place promotion.

(Pugh and Wood, 2004: 62)

The deindustrialization of urban areas implied several changes in city assets; the cities had to face a changed reality and to react to post-Fordism not only from the economic point of view, but also from their physical and representational image. The ways cities reacted, widely described in the literature, were – and still are – aimed at reinforcing those fronts (Dinnie, 2004; Jones and Evans, 2012; Kavatzis and Ashworth, 2005; Konecnik and Go, 2008; Krueger and Savage, 2007; Paddison, 1993; Papadopoulos, 2004; Pike, 2005; Pugh and Wood, 2004; Richards and Wilson, 2004; Ritchie and Ritchie, 1998; Rossi and Vanolo, 2012; Smith, 2002; van den Berg and Braun, 1999).

From the economic point of view, tourism was perceived as a lucrative business which would involve many stakeholders among residents. As Garrod, Fyall, Leask and Reid point out:

[...] residents attitudes towards tourism tend to be related directly to the impacts they experience as a result of tourism activities taking place in their local area. Residents who perceive the positive impacts of tourism to be greater than the negative impacts will tend to favour tourism development, while those who perceive the negative impacts of tourism to outweigh the positive ones are more likely to oppose it. [...] the question [is] how the managers of an attraction can and should best engage with local people. [...] Delivering tourism products typically involves the interaction of a large number of suppliers from a wide range of economic sectors [...] local residents are likely to represent not only a legitimate stakeholder group in the tourism planning context but also a relatively salient one.

(Garrod, Fyall, Leask, Reid, 2011: 1160, 1162)

Tourism was aimed at boosting an economy which outlived the loss of industrial power and was also considered a business which would involve many residents, granting to municipalities their support.

From the physical point of view, cities regenerated dismissed industrial areas and waterfronts, created brand-new urban environments which were supposed to become the image of a new, post-Fordist reality. Rossi and Vanolo (2012: 5-7), talking about the changes that, in this perspective, were made in Bilbao in the 1990s, argue:

During the 1990s, these initiatives of physical renewal were conducted within the framework of an emerging vision laying emphasis on the opportunities offered by a stronger connection to the global economy. [...] The pathway leading to the reinvention of the image and the economy itself, of Bilbao, with the prominent role played by the tourist sector, has been based on material and discursive strategies of urban development which are typical of the times in which we live.

(Rossi and Vanolo, 2012: 5-7)

Rossi and Vanolo talk about material strategies, namely the renewal of the waterfront and the opening of the Guggenheim museum in 1997, and of discursive strategies. Simplifying considerably the matter which was subject of a long discussion in Rossi and Vanolo's work, discursive strategies may be considered the representative image the city gained thanks to these physical changes and to an adequate city marketing.

The aim of this chapter is to set out the context in which these major change moved, and to understand what regenerative and representational initiatives the cities took and why.

1.1 Post-Fordism: from the golden age of the capitalist cities to a new urban image

As Rossi and Vanolo (2012: 30-32) report, Fordist capitalism, which developed since the end of the Second World War, was 'the engine in the evolution of urban and regional processes'(Rossi and Vanolo, 2012: 30). The authors underline how the presence of industries requiring a work force had acted as catalyst for urbanization processes, how 'the Fordist city has thus been shaped by economies of scale and agglomeration' (Rossi and Vanolo, 2012: 31). In a nutshell, cities were shaped by those industries they relied on, which were strictly representative of the urban dimension of that time.

This situation changed between the 1970s and the 1980s: the globalization of contemporary economies brought with it the decline of Fordism. Together with the industries which represented their vibrant core, the cities begun to be influenced by the Fordist crisis and run the risk of facing a slight but constant urban decline, which Cheshire, Carbonaro and Hay defined as 'losing population and employment from the central or even the entire metropolitan area' (1986: 132).

Cities, however reacted to the concrete risk of decline 'and from the 1980s onwards urban elites [...] committed to formulating more seductive representations of urban economies and societies, generally labelled as 'post-industrial' or 'post-Fordist'' (Rossi and Vanolo, 2012: 32). Cities' reaction, as Smith (2002: 433-434) and Richards and Wilson (2004: 1937) point out was essentially based on a shift of role and image; while Smith underlines the fact that cities 'were increasingly cut loose from their definitive national context' (Smith, 2002: 434), Richards and Wilson highlight a shift towards urban regeneration policies, 'urban redevelopment and city marketing objectives' (2004: 1937).

To sum up, cities faced the forthcoming decline due to the failure of the Fordist system and were able to recover through measures which were completely new: they regenerated the industrial dismissed areas and considered themselves as products subjected to marketing rules.

1.2 The reaction of cities reflects on the urban landscape

The reaction of cities to the crisis of Fordism and to the consequent outbreak of globalisation were particularly evident in the urban landscape:

[...] in so-called postmodern cities the changing built environment, the gentrification dynamics (the social upgrading of previously working class or socially mixed neighbourhoods), the reinvention of local identities and senses of spatialized belonging have their own codes of distinction and social determination.

(Rossi and Vanolo, 2012: 34)

Scholars have long discussed and analysed both the dimensions and the quality of the phenomenon of urban regeneration in post-Fordist cities. (Andranovich, Burbank and Heying, 2011; Jones and Evans, 2012; Krueger and Savage, 2007; Paddison, 1993) Basically, regenerative actions involved industrial dismissed areas and the neighbourhoods where, during the Fordist period, the working class lived. Other initiatives were aimed at attracting opportunities to give the cities a global image: as already reported, among the others the regeneration of Bilbao's waterfront and the opening of the Guggenheim museum has been a significant symbol of major changes in the cities' image. In general, a stress has been made on the attempt of cities to cut with their industrial past, to regenerate those areas which were previously considered degraded because of the industrial activity they hosted.

Many other researchers in the urban regeneration field, however, admitted that this phenomenon does not only involve the mere urban setting, but also implies a sociological change in the areas interested.

Urban regeneration is a primary concern for metropolitan local governments as regeneration leads to further development in the community and region, attracts investment, and ultimately provides a higher tax base. This process requires complex and detailed strategic plans, which deliver the benefits of the regenerated area to stakeholders and targeted groups.

(Pugh and Wood, 2004: 62)

What Pugh and Wood hint at as 'targeted groups' has been described in details by Vanolo (2008: 3) as 'artistic communities, with their preference for vibrant artistic networks, a climate of support for arts, and a good and affordable quality of life'. In

other words, regenerated areas host the creative community of professionals appointed by Florida (Florida, 2002; Florida, 2005) as the engine of the ‘culture-led urban regeneration’ (García, 2005: 841). Sociologists have long reported the problems of automatically transforming regenerated areas in gentrified ones (that is, social upgraded), underlining the ‘right to the city’ (Rossi and Vanolo, 2012: 140) of all the citizens, belonging them to the creative class or not. Despite this, the presence of creative professionals ‘transforming work, leisure, community and everyday life’ (Florida, 2002: front cover) is undoubtedly essential for the cultural rebirth of the Fordist cities. In his work *The Rise of the Creative Class*, the scholar reports how the presence of a ‘creative community’ (ibid: 183) of professionals helped some cities, such as Vancouver, in their urban and cultural development.

Creative people [...] don’t just cluster where the jobs are. They cluster in places that are centers of creativity and also where they like to live. [...] places need a people climate – or a creativity climate – as well as a business climate.

(Florida, 2002: 7)

Simplifying Florida’s theory which has been criticized for its vagueness and for being considered a ‘vicious circle’, the creative class is attracted by global – or wannabe global – cities because of their cultural offer but, at the same time, the presence of a creative class in the gentrified areas of the city help the city itself to be considered a global one, as it encourages creative people to work in its urban area. Despite criticism, it can be easily argued that the presence of professionals in the cultural field is a strong source for municipalities in search of urban renewal.

1.3 Urban politics, city branding and other discursive strategies

As mentioned above, cities facing the crisis of Fordist capitalism reacted both with the production of regenerated areas and with discursive strategies directed at reconstructing the city’s image. In their publication *Urban Political Geographies*, Rossi and Vanolo describe the renewal wave which hit the cities in the period from the 1980s to our days. As the title suggests, their work focuses on what they call ‘urban political geographies’ or, in their words, ‘strategies of urban development’ (ibid: xviii).

As the authors suggest in the organization of their work, urban politics are a debated and multi-faceted subject. Urban politics are made up of an ensemble of 'politics as representation', 'politics as government' and 'politics as contestation' (ibid: 13,15,16). This distinction is fundamental when talking about discursive strategies. It is important to remember that, whenever we approach to urban image or marketing matters:

The production of urban representations and narratives is intimately linked to capital accumulation and economic development strategies being pursued by the politico-economic elites in a postmodernized urban environment. The politics of representation, however, is a contested field, one in which conventional representations are challenged and contested 'from below'.

(Rossi and Vanolo, 2012: 25)

In other words, the urban strategies which will be discussed in this dissertation are not to be considered a decision of the whole citizenship, which may not recognize itself in the image municipalities or economic élites decided for the city. Very often urban representations are contested 'from below' as they do not represent the residents' will, but are just the result of a selected group of stakeholders (Hiller, 2000; Kavatzis, 2005).

Monica Sassatelli, researcher in the sociological field, highlights the developments of cultural urban politics with a particular attention of the effects of these developments in the European Union's initiative 'European Cities of Culture'. In her work, Sassatelli reports Bianchini's theory on cultural urban politics:

Il sociologo Franco Bianchini ha individuato tre fasi nelle politiche culturali urbane (Bianchini 1993; 1999a). Una prima fase, tra gli anni '50 e '60 in cui l'obiettivo è la promozione, sedicente politicamente neutra, delle cosiddette arti maggiori e di un adeguato accesso ad esse. [...] La seconda fase, individuata negli anni '70 [...] : la politica culturale diventa uno strumento per ottenere obiettivi sociali e politici [...]. Con gli anni '80 si verifica un ulteriore cambiamento verso gli obiettivi di sviluppo economico e di *rigenerazione* delle città: [...] si passa [alla] promozione dell'immagine della città. [...] Bianchini ha battezzato queste tre fasi *età della ricostruzione* (anni '40-'60), *età della partecipazione* (anni '70 e primi '80) ed infine *età del city marketing* (da metà anni '80) (Bianchini, 1999b)¹.

(Sassatelli, 2005: 112-113)

The quotation above confirms the trend of urban politics, starting from the 1980s, to concentrate on place promotion through marketing strategies.

The first step of the urban promotion which started in the 1980s concerns image, as 'the image of a place is usually very important in attracting visitors' (Richards and Wilson, 2004: 1933). Image is the way tourists perceive the city from the outside, and therefore it has to have a particular appeal, above all in the tourism market. The new image given to the city may cause some problems inside the urban context, especially when residents do not recognize themselves, their environment and their way of living in it or when the image deliberately leaves out social problems and hides them behind an artificial façade (Rossi and Vanolo, 2012: 139). Apart from social problems which are beyond the scope of this dissertation, image undoubtedly has an important role for cities, as it is the starting point for the production of urban branding which will eventually be used in marketing strategies.

When talking about branding and marketing it is necessary to expand the matter and rely on the account researchers have made of it in the economic field. As Grandinetti (2007) reports, the need to elaborate strategies for selling products at best was born because of the globalization process, which implied competitiveness among industries worldwide. In these terms, globalization appears to be not only the engine of a new approach to economy, but also a deeper cause for the birth of post-Fordist cities; and

¹ Author's translation: Sociologist Franco Bianchini distinguished three stages of cultural urban politics (Bianchini 1993; 1999a). The first stage (1950s-1960s) is targeted towards promotion, declared as politically neutral, of the so-called major arts and an adequate access to them. [...] The second stage (1970s) [...] : cultural politics become an instrument to obtain social and political objectives. [...] The 1980s brought with them another change towards economic development and city *regeneration* objectives: [...] developments go towards [...] the promotion of the city's image. [...] Bianchini has called these stages *age of reconstruction* (1940s-1960s), *age of participation* (1970s and beginning of the 1980s) and *age of city marketing* (since the half of 1980s) (Bianchini 1999b).

the way post-Fordist cities reacted to globalization was exactly the same industries had: they gave a brand to their products and sold them through marketing strategies. De Mooij defined branding as 'attaching a trademark to a product' (de Mooij, 2010: 23) and also argued 'product brands are developed for positioning purposes [...] against the competition' (de Mooij, 2004: 293).

Many scholars have pointed out the importance of branding for the urban dimension:

[...] 'place (or country, nation, etc.) branding' [...] the term refers to the broad set of efforts by country, regional and city governments, and by industry groups, aimed at marketing the places and sectors they represent [...] enhance the place's exports, protect its domestic businesses from 'foreign' competition [...] attract or retain factors of development and generally position the place for advantage domestically and internationally in economic, political and social terms.

(Papadopoulos, 2004: 36-37)

Today, there are more reasons why nations must manage and control their branding, including the need to attract tourists, factories, companies and talented people and to find markets for their exports.

(Dinnie, 2004: 3)

Researchers agree in highlighting the fact that cities can be labelled and can collect their strengths under a city brand. In these terms:

[...] a brand identity can serve as a network picture, which draws, in turn on historical, national and cultural relationships to develop a common view, which becomes the basis for joint action for/or against change.

(Konecnik and Go, 2008: 179)

Despite recognizing the advantages linked to the phenomenon, Pike (2005) underlines the fact that urban branding and, more specifically, tourism destination branding is to be considered a complex process. The scholar highlights that first steps have to be made in creating appealing place names and slogans, and goes on saying that there are six major reasons why place branding is a challenging process:

First, [...] destinations are far more multidimensional than consumer goods and other types of services. [...] Second, the market interests of the diverse group of active stakeholders are heterogeneous. [...] Third, the politics of decision making can render the best of theory irrelevant. [...] Fourth, there is a fine balance between community consensus and brand theory and a top down approach to destination brand is likely to fail. [...] Fifth, brand loyalty [...] can be operationalised to some extent. [...] Sixth, funding is often a continuous problem [...].

(Pike, 2005: 258-259)

As this list demonstrates, place branding is – like urban image – a multifaceted matter. It implies the participation and the agreement of different stakeholders on territory and, more important, ‘can render the best of theory irrelevant’. Place branding gives no guarantee of success, it necessarily has to be based on an adequate programme of place marketing strategies.

Van den Berg and Braun argue that ‘in the early 1980s, cities and scholars developed an interest in marketing as an instrument of urban policy’ (1999: 992). Municipalities, after having produced representation, images and an adequate branding for their cities, started to elaborate strategies for selling their product, namely the urban touristic attractions (Papadopoulos, 2004: 38), on the international market:

Place, including city, marketing may be thought of as a variant of social marketing. [...] city marketing is aimed at a series of different, but related, objectives – raising the competitive position of the city, attracting inward investment, improving its image and the well-being of its population – rather than single overriding objective, as is true for profit for the private firm.

(Paddison, 1993: 341)

However, talking about branding, the role of residents is left apart, researchers have produced definitions of place marketing which not only underline its importance for business but also highlight a particular attention put in citizens’ need. Brenna chooses to report Philip Kotler’s words – whose textbook is the world’s most widely used in marketing studies – in order to stress this important point:

[...] ‘placemarketing means designing a place to satisfy the needs of its target markets. It succeeds when citizens and businesses are pleased with their communities, and the expectations of visitors and investors are met’.

(Brenna, 2003)

Scholars in the field made researches on place marketing comparing it with product marketing; as already mentioned above, marketing means strategically placing a product on market, so strategies need to be developed also in the place promotion field:

Strategic marketing approaches have been developed in the public sector in response to competitive tendering within the public realm and the private sector.

(Pugh and Wood, 2004: 65)

Pugh and Wood summarized theories on the matter taken from literature in the field (Getz, 1997; Kotler et al., 1999; Matson, 1994; Swarbrooke, 2002) and outlined a five stage model for Strategic Marketing Orientation in place marketing:

1. An analysis of the internal and external environment in order to develop a competitive assets and capabilities strategy to give sustainable competitive advantage.
2. The development of more targeted products/services (customer-oriented event program development).
3. A focus on longer term investment and paybacks.
4. The use of database marketing to develop long-term relationships with customers and to track responses as a form of evaluation.
5. The pursuit of networks and partnerships with other public and private sector organizations.

(Pugh and Wood, 2004: 65)

As can be understood from the quotation above, the winning strategy in urban marketing consists of the exploitation of urban resources, namely the environment, targeted products and services and the involvement of public and private stakeholders.

Within the scope of this dissertation, it is important to highlight that, as mentioned at point 2. of the quotation above, scholars believe the organization of events within the urban reality to be paramount in developing and putting into effect urban marketing strategies.

2. The cultural policies of the European Union and the United Nations: together against the Fordist crisis, a supranational perspective

Cultural diversity is at work in normative discourses around cultural protection of heritage, as in the cultural policies of UNESCO (1996, 2001).

(Delanty, 2011: 637)

Jean Monnet, the French statesman and celebrated founding father of the European Communities, is reputed to have said, when looking back on a lifetime's work dedicated to creating a united Europe, "if we were to start all over again, we would start with culture". [...] Monnet never said anything of the kind [...] but [...] it is still frequently cited by European Union policy elites [...] because it indicated the growing importance that culture has acquired among European Union policy professionals and theorists of European integration since the 1980s.

(Shore, 2001: 107)

As research in the field has demonstrated (see part 1), an adequate image is vital for a city's success in the touristic field. Very often, as Rossi and Vanolo have explained (Rossi and Vanolo, 2012: 32-33), after the crisis of Fordism cities had to experience a 'socio-spatial restructuring': many of them had to invent captivating images, such as the 'environmentally friendly city', the 'informational city', 'the intelligent city', 'the telematic city', 'the creative city', 'the wired city' (Rossi and Vanolo, *ibid*). This, because, as already reported, urban spaces could only rely, in terms of images and infrastructures, on their industrial past.

In Europe, this phenomenon expanded at a lower rate, especially because European cities had already been destination of the Grand Tour since the XVII century and, as

such, they were accustomed in marketing themselves for tourism purposes. In other words, along the centuries the Grand Tour cities started to position themselves in the travellers' imaginary, were frequently associated with national stereotypes (Anholt, 2011; O'Shaughnessy and O'Shaughnessy, 2000) and understood which cultural peculiarities were particularly welcomed by visitors. The key point in the difference of European cities' approach in defining the urban image is culture, which allows 'urban narratives' to built a convincing image:

Narratives are ways of experiencing and interpreting time and situate the present in relation to the past and future. In many ways narratives reflect the cognitive conception of culture as a form of mapping, claim making and sense making.

(Delanty, 2011: 640)

As the commitment in preserving cultural heritage of both the European Union and the United Nations demonstrates, culture is considered to have a pivotal role in preserving good relationships among peoples, may grant integration and may make people feel as part of a 'unity in diversity' (Shore, in Bennett, 2001: 107-113; Sassatelli, 2005: 56).

[...] the idea of promoting or defending "core values" and "the Common European heritage" became a major plank in the strategy for advancing the European Union project. European Union cultural initiatives were guided by the belief that culture could be mobilised to galvanise people towards a new conception of themselves ad "Europeans" rather than exclusive Nationals.

(Shore, 2001: 110)

UNESCO's mission is to contribute to the building of a culture of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information.

(UNESCO, 2010: 2)

The quotations above list the reasons why, very often, a European city's image is based and reflects its cultural peculiarities. Moreover, EU and UNESCO's initiatives – such as the European Capital of Culture nomination and the World Heritage list – have on the one side helped to consolidate a European city's image and to boost its potentials in the tourism market and, on the other, have been exploited by municipalities for their urban marketing strategies. In this chapter such initiatives will

be analysed, given their importance on the international display and the fact that they are to be considered as a supranational – or global – solution to the cities' crisis of 1970s-1980s.

2.1 Initiatives for the promotion of culture before the post-Fordist crisis: UNESCO's 1972 World Heritage List

The UNESCO – United Nations Educational, Scientific and Cultural Organization – was born on 16 November 1945 with several intentions aimed at granting wealth and peace to peoples (see part 2); among the others, culture is listed as one of the tools to be used to bring these improvements in society. Within the scope of this research, it is important to highlight that UNESCO's initiatives in terms of culture were based on specific conventions:

A set of conventions has been established to ensure the protection and safeguarding of humanity's shared heritage in both its tangible and intangible forms.

(UNESCO, 2010: 22)

In particular, the 1972 *Convention concerning the Protection of the World Cultural and Natural Heritage* was aimed to

[...] stimulate international cooperation to protect 'the world's superb natural and scenic areas and historic sites for the present and the future of the entire world citizenry.

(UNESCO World Heritage Center, 2008: 7)

In 1978, first twelve sites were inscribed in the World Heritage List, after having passed severe criteria of selection. As the selection criteria demonstrate (See Appendix: A), being inscribed in the list is challenging: the site or the city has to have a powerful meaning in a people's culture, it has to host extraordinary cultural or natural peculiarities. Presumably, given the particular choosiness and selectivity of the criteria which makes it difficult to be considered eligible, being appointed for the World List Heritage would give great prestige and notoriousness to a site or a city.

The UNESCO World Heritage Center (2008: 9) underlines the benefits countries and sites would have in being inside the list:

[...] belonging to an international community of appreciation and concern for universally significant properties that embody a world of outstanding examples of cultural diversity and natural wealth. [...]The prestige that comes from being a State Party to the *Convention* and having sites inscribed on the World Heritage List often serves as a catalyst to raising awareness for heritage preservation. [...]Sites inscribed on the World Heritage List also benefit from the elaboration and implementation of a comprehensive management plan that sets out adequate preservation measures and monitoring mechanisms. [...]Finally, the inscription of a site on the World Heritage List brings an increase in public awareness of the site and of its outstanding values, thus also increasing the tourist activities at the site. When these are well planned for and organized respecting sustainable tourism principles, they can bring important funds to the site and to the local economy.

(UNESCO World Heritage Centre, 2008: 9-10)

The quotation above confirms the outstanding prestige that an election in the list would imply, and highlights the initiative's power to boost a site's tourism opportunities. As a consequence, being elected into the World Heritage List not only would grant the city the preservation of its cultural heritage but also would be a form of advertisement in its regards. In a nutshell, being appointed a World Heritage Site could be considered as a winning strategy for urban marketing orientation: in marketing jargon, the nomination would act as a testimonial or an endorser, which de Mooij defined as follows:

[...] a presenter or spokesperson suggests that he or she is a user of the product (testimonial) or has an opinion about it and therefore endorses the product (endorsement).

(de Mooij, 2010: 254)

Like a spokesperson with regards to a product, the World Heritage List could be considered by many tourists a guarantee for the quality of the site and therefore convince them to go and visit it.

As a conclusion, it may be argued that the UNESCO World Heritage List could be considered a key marketing target for cities seeking to evolve in their economy and image. As literature reported above demonstrate, post-Fordist cities are recommended to take into account this opportunity with regards to the wider context of urban regenerative initiatives.

2.2 The European Union's cultural rebirth: joined together against the Fordist crisis

Literature in the field of urban regeneration studies has long been inspired by the intense work undertaken by the European Union in building a European Community, creating an European identity and helping the Nations in recognising themselves in the narratives proposed. In order to understand the path towards these international urban politics it is important to explain how European policies developed in time, from the origins of an economic and political community to the upsurge of culture as a bond in European Citizenship.

2.2.1 European Union: the origins

As the researcher Sassatelli (Sassatelli, 2005: 43) also reports, the very beginning of the European Union dates back to 1951 when six countries (France, Italy, Belgium, Netherlands, Luxembourg and West Germany) joined together in the European Coal and Steel Community (ECSC), with the aim to ward off a new world conflict; in 1957 (Treaties of Rome) the European Atomic Energy Community (EURATOM) was created with the same purpose: control over coal, steel and power energy meant control on war industry and was supposed to grant peace and economic stability. The 1957 Treaties of Rome are considered by historians and researchers as a milestone in the History of the European Union, as they gave birth to the European Economic Community (EEC).

The 1957 Treaty of Rome which laid the foundations for the European Union contains only two minor references to culture, the first relating to "non-discrimination" and the second to exceptions to the free movement of goods where a special case can be made for "the protection of national treasures possessing artistic, historical or archaeological value".

(Shore, 2001: 109)

Shore underlines that culture and any references to the cultural environment of the Community were left apart in the first phase of the creation of the European Union. This, because, at a first stage, a community of States had been created with the

intention of granting peace in the European territories and, above all, to assure the founding Nations with economic stability and power to keep international relations under strict control. Only in a second – and more stabile – phase, the question of culture emerged as an impelling need (see part 2.2.2) and was one of the founding basis of the European Union with the Maastricht Treaty in 1992.

2.2.2 First steps towards a European culture

Talking about the European Union in the broader context of its general initiatives, Sassatelli declares:

[...] è chiaro che l'Ue sta cercando di ripercorrere le stesse strategie del *nation building* già usate [...] dagli stati nazione².
(Sassatelli, 2005: 28)

This applies also to the Maastricht Treaty signed in 1992 which gave birth to the European Union, a community not only in terms of finance, economy and justice but also in terms of people joined together in the name of high ideals.

First steps in the creation of a European Community left apart all the questions linked to culture, identity and unity, presumably because stability was the major priority at that time, and, without it, any discourse concerning cultural questions would have been premature and out of place. With a mythical saying, whose scope is maintaining an adequate rhetoric (Sassatelli, 2008), the Institution explains:

[...] "Europe is made, now we have to make the Europeans" [...].
(Sassatelli, 2008)

The 1973 Declaration on the European Identity, as Sassatelli reports (Sassatelli, 2005: 64-65), represents a turning point in considering the importance of an European Identity,

² Author's translation: [...] it is evident the fact that the EU is trying to follow the same *nation building* strategies already used by national states.

[...] un'identità che nasce dall'aderire ad un contratto sociale con un'istituzione³

(Sassatelli, 2005: 65)

In the years 1985-6 symbolic measures were taken – the flag, the anthem and the motto 'united in diversity' (Shore, in Bennett, 2001: 112) – which have to be considered as part of broader European policies for nation and unity building.

Since the 1980s, a series of *ad hoc* actions and programmes has been introduced. These have mainly been either symbolic actions or funding schemes for the support of locally generated initiatives.

(Sassatelli, 2008)

In the same years the initiative European Cities of Culture was born; as scholars long discussed, the initiative, which was aimed at reinforcing the idea of European Identity through culture (see part 2.2.3), is to be added to the list of strategies the cities facing the Fordist crisis used to enhance their appealing power.

2.2.3 European identity or European Identities? 'Unity in diversity'

Identity has been one of the major issues in the most recent European policies and has also been the core of discussions and investigations done from researchers in the sociological field (Delanty, 2011; Eder, 2009; Sassatelli, 2005; Sassatelli, 2008; Shore, in Bennett, 2001). As scholars have highlighted in their research, professionals dealing with European Identity issue had to face difficult decisions concerning the topic. They were conscious of the fact that they had to find a solution which combined unity and independence; they had to build a narrative in which different countries, with their identities, were joined under a single, joint European identity.

³ Author's translation: [...] an identity it is given birth to tanks to the consent to a social contract with an institution.

Since some years collective identity has also become an issue with regard to Europe where public debate is increasingly concerned with the problem of a European identity that is seen as lacking or needed. [...] Collective identities are social constructions which make use of psychological needs and motives for providing an answer to the question „ whom do I belong to” or to the question „ whom do we belong to?”. [...] Collective identities are analyzed as narrative networks that emerge in evolutionary processes [...].

(Eder, 2009: 1, 5, 6)

As Eder (ibid.) reports, the sense of identification with symbolic representations of the European political institutions shows a weak sense of belonging. Despite this, within the scope of this dissertation it is fundamental to highlight which solution was found to the problem of ‘European identity versus National identities’: this solution is condensed in the European Union’s motto ‘United in diversity’. The idea of considering the European nations united under a common and shared institution, despite the presence of pluralism and evident cultural and identity differences, has been long studied by scholars, who took especially in consideration the ways in which this idea was conveyed. In particular, as mentioned above (see part 2.2.2):

[...] Another way is to emphasize symbols of state power, such as a flag, a hymn, a representative building, or the memory of a successful political act such as the act of unification which can be represented in a flag (with 15 stars) which are made the object of “knowledge” or “identification” with Europe.

(Eder, 2009: 7)

In a nutshell, the idea of Europe is conveyed mainly through the use of symbols and rhetoric: more than European Identity, which apparently eludes any attempt to curb it, it is better to talk about European Identities, united in diversity with their peculiarities to show and pride on the international display.

The issue of European Identity will emerge later as a core question for cities applying to the *European Capitals of Culture* initiative, which are asked to represent their role in building such identity during last centuries. The blurred outlines of the idea of European Identity on the one hand gives the cities the chance to move freely within the context but, on the other hand, demands them a deeper reflexion on their image, culture and peculiarities.

2.2.4 The European Capitals of Culture: the initiative

'It is time for our [the Culture Ministers'] voice to be heard as loud as that of the technocrats. Culture, art and creativity are not less important than technology, commerce and the economy'.

(Melina Mercouri's speech, 1983 in Sassatelli, 2008)

The European Capitals of Culture initiative (ECOC) was born in 1983 under the name of European Cities of Culture (European Communities, 2009). As Sassatelli (2005: 97-101) and DaCosta Holton (1998: 175) explain, the initiative is an intergovernmental action which implies a one-year nomination of an European city as City of Culture. During the year of nomination the city is in charge of organizing events, exhibitions and public performances whose objective would be that of bringing 'the peoples of Europe close together' (European Commission, *Guide for Cities Applying for the Title of European Capital of Culture*). The speech in the quotation above is usually reported by the scholars studying this phenomenon, as it is considered the first impulse to the initiative, born thanks to the intuition of the then Greek Minister for culture Melina Mercouri. As Sonik underlines, the initiative was not the result of an official proposal:

The fundamental value of this initiative lies in the fact that it did not come about as a result of an official proposal, and that it was not dreamt up by some Brussels bureaucrat. It was mooted in Athens 20 years ago as a spur-of-the-moment idea, and subsequently taken up by other European cities. [...] The ECOC has therefore proved to be a highly flexible tool for cultural, social and economic development for the host cities.

(Palmer and Richards, 2007)

Despite this, the 'spur-of-the-moment' idea resulted in a Programme which has long been studied for the cultural and social impact it had on the European cultural life. In 1985 Athens was appointed the first City of Culture and, until 1996, each nation, one nation per year, took its turn in hosting the event in their capital city. It was since 1997, however, that the situation changed because

Member states already had nominated their capital cities during the first round of the scheme, and needed to offer the nomination of another city. Also, in the absence of any clear order for the nominations, there was competition between nominations by different Member States, where the Council of Ministers made choices (of one, two or more cities).

(Palmer, 2004: 45)

As a consequence:

In 1999, the European Parliament and the Council of the European Union decided to call the European Capital of Culture scheme a Community Action, and set up a new designation process that would apply for the - 2005-2012 titles. Member States were listed in chronological order so that they could take turn to host the event. An international panel was set up to assess the suitability of cities proposed by Member States. Among various criteria, each city had to include a project involving cultural cooperation across Europe's borders.

(European Communities, 2009: 10)

As Palmer (2004: 44) reports, the Culture 2000 programme of the EU foresaw a financial contribution for the cities designated from 2000 to 2006. The creation of a funding programme for culture represented an important turning point in EU policies (Shore in Bennett, 2001: 110), as it made clear that the idea of the importance of culture ended to be merely part of rhetoric and started to be given funds (Sassatelli, 2005: 84). In the same year – the Millennium Year – the Council of Ministers took the decision to select nine cities as European Cities of Culture (Avignon, Bergen, Bologna, Brussels, Cracow, Helsinki, Prague, Reykjavik and Santiago de Compostela), in an attempt to cross-border cultural cooperation. Talking about European culture it is important to remind that from 1999 to 2010 nominations extended also to non EU cities which had had an important impact in determining and spreading the European Culture in the world.

Until 2004 the designation process was an inter-governmental affair in the hands of the Council of Ministers, without the intervention of external experts (European Communities, 2009: 8). Nowadays the Council of Ministers of the European Union still awards the title, but the Decision 1622/2006/EC (Appendix: B) outlines a new designation process. 'Since 2007 two cities share the accolade every year with the exception of 2010, when three cities are to host the event' (European Communities, 2009: 6). Selection is organized in three phases: a pre-selection phase, carried out by

each Member State with the help of a panel made up of experts appointed by the country and experts appointed by the European Institutions; a selection phase which is a second meeting with the panel which selects the city; a designation phase, in which the EU Council of Ministers officially designates the city and awards the prize “in honour of Melina Mercouri”, a financial symbolic contribution to the Capital of Culture (European Commission, *Guide for Cities Applying for the Title of European Capital of Culture*).

2.2.5 The European Capitals of Culture: regeneration, branding and narratives

Within the scope of this dissertation, it is important to consider the ECOC initiative from the point of view of the cultural urban politics. As discussed above (see part 1) between the 1970s and the 1980s cities experienced a crisis of their image due to the end of the Fordist period and they had to invent a new image – their brand – and a new way to enter the tourist market. The ECOC programme was born in those years and it has been underlined by researchers that the initiative has to be inscribed in the wider context of initiatives aimed at regenerating the cities’ image. Rossi and Vanolo (2012: 62) describe it as the starting point in the culturalization of urban-development strategies in Europe. As the quotations below demonstrate, many researchers have highlighted the strategic dimension of the ECOC initiative for European cities:

The European Cultural Capital (ECC) event has [...] become a ‘brand’ [...]. [...] Such is the value of this brand that the honour of staging the event is almost as fiercely contested as the Olympic Games.

(Richards and Wilson, 2004: 1932)

Culture is now undeniably part of the bigger picture in place promotion and urban regeneration. For example, the European Commission-sponsored “European Capital of Culture” title [...] gives the chosen city the opportunity to focus on events within their cultural strategies. [...] This use of events within a cultural strategy when done correctly can increase visitors numbers by 10% (Kotler et al., 1999).

(Pugh and Wood, 2004: 63)

An analysis of the history of the event underlines the shifting policy emphasis of the Cultural Capital away from cultural towards economic and urban regeneration goals.

(Richards, 2000)

As scholars have long discussed, the ECOC programme has to be ascribed as a milestone in the culture-led urban regeneration approach (Sassatelli in Giorgi, Sassatelli, Delanty, 2011: 21). Culture functions as a vehicle of touristic appeal on the one side, while on the other aims at joining people together and making them feel as part of a wider project.

Guides of the European Commission for the cities applying to the initiative have stressed the importance of the European dimension in the programme's development. In particular, some guidelines were given to explain to which extent the European Dimension had to be focused on, and gave a general idea of what they mean by European Dimension (see part 2.2.3 for the European identity matter). The *Guide for Cities Applying for the Title of European Capital of Culture* specifies:

As regards the "European Dimension", Article 4 of Decision 1622/2006/EC [(see Appendix: B)] specifies that the programme shall:

- a) Foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector;
- b) Highlight the richness of cultural diversity in Europe;
- c) Bring the common aspects of European cultures to the fore.

[...] candidate cities must present the role they have played in European culture, their links with Europe, their place in it and their sense of belonging. They must also demonstrate their current participation in European artistic and cultural life, alongside their specific features.

(European Commission, *Guide for Cities Applying for the Title of European Capital of Culture*: 11)

The definition of European Dimension is a broader one: this, has to be ascribed to the programme's deliberate decision to leave the cities free to express their sense of belonging to their own idea of Europe. Apparently the ECOC initiative can also function as a sociological research (Palmer et al. studies – Palmer/RAE ASSOCIATES, 2004; Palmer and Richards, 2007; Palmer and Richards, 2009; Palmer, Richards and Dodd, 2011; – can be considered in this perspective) which investigates the ways European Dimension emerge and is perceived in different parts of Europe. With regards to the intervention of the European Commission in the event, it acts following the subsidiarity principle:

Parlare di dimensione europea e delinearla [...] significa lasciare autonomia alle città circa i contenuti dei progetti, purché la cornice che li rende possibili e delimita sia europea. [...] l'ambiguità della formula consente l'interpretazione dal punto di vista soggettivo, anche quando questo non è [...] in accordo con i [...] contenuti di *default* di un'Europa istituzionale⁴.

(Sassatelli, 2005: 118, 190)

This freedom left to the cities is to be considered important because it implies further remarks: the selection procedure and the guidelines given to the cities about how to develop the event planning demonstrate that the relationship between the European Commission and the designated Capital of Culture implies a sort of exclusion of the Member State's cultural dimension. The State Member as an institution is involved only in the first stages of the programme, that is the selection procedure of the candidate cities of the nations and the proposal of the selected city to the European Council of Ministers. From the moment the city is awarded the Member State is excluded in the relationship between the European Commission and the Capital of Culture. This may be considered a deliberate choice by the European Commission: in the perspective of creating a united Europe, the institutional intervention of the Member State would mean underlining the presence of those borders which prevent Europe to be considered united not only in its territory but also in its cultural asset.

2.2.6 ECOC and cities: the 'Glasgow's turn' and the influence of the initiative on the urban image

When talking about the cities appointed as European Capital of Culture, scholars (Benneworth and Dauncey, 2012; García, 2005; Giorgi, Sassatelli and Delanty, 2011; Jones and Evans, 2012; Paddison, 1993; Richards, 2000; Richards and Wilson, 2004; Rossi and Vanolo, 2012; Sassatelli, 2005) often refer to the Glasgow's case study as a turning point in the history of the initiative. As already mentioned above, the first cities nominated as City of Culture were capital cities which were well-known for their heritage and for their importance on the touristic market. In 1990 the title was

⁴ Author's translation: Talking about European dimension in its various aspects [...] means leaving autonomy to the cities about the contents of the projects, provided that the frame making them possible and shaping them is on European one. [...] the ambiguity of this formula allows the interpretation from a subjective point of view, even though this is not in compliance with [...] *default* contents of the institutional Europe.

awarded to Glasgow, 'one of the more extreme cases of an industrial city in decline' (Paddison, 1993: 343).

The turning point for the Cultural Capital event came with the designation of Glasgow in 1990. Glasgow, unlike its predecessors, was not a capital city or one of the established 'cultural destinations' of Europe (van der Borg, 1994). Glasgow won the nomination [...] on the basis of promised commercial sponsorship and the fact that it planned the use of the event to stimulate urban regeneration and to boost the image of Glasgow as a cultural city.

(Richards, 2000)

In Jones and Evans' words (2012: 2317), 'Glasgow's 1990 ECoC year was characterized by an enthusiastic exercise in place rebranding', the event was basically exploited as a strategy for urban regeneration in a smaller city, following the logic of post-Fordist evolution of the urban image.

Researchers agree that Glasgow's turn was also important because it opened the initiative to smaller cities which were unknown to the wider public. The interesting point here is how the European Commission acted to build an European shared identity: the Commission took in consideration not only the cities previously recognised as capitals of culture but also smaller cities which were recognised important joint points in the European culture net.

Rossi and Vanolo (2012) and Giorgi, Sassatelli and Delanty (2011) underline the fact that such initiatives, despite being a strong point in a city's image, may also have negative implications; while the latter highlight the risk the ECOC initiative would bring in terms of 'instrumental knowledge' (Papastergiadis and Martin in Giorgi, Sassatelli and Delanty, 2011: 45) the former focus on the contested representations of harmony which may be imposed from the institutions:

The discursive tactics informing the planning process are likely to appear even outrageous [...] in dictating a straightforward representation of the city as a place of opportunity, success, leisure, excluding what appears to stand in contrast to the reassuring picture of harmony and consensus. [...] despite expressions of dissent and resistance, the 'positive' representations of the city, and even of its problems and open questions, are assumed as being capable of generating a sense of community and civic pride.

(Rossi and Vanolo, 2012: 28)

As Rossi and Vanolo have stressed in their work, urban regeneration strategies, even those – like the ECOC programme – which tend to boost the city's economy, may be object of contestation; this weakness is to be solved by municipalities, in order to get a wider consensus among the citizens.

3. The impact of events and mega-events on cities: local strategies to boost the urban image

Cities have long used mega events such as World Fairs, Expos and sporting events as a means of revitalising their economies, creating infrastructure and improving their image (Getz, 1991). Recent studies of city marketing and tourism have pointed to the increasing use of events as a means to market places and major cities in particular.

(Richards and Wilson, 2004: 1931)

The goals of festivals and special events are often multifaceted and may include: to generate revenue for participating community groups and the community at large; to increase tourism in the host community; to foster an appreciation of the arts, heritage, and multiculturalism; to create leisure opportunities for visitors; to create a positive community image; and to encourage local leadership and community development.

(Getz and Frisby, 1990)

Many researchers in the field of cultural geography (Getz, 2007; Müller, 2012; Pugh and Wood, 2004) have studied the ways in which cities reacted to the Fordist crisis and the strategies that proved to be successful in this perspective. As a confirm to this phenomenon, Getz outlines a brief history of the Event Tourism studies, underlining the fact that, while

[i]n the 1960s and 1970s the events sector was not recognized as an area of separate study within leisure, tourism or recreation [...] [e]vent tourism expanded dramatically as a research topic in the 1980s.

(Getz, 2008: 409)

The quotation above confirms what has been outlined in part 1, that is the fact that the 1980s have been appointed by scholars as the years of change of the cities approach with their image and with their strategies to boost them at best.

In this context, Müller confirms that ‘over the past few decades events have become central tools in urban and regional development’ (2012: 693), while Pugh and Wood underline that there are:

[...] three key areas where events could be used by the public sector to aid the achievement of longer term strategic objectives[:]
[...]urban regeneration, local community benefits, and place promotion [...].

(Pugh and Wood, 2004: 62)

As already seen in part 2, supranational initiatives and prizes contribute in the organization of the so-called mega-events or hallmark events which give the urban image a global appeal. On the other side, as several scholars have argued, such events may have a strong impact on the harmony within hosting community, especially because the citizens’ needs are often left apart as a consequence of a visitor-oriented programming of the event. Moreover, the physical image of the city changes because of the need of hosting a major number of visitors coming to witness the events: an example of this, as many scholars have analysed, are the Olympic Games, which imply the building of several construction to host both the athletes and the sport competitions. The need for space for those infrastructures have caused great contestations among the citizens who have seen their space invaded or expropriated by the mega-event organization (Rossi and Vanolo, 2012: 4).

In some cases, however, events do not have a deep or negative impact on citizens; this happens especially in manifestations with a local dimension, such as smaller events and festivals. Communities are deeply involved in the various stages of the event organization and enjoy the benefits of such initiatives on territory, not only in terms of economic development but also with regards to attending the performances or doing volunteering job. Thanks to the fact of being short-term performances, the festivals change the physical image of the city only for a short – and temporary – period of the year; despite this, scholars have proved that also smaller events can provide the city a new urban image and can be used in urban marketing strategies with the advantage of having less impact on the territory and on its inhabitants.

3.1 The events' dimension and type: global, glocal and local

Before assessing the impact of the events on the urban image and on citizens, scholars have analysed different types of events in relation with their dimension, which can be global, local or – citing a marketing theory issue proposed by Bauman – glocal.

On the one side:

Globalization in the broadest sense is best defined as “the crystallization of the entire world as a single place”. The term globalization is used to cover the global flow of capital, technology, and media, as well as changes in human behaviour that are expected to result from globalization forces.

(de Mooij, 2012: 6)

On the other side, especially talking about branding, localization emerges as a contestation of globalization. Rapaille reports:

Consumers associate with a brand when that brand presents itself as something unique. When a product attempts to reconfigure its image to be everything to all cultures, it gives up its uniqueness in an effort to be ultra-accessible. [...] When brands extend themselves into the global market by championing their villages of origin, they accomplish two tasks at once: they perpetuate their own culture and they celebrate everyone's cultural identity.

(Rapaille, 2006: 204)

Glocalization, a term introduced by sociologist Bauman (2005), can be summarized in the widespread motto ‘act global, think local’. In broader terms, glocalization means a distribution of products or services sold for a global or international market modified according to the local culture or target.

Starting from these definitions, we can make some considerations on the events' dimension. Talking about events, dimension and appeal are taken into consideration: we can talk about a global, glocal or local dimension of those initiatives, especially for what concerns the dimension and the type of public they attract.

Getz, in particular, has divided the events in classes following these parameters:

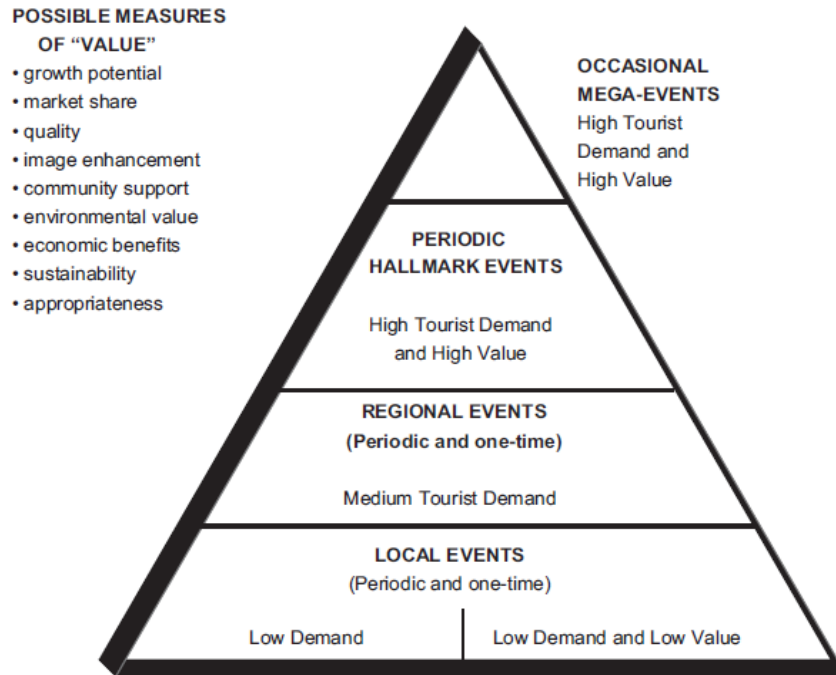


Figure 3.1 The portfolio approach to event tourism strategy-making and evaluation (Getz 2007)

The portfolio approach [...] [see Fig. 1] is similar to how a company strategically evaluates and develops its line of products and services. It is goal-driven and value-based. Destinations must decide what they want from the events (the benefits), and how they will measure their value. In this destination context economic values have always prevailed, and this preoccupation might very well constitute a limitation on the sustainability of events. Stakeholders, encompassing the organizations that produce events, the community at large, and the beneficiaries of event tourism in the service sector, are likely to stress different aims and concerns.

(Getz, 2007: 407)

Within the scope of this dissertation, it is necessary to focus on mega-events, hallmark events and local events, as they can be associated with the global, glocal and local tag. Mega-events, defined in part 3.2, not only have a global dimension and an international fame, but they also attract an international audience. As underlined in figure 1, they imply high tourist demand and are considered of high economic value. However, some problems are concerned: Firstly, mega-events have the characteristic of leaving apart the city or the nation's identity, which emerges in the logo event and – for example, in the Olympic Games – in the opening ceremony, a representation whose themes are left to the choice of the country, but, apparently, is still regulated by fixed schemes. In other words, identity is bent to the needs of the public

manifestations of the rhetoric of mega-events. Secondly, mega-events leave – as already mentioned in part 3, and further highlighted in part 3.2 – a strong impact on the city's physical image, as they require the building of adequate infrastructures to host the performances. Finally, mega-events are reported by scholars to have deep consequences for citizens during the performance. Frequently citizens see their spaces sacrificed to the event's sake (see part 3.2) and very often they are not considered the target audience. The events are not made for them, but for a wider, global public.

Hallmark events, defined in part 3.3, can be associated with the glocal dimension, as they imply an international resonance combined with the consideration of the value of the host territory and citizens. As shown in figure 1, hallmark events are considered less important for stakeholders than mega-events, despite having the same characteristics of high tourist demand and high economic value. One example of hallmark events, as explained later, can be the European Commission European Capital of Culture, an initiative which is aimed at boosting the image and culture of the host city, in the wider perspective of making it a representative of the richness of the European Identities. In these terms the physical image of the city may result enriched thanks to the European Commission's funding programme for the infrastructure empowerment and the organization of the events. Moreover, the initiative is aimed at involving not only an international audience, but also a local one, which is generally asked by municipalities to participate to the planning and organization of the nomination year.

Local events, such as festivals (see part 3.4), are to be ascribed to the local dimension. In Getz's scheme (see Figure 3.1) they are at the basis of the pyramid and, apparently, have a less relevant role in the city urban marketing strategy. This, because in the perspective of exploiting the city's possibility at best, the local events give the city less international appeal and lower opportunities of a strong economic development. Despite these, merely economic, considerations, local events are considered public performances with lower impacts on the hosting community. Very often festivals emerge as an expression of the community of citizens and reflect the culture rooted in the urban territory. The physical image of the city is empowered, enriched and highlighted by the performances taking place during the event. Finally, the citizen

participation is fundamental for the realization of a successful festival; often citizens are deeply involved through a volunteering job which makes them part of the event.

3.2 Mega-events, the global dimension

Many scholars (Andranovich, Burbank and Heying, 2001, Bramwell, 1997; Chalkley and Essex, 1999; de Oliveira, 2011; Getz, 2007; Gotham, 2011; Gursoy, 2006; Hiller, 2000; Müller, 2012; Rubalcaba-Bermejo and Cuadrado-Roura, 1995) have attempted at giving a proper definition of mega-events and outlining the most important issues linked to these initiatives.

[...] 'mega-events' refers to international public and popular cultural events, particularly the two main genres of international exhibitions or World Fairs [...] and international sport events. [...] they have retained their presence in international and global culture over the course of the major period of modernization and through to the contemporary world.

(Roche, 2011: 128)

Mega-events are short-term high profile events like Olympics and World Fairs that are usually thought of in terms of their tourism and economic impacts (Hall, 1992; Getz, 1997).

(Hiller, 2000: 439)

In particular, Gotham (2011) and Gursoy (2006) underline the political planning approach linked to revitalisation strategies which such initiatives imply. Also Getz (2007) confirms that mega-events give an important contribution in tourism attractiveness and urban image-making. Gotham (2011), Chalkley and Essex (1999), de Oliveira (2011) and Andranovich, Burbank and Heying (2001) agree in underlining major factors of success of mega-events: urban boosterism, the attraction of tourists and the transformation of the urban space. Moreover, Roche (2011) focuses on the socio-cultural significance of mega-events:

[...] these events *are* properly characterized as involving *significant* festive elements. [...] Sport events are structured as dramas with unpredictable outcomes. [...] [in] [t]he festive attraction of Expos [...] the mass public[s] [...] experience the drama of being made to feel as if they were 'witnesses to history'.

(Roche, 2011: 129)

Mega-events, as reported by scholars, have proved to be a significant instrument of empowerment of the city's image not only from the physical point of view, but also for what concerns the economy and the urban image policies. This, because on the one side, their global dimension requires new infrastructures aimed at hosting visitors from outside and, on the other, the city is advertised and broadcast worldwide for a short period of time.

Given their dimension, however, mega-events have also a strong negative impact on the urban reality and on citizens, in Müller's words (2011: 693) they 'are often a double-edged sword'. In particular, first problems emerge in terms of narratives:

[...] mega events intimate cities as sites of struggle and contestation because the dramatisation and showcasing of space and culture incite intense debate and conflict over whose urban reality is being represented and narrated, by whom and for what purpose.

(Gotham, 2011: 199)

Moreover, the organization of the events of such dimension on the urban territory requires the support of citizen, which experience major changes in their everyday life because of the presence of great fluxes of visitors towards the venues of the events:

In the summer of 2012, the eyes of the world will be on London and the UK as we host the two biggest sporting events on the planet. If you live near to a London 2012 venue or race route, your local area will be the focus of the world.

(www.london2012.com)

In the case of the London Olympic Games, for example, have been organized schemes for bettering the public transport service, aimed at avoiding further discomforts to citizens.

This, however did not always happen: as already mentioned above, Rossi and Vanolo (2012) have underlined impacts and contestations to the 2008 Beijing Olympic Games, whose infrastructures were built after contested expropriations.

In conclusion, the global dimension of mega-events can be considered a double-edged sword for cities: on the one side, having the eyes of the world on their image and territory has proven to boost tourism and the city image itself; on the other, the impact on territory, together with the fact that culture is often left apart, may be a disadvantage in the event popularity among citizens.

3.3 Hallmark events, the glocal dimension

Researchers in the urban planning field apparently have divergent ideas in defining hallmark events.

Over the past decade or so, urban theorists and scholars have debated the growing significance of mega events in the economic revitalisation strategies of cities around the world. Mega events or 'hallmark' or 'landmark' events are large spectacles that have a "dramatic character, mass popular appeal and international significance" [...] mega events like the Olympics, the World Cup and world's fairs are associated with costly investments in infrastructure development, extensive and intensive formal planning, and the use of sophisticated revitalisation strategies for urban re-imaging (Hiller, 2000; Andranovich et al., 2001).

(Gotham, 2011: 198)

Hallmark events or mega-events have an ability to focus national and international attention on the host city. Their contribution to the built environment and to plans for urban regeneration has a long history. Examples of such events include major fairs, festivals, expositions, cultural and sporting occasions which can be held on either a regular or one-off basis and which provide an opportunity for international commerce, competition, co-operation and/or celebration.

(Chalkley and Essex, 1999: 370)

The quotations above demonstrate that Gotham and Chalkley and Essex use the term 'hallmark' event as a synonym of mega event. These definitions apparently diverge from the scheme proposed by Getz (see fig. 3.1), which classifies the events from the point of view of tourist demand and economic value. Getz attributes the same value to both the mega-events and the hallmark events, but puts them on different levels.

The Collins Cobuild English Dictionary for Learners defines 'hallmark' as:

The **hallmark** of something or someone is their most typical quality or feature.

(Collins Cobuild English Dictionary, 2001)

Given this definition, one can assume that mega events, such as the Olympic Games and the World Fairs, are not a typical feature of the host cities but configure themselves as an important events, whose standardized schedule are slightly modified

and adapted to the places that host the events. As a consequence hallmark events can be associated to the glocal dimension, in a combination of global appeal and local rooting of the features of the initiatives. Getz (2007: 407), reports Ritchie (1984) defining them as:

Major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a tourism destination.

(Getz, 2007: 407)

As reported above, hallmark events have the peculiarity of boosting a city's tourism and enhancing the awareness among citizens of the role their territory have worldwide. In other words:

International urban festivals provide a means for a partnership to form to pursue a big and indisputably valuable external prize, becoming better at working together to address local challenges through the experience of cooperation.

(Benneworth and Dauncey, 2012: 1083)

Apparently hallmark events can be situated halfway between mega-events (for their extension) and festivals (for their dimension). Given the quotations above, we can conclude that the European Capitals of Culture initiative is an example of hallmark event. As already mentioned in part 2, the European Capital of Culture has doubtlessly an international resound and, like mega-events such as the Olympic Games, hosting the performances gives great prestige to the host city. Moreover, the initiative is aimed at stimulating the European imaginary through the building of an European Identity directly by the territory charged to organize the events during the nomination year.

3.4 Festivals, the local dimension

Festivals have been described by Maussier as follows:

[...] si indica con termine festival una manifestazione costituita da una serie di eventi e rappresentazioni a carattere *monodisciplinare* o *pluridisciplinare* che si svolgono in un arco di **tempo più o meno breve**, con un forte **richiamo al luogo** in cui si svolge e caratterizzato da un particolare **contenuto** (*leitmotiv* o tema conduttore)⁵.

(Maussier, 2012: 7)

Despite their local dimension, festivals and smaller events have been long studied by scholars (Benneworth and Dauncey, 2010; Delamere, 2001; Delamere, Wankel and Hinch, 2001; Garrod, Fyall, Leask and Reid, 2011; Getz, 2007; Getz and Frisby, 1990; Giorgi, Sassatelli and Delanty, 2011; Hinch and Delamere, 1993; Larson and Wikström, 2001; Lee, Kyle and Scott, 2012; Maussier, 2012; Prentice and Andersen, 2003; Pugh and Wood, 2004; Richards and Wilson, 2004; Smith, 2005;) as an example of sustainable and successful initiatives for the urban territory. As underlined by Hinch and Delamere:

Like other forms of cultural activity, community festivals have increasingly been identified and developed as important tourist attractions within destination areas. [...] the increase in demand for festivals throughout the 1980s and 1990s [...] involves the largely intangible social benefits that a community gains through its celebration of self. Examples of these social benefits include: increased community spirit and pride; increased voluntarism and community group activity; a strengthening of traditions and values; intercultural co-operation; increased participation in local sports, arts or cultural forms and the adaptation of novel social patterns or cultural forms through exposure at the event (Getz, 1991; Ritchie, 1984).

(Hinch and Delamere, 1993: 132)

The researchers highlight that the increase in demand for festivals was carried out throughout the 1980s and 1990s, the years which followed the Fordist crisis and which were characterized by an intense commitment of the cities in the organization of

⁵ Author's translation: [...] the word 'festival' defines a public performance made of a series of events and representations which are *mono-* or *multi-disciplinary*, take place in a **specific period of time**, with a strong **reference to place** in which they take place and characterized by a particular **content** (*leitmotiv*).

initiatives to boost their image, attract visitors and involve the citizens in new manifestations of their cultural life.

In the attempt of giving a definition of events, Smith focuses on the advantages of such initiatives for the urban territory.

Events [...] have a fixed time frame [...]. [...] an event typically lasts only for a few days or hours. Events are usually designed for a specific audience, [...] have several advantages for those attempting to influence public perception and behaviour. First, they bring people into a place, especially people who might make decisions about long-term investments in a place. [...] Second, events generate revenue for the city, from hotel rooms sold to facilities rental to the sales of cheesesteaks from the corner restaurant. [...] Third, events often leave the city with other tangible and intangible by-products. These include infrastructure improvements, such as new facilities; enhanced reputation for future campaigns or events; and a sense of community pride and involvement.

(Smith, 2005: 118)

On the one side, Hinch, Delamere and Smith agree in pointing out the advantages festivals and smaller events bring to the cities organizing them. Apparently such initiatives are described as low-impact for what concerns the citizenship which, as also Maussier underlines (Maussier, 2012: 86), are frequently involved in the organization and in volunteering job. Moreover, for what concerns infrastructures, the performances are said to better the city's accommodating facilities, and the event venues are temporary laid out for the time of the initiative. On the other side, however, Getz (2007: 407) argues that community or culturally oriented events should not be exploited: this is the reason why the researcher collocates them at the basis of the pyramid (see fig. 3.1), evaluating them as low-value initiatives for foreign investments.

When talking of Festivalization, Roche makes a particular reference to the sociological role of festivals in the societies who host and stage them:

'Festivalization' can be taken to refer to the role and influence of festivals on the societies that host and stage them [...]. Festivalization processes can be understood as traditions, institutions and genres of cultural performance. [...] festivals can firstly be said to influence societies' collective orientations towards and understandings of social space through their transient celebratory animation of particular locations and thus their influence on collective place identities. Secondly, festivals can be said to influence societies' collective orientations towards and understandings of social time and time-consciousness [...].

(Roche, 2011: 127)

Festivals in sociological terms are seen as a moment of self-reflection for the host city and its citizens.

Maussier focuses on the economic implications of the festival initiatives, and tries to outline a guide for festival managers, in a marketing perspective. The researcher's approach is based on the SWOT analysis – which defines Strengths, Weaknesses, Opportunities and Threats of selling a product on the market – of the product 'festival'.

<i>Strengths</i>	<i>Weaknesses</i>	I N T E R N A L F A C T O R S
<p><i>Location</i> of host cities as stage of the events (squares, theatres and historical places).</p> <p>Financial backers and sponsors.</p> <p>Accommodation facilities for tourists.</p> <p>Human resources (an organized and trustworthy <i>staff</i>).</p> <p>A deep knowledge of territory and <i>target</i> audience.</p>	<p>Proposal of a niche music genre.</p> <p>Economic resources.</p> <p>Parking.</p>	
<i>Opportunities</i>	<i>Threats</i>	E X T E R N A L F A C T O R S
<p>Historical or artistic attractions.</p> <p>Collaboration with touristic structures.</p> <p>Collaboration with public corporations.</p> <p>National and International artists.</p> <p>Collaboration with other organizers.</p> <p>Openness to innovation.</p>	<p>Public transport.</p> <p>Technical inappropriateness of some <i>locations</i>.</p> <p>Scarce availability of technical material of production.</p> <p>Bars and restaurants' opening time.</p> <p>Weather.</p>	

Figure 2.3 Example of SWOT analysis of a music festival (Author's translation. For original table, Appendix: C)

This way of approaching the subject is to be considered in the broader context of urban marketing strategies: the SWOT analysis reflects how the local dimension has an impact on the factors to take into consideration when planning a festival. Talking about urban strategies, Getz and Frisby (1990), Benneworth and Dauncey (2010) and

Richards and Wilson (2004) agree in highlighting the fact that festivals and smaller events are vital for a city's cultural life and are exploited by municipalities in a marketing perspective.

In the perspective of a cultural geography approach, Festivals are to be considered an advantage for both the territory and the residents, especially because they stimulate a strong sense of place in the citizens.

These festivals and events also offer participatory opportunities that can nurture and sustain a strong sense of place (Reid 2007).
(Lee, Kyle and Scott, 2012: 754)

From the perspective of place, English (2011) and Maussier (2012) agree in arguing that festivals contribute in shaping the identity of a territory:

Festivals [...] play a critical role in shaping this geography of the symbolic: determining not just a world public but a world space of hierarchically situated publics, not just a global cultural public sphere but a global field of cultural prestige and power.
(English, 2011)

Il **festival** come **strumento di comunicazione del territorio** trasmetterà all'esterno un certo tipo di messaggio che attirerà un certo tipo di visitatori, che devono essere benvenuti dalla comunità locale, la quale a sua volta dovrà essere consapevole che tale iniziativa potrà influenzare l'ordine sociale, provocando, per esempio, cambiamenti nelle attività lavorative, nelle strutture ricettive, nei ritmi di vita creando a volte, in assenza di regolazione, più diseconomie che vantaggi [...]. Il **festival** in questo senso può essere considerato un **mezzo di comunicazione e promozione dell'identità del territorio (brand)**⁶.

(Maussier, 2012: 110-111)

The quotation above demonstrates that Maussier also focuses on the negative impact events may have on the citizens' everyday life. Such disadvantages, which are similar to those linked to mega-events, are said to be balanced with the fact that, in first

⁶ Author's translation: A **festival**, as an **instrument of communication of the territory** will transmit a certain type of message that will attract a certain type of visitors, who had to be welcomed by the local community. The community will have to be aware of the fact that the initiative might influence the social order causing, for example, changes in working activities, in accommodation facilities and in lifestyles. Such changes, if done without regulations, may sometimes cause more disadvantages than bring advantages [...]. In this perspective, a **festival** can be considered as a **means of communication and promotion of the identity of the territory (brand)**.

place, residents participate to the event and enjoy a renewed urban space, and in second place, they may sometimes be stakeholders to the initiatives.

[...] resident attitudes towards tourism tend to be related directly to the impacts they experience as a result of tourism activities taking place in their local area. Residents who perceive the positive impacts of tourism to be greater than the negative impacts will tend to favour tourism development, while those who perceive the negative impacts of tourism to outweigh the positive ones are more likely to oppose it. [...] managers of an attraction can and should best engage with local people. [...] This suggests that local residents are likely to represent not only a legitimate stakeholder group in the tourism planning context but also a relatively salient one.

(Garrod, Fyall, Leask and Reid, 2012: 1160-1162)

As far as citizens are concerned, it is evident that it is essential to maintain the balance between costs and benefits they would experience.

In the attempt to outline the relationships between festival, globality and locality, Chalcraft and Magudda merge together the ideas of festival and landscape in the neologism 'festivalscape':

Festivalscapes are a set of cultural, material and social flows, at both local and global levels, both concrete and imagined, both deliberate and unintended, which emerge and are established during a specific festival.

(Chalcraft and Magudda, 2011: 174)

The authors allude to the specific atmosphere, the aesthetic experience, created during the events, which contributes in changing the image of the city.

Within the scope of this dissertation, it is necessary to underline how the cultural dimension emerge in the festival dimension.

In the arts festival we find a post-representational notion of culture present. Culture is not something that exists prior to its representation, but is constituted in the act of presentation. The form that culture is increasingly taking in the arts, as in museums, biennales, exhibitions and festivals, is less the display or showcasing of already constituted objects than the exploration of contested meanings and identities. A second feature of public culture is that it entails its own interpretation. Interpretation is not entirely a separate activity or given over to a professional interpreter, but is integral not only to the mode of cultural representation but also to the aesthetic experience that the festival creates. A third characteristic of culture is that it is discursive in the sense of being a medium of communication. In this respect the role of the public is important in that, as the example of the arts festival illustrates, the public is integrated as actor into the cultural form of the event [...]. So the public is not a consumer as such but a participant in the event.

(Delanty, 2011: 193-194)

As mentioned above and further explained in part 4, sometimes culture needs to be interpreted and conveyed by professionals who know how to convey and communicate it to visitors. Apparently culture seems to emerge from every event and to permeate the whole initiative.

As the quotations above demonstrate, festivals are frequently seen as manifestations of the arts as communicators of culture. In this perspective it is necessary, within the scope of this dissertation, to underline the recent development of a recent form of arts festival: the literature festival.

Within the festival domain, literature is a conspicuous latecomer. [...] The number of literature festivals has picked up over the last decade – today there are literature festivals in several smaller British towns, in Berlin, Hamburg and Cologne, and in New York as well as in Alhambra, Seville and Mantua – among others. [...] Contemporary literature festivals [...] are often established explicitly for promoting the exchange of ideas and to link the arts and politics. [...] Literature festivals in second-tier or smaller cities tell a more mixed story, often representing a ‘national’ initiative within a more local context. Contemporary festivals more generally appear to represent a conscious and explicit attempt to overcome the city/country dichotomy brought about by industrialization and the parallel development of the arts as a system bound to fully fledged and integrated institutions such as the museum or the concert hall.

(Giorgi, 2011: 35-37)

The literature festival genre will be analysed in the second section of the dissertation, thanks to a special focus on the case study on the city of Mantua, mentioned above among other important cities hosting literature festivals.

4. The bridge between cultures during mega events, events and festivals

[...] the ascent and expansion of the upper middle classes and cultural professions in many countries propels the worldwide emergence of individual and collective actors who, on the demand side of culture, develop omnivorous tastes for 'the new and innovative', as a way of defining their sense of distinction in terms of contemporariness and modernity. At the same time, as agents who are self-positioned on the supply side of culture in global fields of art, artists and cultural producers develop creative interests in the most recent and latest stylistic trends, as defined and formulated by the production of meaning positions in their respective fields, and as a way to keep up with artistic innovations in the field and thus be able to participate in the struggles for recognition and canonization.

(Regev, 2011: 110)

More and more often, artists and writers are invited to participate in festivals. Very often, interpreters are hired to help them to convey their ideas, to spread their word, to explain their art, to talk about their work. Without these interpreters, the link with the target audience would not exist and consequently, the "artistic" value of many works of art would not be understood by speakers of other languages. In this respect, in the context of global communication, interpreters play an important part as literary interpreters in the process whereby art and literature become world art and literature.

(Orlando, 2011)

Part 1, 2 and 3 have outlined that the organization of events and mega-events on the urban territory is quite a complex matter, as it involves marketing strategies and the

need of transmitting an adequate image of the city. As the quotations above demonstrate, professionals are needed to sustain the developments of the post-Fordist era.

American urban studies theorist Richard Florida, in his work *The Rise of the Creative Class* (2002), has produced an innovative theory on the link between the urban development and the presence of professionals on the territory. Florida argues that a creative class of professionals working in various artistic fields has been a vital instrument in the strategic planning concerning the city renewal occurred from the 1980s on. Florida's theory asserts that urban areas with a high concentration of artists, intellectuals, and creative people in general – defined as creative class – exhibit a higher level of economic development. As it will be outlined at the end of this part, this confirms the fact that creative professionals, such as translators and interpreters, have an important role to play in the event planning.

4.1 Culture needs support, authorities need professionals

As already mentioned, since the 1980s municipalities have had to adapt their economic policies to the rapid changes the Fordist crisis implied. In such a context, authorities decided to focus on culture and arts as a starting point for their image renewal: events and festivals were organized as a public manifestation of such renewal, but, because of the fact they were new initiatives, authorities realized they needed professionals prepared to fulfil the festivals purposes. On the one side, as also Conrad, Cassar, Christie and Fazey have underlined, talking about public participation in planning, authorities need to rely on professionals prepared to deal with public and with all the organization matters:

Some planners and policy makers did question whether planning and policy-making bodies have the necessary technical competence to be able to (i) effectively liaise with the public, and (ii) analyze information derived through public participation.

(Conrad, Cassar, Christie and Fazey, 2011: 772)

Apparently, technical competence is required to act as a bridge between authorities and the audience taking part to the event.

In 2009 the University of Turin developed a project aimed at focusing on different kinds of professionals in the working area and defining the different tasks and skills these professions have; within this broader context, the University of Turin (2009: 2) has outlined a profile of the event manager, defining it as a person prepared for mediating between the artistic and the cultural system who, therefore, necessarily need to possess communication skills and the knowledge of foreign languages to fulfil this purpose (2009: 2, 11, 14).

The core point of this dissertation, which is developed in this part, is directed at demonstrating that linguistic mediators in general – but, more specifically, also interpreters and translators – may make a great contribution to event management and may also be considered key figures in the communication activities, not only during the events, but also throughout the organization of the performances.

[...] creativity in language, and hence in translation, is more a question of the language user or translator to produce new meanings by extending the resources of language to new contexts of situation.
(Baker, 2005: 325)

As it will be developed later, the skills of these professional figures constitute an essential contribution for municipalities committed in the event organization.

4.2 Creative cities and the creative class in smaller cities

Rossi and Vanolo (2012: 53) report the enormous success Richard Florida had when, in 2002, he published his revolutionary work *The Rise of the Creative Class*. Florida, an interdisciplinary social scientist specializing in studies on urban and regional development, produced a theory on the link between the presence of creative professionals on the urban space and the economic development of that space due to the presence of those professionals. Florida defines the ‘creative class’ as follows:

Creative core of this new class includes scientists and engineers, university professors, poets and novelists, artists, entertainers, actors, designers and architects, as well as the thought leadership of modern society: nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion makers. Whether they are software programmers or engineers, architects or filmmakers, they fully engage in the creative process. [...] Beyond this core group, the Creative Class also includes “creative professionals” who work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professions, and business management. These people engage in creative problem solving, drawing on complex bodies of knowledge to solve specific problems.

(Florida, 2002: 69)

The idea Florida has of the creative class includes a large group of professionals and, as many have criticised, runs the risks of being vague. Beyond the definition of the creative class, the sociologist explains that the presence of such professionals in metropolitan centres has helped developing such urban environment in many respects, not only in terms of economy but also in terms of tolerance of diversities. In a further development of his theory (*The Flight of the Creative Class*, 2005) Florida explains what he calls ‘the new global competition for talent’:

The core of this challenge is what I’ve come to see as the *new global competition for talent*, a phenomenon that promises to radically reshape the world in the coming decades. No longer will economic might amass in countries according to their natural resources, manufacturing excellence, military dominance, or even scientific and technological prowess. Today, the terms of competition revolve around a central axis: a nation’s ability to mobilize, attract, and retain human creative talent. Every key dimension of international economic leadership, from manufacturing excellence to scientific and technological advancement, will and depend on this ability.

(Florida, 2005: 3)

As the researcher argues, the competition for talent demonstrates that this type of workforce is reputed of high value on the marketplace. It is important to keep in mind, however, that Florida’s theories apply to US metropolitan centres, while this dissertation has the aim of focusing on the smaller cities in Europe and, in particular in Italy. A research the scholar has made together with researcher Tinagli on the Creative Class in Italy (2005: 13) underlines that the concentration of creative professionals follows the trend reported above, with a higher percentage of creative class in bigger cities, as the figure below demonstrates:

	Provincia	% Classe Creativa		Provincia	% Classe Creativa		Provincia	% Classe Creativa
1	Roma	24.62%	36	Bari	20.41%	71	Potenza	19.18%
2	Genova	23.99%	37	Pesaro-U.	20.41%	72	Foggia	18.99%
3	Trieste	23.63%	38	Arezzo	20.30%	73	Forlì C.	18.99%
4	Napoli	23.38%	39	Vibo V.	20.28%	74	Novara	18.96%
5	Bologna	23.26%	40	Matera	20.22%	75	Caltaniss.	18.93%
6	Pescara	23.24%	41	Ascoli P.	20.16%	76	Latina	18.93%
7	Firenze	22.87%	42	Trapani	20.12%	77	Frosinone	18.91%
8	Milano	22.87%	43	Siracusa	20.11%	78	Aosta	18.63%
9	Palermo	22.52%	44	Piacenza	20.08%	79	Verona	18.62%
10	Messina	22.51%	45	Sassari	20.08%	80	Rieti	18.52%
11	Pisa	22.32%	46	Benevento	20.07%	81	Vicenza	18.52%
12	Reggio C.	22.24%	47	Udine	20.03%	82	Bolzano	18.44%
13	L'Aquila	22.23%	48	Campob.	20.00%	83	Reggio E.	18.41%
14	Salerno	22.18%	49	Pavia	19.94%	84	Viterbo	18.37%
15	Catania	22.09%	50	Lecce	19.94%	85	Pordenone	18.35%
16	Terni	22.04%	51	Macerata	19.93%	86	Cremona	18.26%
17	Rimini	21.85%	52	Venezia	19.92%	87	Belluno	18.24%
18	Cosenza	21.80%	53	Torino	19.91%	88	Nuoro	18.01%
19	Perugia	21.61%	54	Prato	19.83%	89	Ragusa	17.91%
20	Padova	21.54%	55	Gorizia	19.81%	90	Sondrio	17.83%
21	Parma	21.54%	56	Grosseto	19.68%	91	Biella	17.79%
22	Siena	21.44%	57	Trento	19.63%	92	Brescia	17.70%
23	Catanzaro	21.40%	58	Chieti	19.60%	93	Mantova	17.69%
24	Savona	21.36%	59	Varese	19.55%	94	Verbanò	17.56%
25	Avellino	21.13%	60	Pistoia	19.44%	95	Bergamo	17.46%
26	Crotone	20.91%	61	Enna	19.42%	96	Taranto	17.32%
27	Cagliari	20.86%	62	Modena	19.36%	97	Lodi	17.15%
28	Isernia	20.75%	63	Alessandria	19.31%	98	Oristano	17.11%
29	Massa C	20.73%	64	Lecco	19.31%	99	Asti	16.96%
30	Caserta	20.71%	65	Treviso	19.30%	100	Vercelli	16.82%
31	La Spezia	20.66%	66	Imperia	19.28%	101	Brindisi	16.65%
32	Ancona	20.62%	67	Como	19.26%	102	Rovigo	16.48%
33	Livorno	20.57%	68	Teramo	19.24%	103	Cuneo	16.37%
34	Lucca	20.53%	69	Ravenna	19.24%			
35	Agrigento	20.51%	70	Ferrara	19.22%			

Figure 4.1 Percentage of Creative Class in Italy (Tinagli and Florida, 2005: 14)

The figure above confirms that smaller centres have major difficulties in attracting creative class on their territory. This, as will be analyzed later, does not mean that such cities have low possibilities of having creative professionals, but that they need to encourage creative activities on their territory.

As Vanolo (2008) highlights, urban branding policies are based not only on the construction of images but also on urban creativity:

[...] it should not be thought that policies supporting urban creativity are based only on the construction of images; in fact, such policies include many interventions (from physical planning to the organization of events) aimed at improving people's lived experience of cities, supporting a holistic view of the urban social and economic fabric, and enhancing an urban milieu capable of generating *ideas*.

(Vanolo, 2008: 5)

This means that the event manager is one of the professionals Florida would call 'creative'. The University of Turin, in the project concerning professions and workplace (2009), have long stressed that one of the most important skills of an event manager

should be creativity and the ability to manage with different situations and solve problems during the event planning.

Similar skills are required to the professionals in the language field, especially linguistic mediators, interpreters and translators. Marc Orlando's report (2011) on his experience as an interpreter for Andrei Makine during the Auckland Writers' Festival, witnesses that also this kind of professionals should be prepared for facing unforeseen problems: competence needs to be completed with creativity. In order to demonstrate that such professionals have an important role in the event management, the most important aspects of these professions will be outlined briefly, together with the intervention they have during the events.

4.3 The linguistic mediator: a bridge between cultures

Researchers in the field agree in defining under the tag 'linguistic mediator' the professions acting as a bridge between cultures – namely interpreters and translators:

[...] mediadores lingüísticos, encargados precisamente de actuar como puentes entre lenguas y culturas más o menos distantes, sea cual sea su sector específico de actividad⁷.

(Calvi, 2006: 288)

Las actividades mediadoras (escritas y orales) son posibles tanto en la producción como en la recepción. Son actividades mediadoras, por ejemplo, la traducción y la interpretación, un resumen o la reformulación de un texto⁸.

(De Arriba García, 2004: 12)

House (2009: 11) supports these theories, defining the mediation activity as an 'act of communication across cultures'. Katan, however, argues that cultural and linguistic mediation is much more than translation or interpretation:

⁷ Author's translation: [...] the linguistic mediators, precisely in charge of acting as a bridge between more or less distant languages and cultures, whatever is their specific area of activity.

⁸ Author's translation: The mediation activity (written or spoken) is possible both as an active and as a passive activity. Mediation activities are, for example, translation, interpretation, a summary or the reformulation of a text.

[...] cultural mediation is much more than translation or interpretation. The role touches that of a mediator in any other field, from arbitrator to therapist. R. Taft (1981: 53), in his contribution to the volume, defines the role as follows:

A cultural mediator is a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent bicultural.

(Katan, 1999: 12)

As the quotation above confirms, the linguistic and cultural mediator has an important role to play within the cultural field, especially because the intervention of a mediator opens new opportunities of international exchange. This is the reason why the linguistic mediator cannot have a marginal role in the event organization, especially when the events are aimed at consolidating international relations or at boosting the city's image abroad.

In particular, the mediator should engage in communication activities and work for public relations with the aim of being a bridge with international guests to the event during the organization of the performances. The work of the mediator develops through the different stages of the event planning and culminates when the initiative takes place, by consisting of welcoming the foreign guests. In these terms it can be said that a cultural mediator is essential for those municipalities wishing to boost the image of their territory on a broader tourist market, because of the need of a professional dealing easily with an international public.

4.4 The interpreter: a link between audience and artists during the event

David Katan's definition of what an interpreter does explains the link between this profession and the linguistic mediation field:

The interpreter's role has long been thought of as a discreet, if not invisible, black-box and as a walking generalist translator of words. As a cultural mediator, he or she will need to be a specialist in negotiating understanding between cultures.

(Katan, 1999: 12)

Katan underlines also the social importance of the interpreter during the verbal exchange between the parties, and defines him/her as a referee because of these function he/she accomplishes:

The interpreter works with all parties before the event to be interpreted. This means, for example, going through any texts to check for any possible cross-cultural problems;
Interpreters to be given explicit permission to stop a conference in they feel a misunderstanding is causing difficulty;
Interpreters to prepare materials for cross-cultural meetings for participants to read, including desirable behaviour, and intercultural communication points.

(Katan, 1999: 13)

The role of the interpreter is essential when dealing with foreign personalities as it enables ideal communication between a foreign guest and both the hosting authorities and the audience. This is made more evident when the events take place and a relationship between the guest and the audience is set. In general, this happens during arts festivals, where an artist, an author a personality is called to talk about his/her experience in the artistic field, about a specific topic linked to his/her arts or about his/her work of arts.

For these reasons, the interpreter is required to have specific skills:

[...] the interpreter is essentially expected to “represent fully” the original speaker and his/her interests and intentions (cf. Gile 1991: 198) [...] “What makes a good interpreter?” [...] knowledge of both languages and of the migrant culture, objectivity, socio-communicative skills, reliability, responsibility, honesty, politeness and humility (Hearn et al. 1981: 61).

(Pöchhacker, 2001: 413-414)

La produzione di un testo equivalente all'originale: questo è quanto si insegna a fare agli studenti che frequentano le scuole per interpreti dell'Europa occidentale; questo è quanto si aspettano dall'interprete datori di lavoro e clienti; questo, quindi, è quanto l'interprete cerca deliberatamente di fare. [...] Cruciale in questo senso sarà quindi il riconoscimento della funzione del testo di partenza perché sarà questa stessa funzione a dover essere riprodotta. Ciò non significa [...] che l'interprete dovrà far sua l'intenzione comunicativa dell'oratore, bensì che dovrà produrre un testo che manifesti questa intenzione comunicativa⁹.

(Viezzi, 1996: 82-83)

As we will see later on in the experience reported by Marc Orlando (already mentioned in part 4.2), the production of a text equivalent to the original one will not always be possible during the events with artists, because of the need of letting emerge the strong artistic personality they have.

During festivals, the interpreter's activity is based mainly on the consecutive interpreting technique:

Chez l'interprète, l'analyse se fonde essentiellement sur le cheminement logique des idées, sur le raisonnement ou l'argumentation et utilise au premier chef le repérage de mots charnières qui traduisent la cohérence des idées et la logique du message. En consécutive en particulier, où l'interprète se substitue littéralement à l'orateur, où il s'exhibe devant un public, il n'y a pas lieu de "perdre le fil"¹⁰.

(Bastin, 2003: 174)

As many scholars have underlined, consecutive interpreting requires specific abilities, as it is an activity that implies high control over communication and the elaboration of the message. Gile (2001) has focused on a comparison between simultaneous and consecutive interpreting and highlighted some of the difficulties of consecutive interpreting, such as taking notes and the involvement of long-term memory. Despite

⁹ Author's translation: Producing of a text equivalent to the original: this is what the students at the interpretino schools of Western Europe are taught to do; this is what clients and employers expect from an interpreter; this is, therefore, what the interpreter tries deliberately to do. [...] In these terms, it will be crucial to recognize the function of the original text, as this function will have to be reproduced. This does not mean [...] that the interpreter will have to make the communicative intention of the speaker as his/her own, but that he/she will have to produce a text which will show this communicative intention.

¹⁰ Author's translation: For the interpreter, the analysis is essentially based on a logical organization of thoughts, on reasoning or argumentation, and uses mainly the technique of finding transition words to translate coherence of ideas and logic of message. In consecutive interpreting in particular, where the interpreter literally substitutes to the speaker, where he exhibits in front of a public, where there is no chance of "losing the thread".

this, however, the major difficulty is said to be dealing with the parties as a mediator (Bastin, 2003; Katan, 1999).

Many interpreters have attempted to describe the difficulties an exchange with an artist implies, arguing that the communication goes beyond the simple consecutive interpreting techniques. As already mentioned in part 4.2, Marc Orlando describes his experience as the interpreter for Andrei Makine during the Auckland Writers' Festival as an adventure in which the relationship with an author, who understood what the interpreter was saying, gave him great difficulties. In Orlando's words the problem was not his own preparation as a professional, but what the artist wanted him to do with his own words:

Makine has little knowledge of English, but during the first event, within ten minutes, he realised that I was not translating *exactly* what he had just said. He realised I was translating the idea, not the words; and words are of the highest importance for a writer! He wanted me to interpret, or to try to interpret, all his words, and he also wanted the audience to be informed about his demand!

(Orlando, 2011)

As the quotation above demonstrates, and as also Peter Mead confirms reporting his experience as interpreter at Festivaletteratura in Mantua, the interpreter has a fundamental role in the public relations during festivals:

The interviewers and writers, like the audience, are generally perceptive of the interpreter's role in ensuring that those listening have access to the content and spirit of the interview.

(Mead, 2012: 174)

These are the reasons why the presence of the interpreter during events and performances is paramount not only in terms of language communication but also in terms of cross cultural relations among the people at the event.

4.5 The translator: an artist to the service of writers

The translator is a professional dealing with languages which apparently has little to do with the world of events and public relations. As also Hatim and Mason (1997: 1) argue defining the translator as a communicator, this reality is slightly changing; this

especially thanks to the increasing success of the literature festivals. Mead (2012: 174) reports:

It is [...] increasingly the practice that the Italian translator of the author's book is publicly acknowledged, particularly if s/he is present among the audience.

(Mead, 2012: 174)

Mentioning the translator during the event is significant, as it stimulates the awareness of the public about the professionals working in book-publishing and on the existence of people who are more than mere language technicians. Newmark underlines the important contribution the translator gives to the cultural mediation field.

If the translator's first task is to contribute to understanding (and peace) between individual groups and nations, and the second is to transmit knowledge [...] than the third is to mediate cultural features not so much in terms of target language cultural features [...] but in terms of universal experience and ultimately common humanity.

(Newmark, 1991: 74)

This trend is also confirmed by Kiraly:

Translators today cannot afford to be linguistic hermits, sitting alone behind a typewriter and surrounded only by dusty tomes. Translators are embedded in a complex network of social and professional activity. They should not be considered anonymous language lackeys, passively transferring a message from one language to another. Translators are professional text interpreters and communicators. They do not transfer meaning; they *make* meaning as they work. They must have professional 'self-concept', a profound awareness of their responsibility as active participants in a complex communicative process where they serve a key role that can significantly affect the degree of success of commercial contacts, legal interaction, medical treatment, and technical operations.

(Kiraly, 2000: 12-13)

The quotations above explain some of the prejudices that have helped shaping in people's minds the idea of the translator as a professional far from real life and people, a person who limits himself/herself in transposing a written text from a language to another. Researchers have long tried to demolish such prejudices, giving a detailed description of the skills and tasks these professionals should take charge of. Delisle (2003: 223-224) and Hernández (2004) have classified such skills in terms of style,

mediation, interpretation and knowledge of culture. Ponce Márquez has framed and summarized these competences as follows:

En una sociedad multicultural como la nuestra, la labor del traductor como mediador intercultural cobra especial importancia. Hoy día, los traductores se han convertido en profesionales capaces de conectar las realidades de dos culturas diferentes a modo de eslabón invisible. El buen traductor debe ser capaz de adecuar un mensaje expresado en una lengua origen a una lengua meta impregnada de una cultura totalmente diferente sin que el receptor detecte que se encuentra ante una traducción¹¹.

(Ponce Márquez, 2007)

Also Orlando focuses on the role of the literary translator, putting a particular stress on the creativity s/he should have when playing “the role of go-between” (Orlando, 2011).

As already mentioned above and further stressed in the second part of the dissertation, literary festivals such as the *Festivaletteratura* in Mantua help the public to become acquainted with the figure of the translator. This happens especially through the organization of events in which the author comes into contact with his/her translator/s and the audience is called to judge a real ‘TRANSLATION SLAM’. As it will be said later on, a new development in the role of the translator on the international book market has also emerged in this context: during the Translation slam event, held in Mantua during the *Festivaletteratura* (6-7 September 2012), the spokesperson for *Strade* (*Sindacato Traduttori Editoriali*¹²) underlined the importance of the translator in the scouting activity; scouting, the latest trend in the translator profession, consists in a translator who: Firstly finds authors, famous in their home country but which have not been translated yet in other countries; Secondly proposes for the translation of the author’s work; And, finally, makes them be published abroad, spreading the fame of his/her name beyond the author’s national borders.

As research has demonstrated, the role of translator is only apparently isolated from reality; today, the tasks of translators have evolved and constitute an important

¹¹ Author’s translation: In a multicultural society as the one in which we live, the task of the translator as intercultural mediator has a special importance. Today, translators have become professionals able to connect the realities of two different cultures acting as an invisible link. The good translator should be able to deal with a message expressed in a language and to adequate it to another language permeated with a totally different culture, avoiding that the recipient understands s/he is in front of a translation.

¹² Trade Union for Literary Translators.

contribution in intercultural relations and communications. For these reasons, the translator's role during arts festivals, in particular during literature festivals, can be said to have been becoming gradually stronger, especially in the organization of events regarding translation.

PART II

CASE STUDY

MANTUA, THE SLEEPING BEAUTY



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INTRODUCTION TO CASE STUDY

As already mentioned above, the first part of this dissertation was aimed at building a theoretical frame to the regenerating initiatives of urban spaces which have proliferated in the last 30 years. The conclusions outlined during part I are to be considered the basis for the considerations that will be made in the second part of the dissertation.

Part II will develop a case study on the city of Mantua in Northern Italy. As already said in the introduction to the dissertation, the choice of the city of Mantua has been made mainly because it would be useful to understand whether initiatives to boost tourism may represent an opportunity or a threat to the economy of smaller cities. Moreover, an attempt at understanding strengths and weaknesses of a city which apparently has a lot to offer from the point of view of tourism will be made in this context.

As far as sources are concerned, the case study reported is based mainly on the conclusions made in the first part of the dissertation, together with the use of photography books and local newspaper articles. Part of the analysis will be also based on my personal considerations, derived from my active participation at events, performances and meetings concerning the topics developed later. In this context, I had the opportunity of talking to professionals in the field who, during our conversations, gave me several causes for reflection.

1. Mantua: the city, the heritage, the history

Limitata sarà la pagina, ma – è sperabile – sufficiente ad evidenziare i caratteri peculiari di una città e i valori distintivi di una civiltà che furono celebri nel mondo, e ancora parlano di gloriose e dolorose vicende, d'arte e di poesia, di principi e di gente comune, di illuminati e larghi mecenati, di trionfi e di lutti; dicono in una parola di Mantova, capitale europea. E questo teatro, risonante di storia e di cultura secolari, che dalle nebbie etrusche si prolungano sino alle radiose giornate del nostro Risorgimento, è aperto a tutti. Vi si udiranno voci conosciute e ignote, si contempleranno anche immagini celeberrime, già guardate forse, ma non sempre osservate, quando non mai vedute.

Memori del verso del Folengo che Mantova è la migliore di tutte le città:

Mantua es melior citadis

(Zanitonella, 217)

ma consapevoli, per dirla col Manzoni (*I promessi sposi*, cap. V), che c'è ben <<altro che Mantova a questo mondo>>¹³.

(Cunaccia et Al, 1996: 9)

¹³ Author's translation: Small is the space, but we hope it will be enough to highlight the peculiarities of a city and of a people that were famous all over the world and are still talking of glorious and painful events, of art, poetry, sovereigns and common people, enlightened sponsors, triumphs and sorrows; they tell us one thing of Mantua: the city is an European capital. And this display, full of centuries-old history and culture – from Etruscan fogs to the bright days of our Risorgimento – is open to everybody. In it, you will hear known and unknown voices, you will admire famous images, that maybe you have already looked at, but not always watched or, in some cases, never seen at all. Remembering Folengo's verse saying that Mantua is the best of all cities: *Mantua est totis melior citadis* (Zanitonella, 217), but also aware that, as Manzoni said (*I promessi sposi*, chapter 5), there is 'much more than Mantua in this world'.

1.1 Mantua in figures

The city of Mantua is located in Lombardy, Northern Italy, on a 63.97 km² area. It is to be considered a smaller centre, given the fact that it has about 49,000 inhabitants. As far as territory is concerned, the city of Mantua is surrounded by three artificial lakes which, as many local writers and thinkers have underlined, have deeply shaped the behaviour of citizens, especially in terms of hosting tourists' presence.

Negli anni Settanta del Novecento Mantova fu definita localmente e polemicamente *La bella Addormentata*. Per il fatto che è una città seducente, e va bene, ma con dinamiche e tempi di reazione tutti suoi. Inaugurando a Londra la mostra "Gli splendori dei Gonzaga" all'inizio degli anni Ottanta fu inventato l'epiteto The Prisoner of three lakes, la prigioniera dei tre laghi. Capito? Quaggiù c'è una straordinaria autostima che ha la sindrome dell'incantamento. Nel luglio del 2008 l'UNESCO l'ha inserita tra i "Patrimoni Mondiali dell'Umanità"¹⁴.

(Scansani, 2008: 11)

Talking about tourism, Mantua is at the centre of a variegated touristic offer: as for cultural tourism, the city is 30 km from Verona, much better known than Mantua, and the city has itself a lot to offer in terms of artistic heritage; as for business travels or shopping visits, the city is about two hours from Milan; as for tourism, Mantua is at about half an hour far from Lake Garda. The three touristic venues listed above are highly visited by tourists who, apparently, only rarely decide to include Mantua in their tour.

Mantua, however has a cultural heritage of a certain importance: as will be explained later, it has been considered a real capital city of Europe for centuries, thanks to the artistic and cultural contribution it had on the international display; the city's physical image was shaped by the role it had: Mantua hosts, among others sites of artistic and cultural relevance, the Ducal Palace, one of the biggest palaces in Europe (with its 500 rooms and about 34.000 m²) which attracts tourists thanks to the Camera degli Sposi, a boardroom frescoed by Andrea Mantegna during the years 1465-1474.

¹⁴ Author's translation: During the 1970s Mantua was controversially defined by locals the *Sleeping Beauty*, because of the fact that, ok, it is seducing, but with dynamics and response time of its owns. At the beginning of the 1980s, during the opening ceremony of the exhibition "the splendours of the Gonzaga", the name 'the prisoner of three lakes' was invented. Do you understand? Here there is a self-esteem which seems an enchantment syndrome. In July 2008 UNESCO included the city in the World Heritage List.

Despite its cultural and artistic heritage, the city has some problems in boosting its touristic attractiveness. The local newspaper (Gazzetta di Mantova) has frequently reported the association of hotel owners' call for the creation of programmes aimed at attracting the tourist presence for more than one day, since the trend of visitors is that of making a short stay of one day. Recent articles (5 January 2013) have also underlined the fact that the touristic presence has further diminished because of the closure of the Camera degli Sposi after the earthquake that hit the city in May 2012 (in 2012 the palace registered 60,000 visitors less than in 2011).




Various attempts have been made to enhance the image of the city, apparently left apart from the main tourist attractions; as reported by the online magazine mondointasca.org (1 February 2007) Mantua has followed the regenerative path described in part I, and tried to boost its image as a 'city of festivals'. The reasons for this choice will be discussed later, when dealing with the analysis of the most important festival hosted by the city: the Festivaletteratura.




Finally, as far as the professionals working on the territory are concerned, it is necessary to underline the fact that, despite the numerous cultural activities hosted in its province, Mantua is at the 93rd place (17.96%) for the presence of creative class on the territory, in a list of 103 administrative centres in Italy. This figures appear not to be influenced by the number of inhabitants: while Mantua, a small province with its 415.442 inhabitants, ranked the 93rd place, Pisa (417.782 inhabitants) and Siracusa (404.271 inhabitants) rank respectively the 11th and 43rd place (see figure 4.1, Part I).



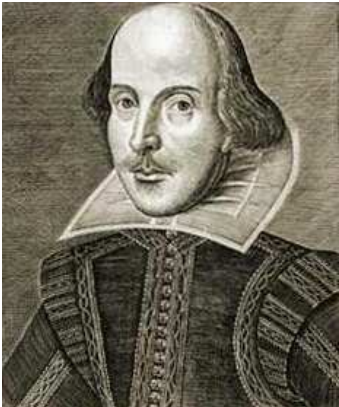
1.2 Mantua: the timeline of an ascent



As seen in part 1.1, apparently Mantua has great peculiarities to be sold on the tourist marketplace, but, at the same time, it has great difficulties in exploiting them. For this reason, it can be said that Mantua is not one of the best known Italian cities. Despite this, however, the city has been famous abroad, during the various centuries and for different reasons. The aim of this section is to outline the major events which have helped Mantua to become a real capital of Europe, in order to understand the elements that have inverted this trend.

A timeline (based mainly on the collection of articles written on the history of the city promoted by the Gazzetta di Mantova in 1993) showing the main events that occurred on the territory is presented below, with the intention to help collocating them in time. As it will be made clear from the visual point of view, the major events that shaped Mantua's fame on the international display took place under the Gonzaga family, that ruled the territory from 1328 to 1708.

<p>Neolithic</p>	<p>Lovers of Valdarò</p>	 <p>1.1</p>	<p>The extraordinary discovery of the sepulture of an embraced pair of human skeletons (2007) in San Giorgio, near Mantua was welcomed by scientists all over the world.</p>
<p>70 BC</p>	<p>Virgil</p>	 <p>1.2</p>	<p>The poet Virgil was born in Mantua .</p>
<p>1265 - 1321</p>	<p>Dante</p>	 <p>1.3</p>	<p>The Italian poet mentions Mantua more than once in his Comedia, and chooses Virgil as his guide.</p>

<p>1423</p>	<p>Vittorino da Feltre and the Ca' Gioiosa</p>	 <p>1.4</p>	<p>Vittorino da Feltre teaches to princes, philosophers and men of thought in Mantua.</p>
<p>1459</p>	<p>Council of Mantua</p>	 <p>1.5</p>	<p>Mantua is the Capital of Europe</p>
<p>1465 – 1474</p>	<p>Mantegna and the Camera Picta Isabella d'Este</p>	 <p>1.6</p>	<p>Mantegna paints the Camera Picta or Camera degli Sposi, a boardroom which has been defined one of the most visited by tourists all over the world. The room has been closed since the earthquake occurred in May 2012.</p>

<p>1490 - 1539</p>	<p>Isabella d'Este</p>	 <p>1.7</p>	<p>Isabella d'Este was the major promoter of the city abroad, thanks to her passion for arts, sciences and fashion.</p>
<p>1524 - 1534</p>	<p>Giulio Romano</p>	 <p>1.8</p>	<p>Giulio Romano builds Palazzo Te</p>
<p>1597</p>	<p>Shakespeare, Romeo and Juliet</p>	 <p>1.9</p>	<p>Mantua is the town in which Romeo is banished after killing Tybalt.</p>

<p>26 January 1770</p>	<p>Mozart</p>	 <p>1.10</p>	<p>13 year-old Mozart performs at Bibiena theatre</p>
<p>1851</p>	<p>Rigoletto</p>	 <p>1.11</p>	<p>Giuseppe Verdi sets in Mantua his opera <i>Rigoletto</i></p>

1.2.1 Lovers of Valdaro

A pair of human skeletons were found in a Neolithic tomb located in San Giorgio, in the outskirts of Mantua, in 2007. The discovery had particular echo among the scientific community and was welcomed by press all over the world. The skeletons, in fact, were the first evidence of a prehistoric tomb in which the dead - young man and woman - were buried embraced. The founding also stimulated the imaginary of people, who started to wonder about the story of the couple.

1.2.2 Virgil

*Mantua me genuit, Calabri rapuere, tenet nunc Parthenope; cecini pascua, rura,
duces¹⁵.*

Virgil's gravestone, Naples

According to tradition, the poet Virgil was born in Andes, today known as Pietole, in the outskirts of Mantua, in 70 BC. The poet, who is considered one of the founding fathers of the literature written on the Italian territory, is said to have influenced literary production – such as the writings of Dante, Petrarch and Shakespeare – all over the world as well (Mantova, Mantova, VA, 1993: 45).

1.2.3 Dante

Dante Alighieri, considered the founding father of literature written in Italian, mentioned the city of Mantua several times in his Comedy. The city is on the display since the beginning, as Dante chooses Virgil – who, he specifies, was born in Mantua – as his wise guide. Dante dedicates 50 verses (Inferno, Canto XX, 52-102) to the description of the origins of the city of Mantua.

¹⁵ Author's translation: Mantua gave me birth, Calabria was the place where I died, and now I am buried in Naples. I sang the praises of grazing lands, countries and leaders.

*Fer la città sovra quell'ossa morte;
e per colei che 'l loco prima elesse,
Mantüa l'appellar sanz'altra sorte¹⁶.*

Dante, Divine Comedy, Inferno, Canto XX, 91-93

This is the evidence that at the time the Comedy was written Mantua was well-known in the area.

1.2.4 Vittorino da Feltre and the Ca' Gioiosa

At the beginning of the 15th century the Ca' Gioiosa or Ca' Zoiosa, which formerly hosted dance parties, was destined to becoming a school for princes and descendants of important rulers in Europe. Vittorino Ramboldini da Feltre, Italian humanist, was appointed as a teacher at the school and taught ancient greek, latin and broad arts. The importance of his figure influenced the widespread of humanism throughout Europe.

1.2.5 Council of Mantua

Roberto Brunelli, in an article titled *E Mantova per otto mesi è la capitale d'Europa* (Mantova, Mantova, 1993: 123) declares:

Mantova capitale d'Europa: tale fu, concretamente, la città gonzaghesca quando, tra il 1459 e il 60, per otto mesi ospitò il papa con la sua fastosa corte, e le non meno fastose delegazioni dei sovrani d'Europa. Tutti qui, a discutere se e come opporsi alla minaccia dei turchi, che nel 1453 avevano preso Costantinopoli e avevano tutta l'aria di non volersi accontentare¹⁷.

¹⁶ Author's translation: and they built the city over those dead bones, and because of the woman who first choose that place [Manto] they called it Mantua.

¹⁷ Author's translation: Mantua was a real capital of Europe when the city hosted the pope and his sumptuous court, together with the sumptuous courts of the sovereigns of Europe, for eight months in 1459-60. They were all gathered together to discuss whether and how to oppose to the Turkish menace after that the Turkish had conquered Constantinople in 1453 and seemed not to be satisfied.

As Brunelli argues, Mantua had been at the centre of the European continent's life for eight months and hosted an important event for the time. This quotation confirms the importance the city has had in past, especially during Renaissance.

The idea of Mantua as capital of Europe has been also recalled by Cunaccia, Listri, Signorini (1996: 9) in the introduction to their work *Rivedere Mantova. Storia, cultura e arte di una capitale europea* (see part 1).

1.2.6 Mantegna and the Camera Picta

Painter Andrea Mantegna moved to Gonzaga's court presumably around the second half of 1459 and was charged by Ludovico II, promoter and host of the Council held in Mantua in 1459, of frescoing a boardroom (1465-1474) – celebrating the growing power of its commissioner – in the San Giorgio Castle. The frescoes resulted in what has been described as Mantegna's masterpiece and are an unique ensemble of work of arts.

*[...] havendo Vostra Signoria fatto fare così bella camera quanto è quella, de la quale in <v>ero ognuno di qua ne parla et universalmente dice chi l'ha vista essere quella la più bella camera del mondo [...]*¹⁸.

(Zaccaria Saggi da Pisa to marquise Ludovico II Gonzaga, 26 November 1475 in Signorini, 1985: 111)

As the quotation above confirms, the fame of the room painted by Mantegna begun to spread all over the world.

Artoni, in an article talking about the 1961 exhibition on Mantegna, reports the witness of a tourist guide: Salvador Dalí, the famous Spanish painter, did not like Mantegna; despite this, during his visit at the Camera degli Sposi he 'kneel down to adore'. Dalí's behaviour is a confirm to the fact that the beauty of the room is still acknowledged by the scientific and artistic community.

The room was closed to visitors after the earthquake that hit the territory in May 2012.

¹⁸ Author's translation: [...] and having His Lordship commissioned such a beautiful room as that one, which is said by everyone who has seen it to be the most beautiful room all over the world [...].

1.2.7 Isabella d'Este

Mario Cattafesta, in his article *Isabella primadonna* (Mantova, Mantova, 1993: 161) summarizes the importance of Isabella d'Este on the International display:

La verità storica è che Isabella non fu soltanto una reggente provvisoria [...]. Fu sempre una personalità autonoma, una protagonista, anche negli anni in cui il marito governava nel pieno delle sue energie. Francesco raggiunse la celebrità, ma Isabella non gli fu da meno. [...]. Colta, brillante, acuta nei giudizi, perspicace nelle intuizioni, aveva qual misterioso filtro che oggi chiamiamo *classe* e che esalta in modo indefinibile anche le qualità più comuni. Un gusto innato la guidava nelle sue scelte in ogni campo: dagli abiti ai gioielli, dalle conversazioni letterarie al godimento delle arti¹⁹.

As the historians report, Isabella was a significant character for the spread of art, literature, scientific knowledge and fashion in Europe. She acted as a sponsor for artist and intellectuals, hosting them at court, sharing with them opinions on the matter with smart judgement. Moreover, she was influential also in fashion and jewellery matters: she is told to have set trends in terms of styles of dresses and accessories among court women all over the European continent.

1.2.8 Giulio Romano builds Palazzo Te

...se ne andarono fuori della porta di San Bastiano lontano un tiro di balestra, dove sua eccellenza aveva un luogo e certe stalle, chiamato il T, in mezzo a una prateria, dove teneva la razza de' suoi cavalli e cavalle; e quivi arrivati disse il marchese che avrebbe voluto, senza guastare la muraglia vecchia, accomodare un poco di luogo da potervi andare e ridurvisi talvolta a desinare o a cena per ispazzo²⁰.

(Cunaccia, Listri, Signorini, 1996: 199)

¹⁹ Author's translation: The truth is that Isabella was not a provisional ruler [...]. She was an autonomous figure, a protagonist also during the years in which her husband governed actively. Francesco reached celebrity, but Isabella was celebre too. [...] She was educated, smart, acute in her judgment, perceptive in her intuitions, she had a mysterious filter we now call *class*, which enhances – in an indefinable way - also the most common qualities. A natural taste helped her in her choices in every sector: from dresses to jewels, from literary conversations to the pleasure of arts.

²⁰ Author's translation: They exited San Bastian door and walked a stone's throw from it, where his lordship had a place with some stables, called the T, in the centre of a prairie, where he kept his horses. Arrived there, the marquise said that he desired to arrange the place, without changing the existing walls, in order to have the possibility to go there sometimes for lunch o to have licentious dinners.

Vasari, in his work *Lives of the Most Excellent Painters, Sculptors and Architects* (1550), describes the meeting Giulio Romano had with marquis Federico, who commissioned the building of Palazzo Te. As the authors underline, the Palace, which was built for the marquis' *otium*, then become a place of *negotium*, where Federico had the honour of hosting the Holy Roman Emperor Charles V. Palazzo Te is acknowledged as Romano's masterpiece and displays frescoes of relevant historical value.

1.2.9 Shakespeare, *Romeo and Juliet*

Shakespeare's play *Romeo and Juliet*, performed in 1597, was set in Verona, a town 30 km from Mantua, whose tourism activity hallmarks are nowadays the performances taking place in the Arena and the house of Juliet, destination of lovers and, in recent times, venue for wedding ceremonies (Degiarde, 2006: 105). Romeo is banished in Mantua after killing Tybalt.

*But look thou stay not till the Watch be set,
For then thou canst not pass to Mantua,
Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the Prince and call thee back,
With twenty hundred thousand times more joy
Than thou wentst forth in lamentation.*

Shakespeare, *Romeo and Juliet*, act III, scene III, 147-153

The fact that one of the most important and studied writers within the English literature field mentions Mantua – and not another, bigger city near Verona – as the city where Romeo has to go waiting for the situation to be safer for him to stay, should be considered evidence of the fame the city had at that time, also outside the borders of the Italian territory.

1.2.10 Mozart




Thirteen-year-old Mozart performed at Bibiena theatre, Mantua, on 16 January 1770.




1.2.11 Rigoletto

Giuseppe Verdi's opera, *Rigoletto*, was first performed in Venice in 1851. The opera, set in Mantua, revolves around the story of the Duke of Mantua and his hunchbacked court jester Rigoletto.

1.3 Mantua: the timeline of a decline

Characters and events that have contributed to the fame of Mantua as a cultural capital have been outlined in part 1.2. Despite these events, Mantua has experienced a slow but persistent decline, as one could assert given the dimension, the low number of inhabitants and the fame of the city in present times. The aim of this part is to make an attempt at detecting some of the events that contributed to this trend. It is necessary to underline the fact that the events listed below are just hypothetical causes of decline: this because the more an event is near to present, the more it is difficult to put its consequences on the situation of present times on a scale. It is beyond my intention to express sharp and hurried opinions on the changes occurred in relatively recent times, I will try to limit myself at an attempt at understanding which events have changed the fame of Mantua as an European capital of culture.

<p>1626 – 1627</p>	<p>Vincenzo II</p>	 <p>1.12</p>	<p>Vincenzo II sells at a low price Gonzaga's picture gallery to Charles I Stuart, king of England.</p>
<p>1630</p>	<p>War, black death and sack</p>	 <p>1.13</p>	<p>A war, the plunder of the city and the death of about the half of the inhabitants because of the black death brought the city on its knees.</p>
<p>1708</p>	<p>Ferdinando Carlo Gonzaga di Nevers</p>	 <p>1.14</p>	<p>Ferdinando Carlo Gonzaga di Nevers, the last Gonzaga, has all his possession confiscated and dies.</p>

<p>1745-1866</p>	<p>Austrian and French domination</p>	 <p>1.15</p>	<p>Mantua gradually loses its importance and is annexed to the State of Milan.</p>
<p>1950s</p>	<p>The building of industrial plants in front of the city</p>	 <p>1.16</p>	<p>A paper factory (Cartiera burgo), an oil refinery plant (ICIP), a chemical plant (Edison), a mechanical plant (Belleli) were built in front of the historical waterfront of Mantua.</p>
<p>20-29 May 2012</p>	<p>The earthquake hits Mantua</p>	 <p>1.17</p>	<p>The earthquake that hit the territory in May 2012 caused structural problems to several historical buildings in the city.</p>

1.3.1 Vincenzo II sells the treasures of the Gonzaga family

Cunaccia, Listri and Signorini have defined it 'the beginning of the end' (1996: 70): the moment in which Vincenzo II was obliged, in 1626 – 1627, to sell the picture gallery the family had been composing during their reign to the king of England.

Emiliani and Morselli, in the prologue to the catalogue of the exhibition *La Celeste Galeria*, whose aim was to recollect the lost collection of the Gonzaga family (see part 2.2.2), explain:

Centocinquant'anni di ricerca appassionata e di collezionismo scelto su esempi eccellenti; tre anni per disperdere tutto; trecentosettantadue anni di oblio e di emorragia della memoria di ogni frammento; un lustro per studiare il sistema museale degli oggetti e per rintracciarli fino nell'ultimo recondito luogo possibile del mondo²¹.

(Morselli, 2002: 1)

1.3.2 War, black death and the plunder

In the years following the selling of the treasures of the family, the city was heavily hit by an attack of a mercenary army which kept the city under attack for months, followed by the black death which decimated the population of the city.

1.3.3 Ferdinando Carlo Gonzaga di Nevers is the last Gonzaga

The Gonzaga family, which had been allied by marriage with the Nevers, a French family, had begun to see their power put under the influence of the Holy Roman Emperor, Joseph I. In 1708 the last Gonzaga, Ferdinando Carlo Gonzaga di Nevers, saw all his possession confiscated and died.

²¹ Author's translation: 150 years of passionate research and selected collecting based on eminent models; three years to scatter everything; 372 years of oblivion and haemorrhage of memory for every single piece; five years to study the system of museum of the objects to track them down up to the last, hidden, possible place in the world.

1.3.4 The Austrian and the French dominion

After having lost a local ruler, the city, was annexed to the State of Milan, under the Austrian dominion. Mantua loses definitively its image of international capital. In the following years the city is under the French dominion (1797-1815), than again under the Austrian dominion until 1866 when Mantua was annexed to the Kingdom of Italy.

1.3.5 The building of industrial plants in front of the city

In the 1950s an industrial area was built in front of the historical waterfront of the city, on the opposite shore of the lake. The plants represented undoubtedly a source of job opportunities for the inhabitants but, on the other side were the symbol of a total change in the city image. The building of an alternative – and completely different in terms of use and image – waterfront was the symbol of the debacle of Mantua's cultural glory. Mantua becomes a Fordist city.

1.3.6 The earthquake hits Mantua

The 20th and 26th May 2012 an earthquake hit Northern Italy and had heavy consequences on the territory. Several villages near the epicentre were heavily hit, and their inhabitants were – and still are, in some cases, - obliged to live in tents or in public structures, such as gyms. In the city centre several historical buildings were damaged: the most evident change was the collapse of the bell tower of the church of Santa Barbara, which changed the asset of the waterfront significantly. In terms of tourism, the closure of Mantegna's Camera Picta, whose delicate balance – already threatened before the earthquake – had been put under a higher risk after the earthquake, has contributed to a significant fall in tourists presence (see part 1.1).

2. Post-Fordism and regeneration on the territory

La volontà di dare un respiro internazionale alla propria azione risulta essere un paradigma fondamentale di sviluppo sia per gli enti pubblici sia per i soggetti privati: il confronto con esperienze estere diviene fondamentale per poter agire in un contesto di mercato ormai senza limitazioni di accesso. In questa situazione congiunturale la cultura può essere utilizzata come strumento di comunicazione all'estero della propria storia e delle proprie tradizioni, di certificazione della propria immagine oltre che di apertura del mercato sia in termini di professionalità ed esperienze, sia in termini commerciali²².

(Degiarde on the cultural system of Lombardy region,
2005: 132)

2.1 Post-Fordist initiatives

As seen in part 1.3, the city of Mantua has experienced, since the 1950s, an evolution towards a Fordist economic dimension. From a visual point of view, it can be said that there has been a 180° shift from a waterfront to another, since the historical waterfront and the industrial one lay on the shores of Inferior lake, facing each other. The evolution of the city's industrial area, however, confirms what theory has outlined in the first part of the dissertation: to an initial expansion of production – with consequent growing need for workforce – in the 1950s, corresponded, since the 1990s, the beginning of slow decline of the industrial activity which configured not it the dismantlement of the plants, but to both the deceleration of the productive process

²² Author's translation: the decision of giving an International dimension to the policies of both the public authorities and the private sphere is paramount for their development. A comparison with foreign realities is important when dealing with a market which has not limits of access. In this present-day situation culture can be an instrument of communication of our history and traditions abroad, it can be an hallmark of our image and a way of opening the market in terms of professional skills and for what concerns trade matters.

and the block of some divisions, together with concerns about the environmental impact of the area.

It can be said that – even though to a smaller extent and with less impact – Mantua has experienced and still is experiencing a post-Fordist period, which corresponds to the growing need of advertising the city to a wider – international – public, re-discovering its historical roots and planning hallmark events on the territory. Initiatives such as the Festivaletteratura (since 1997) and the great exhibitions (such as the Celeste Galleria) organized at Palazzo Te, demonstrate this trend:

[...] una crescita molto elevata è segnalabile anche per Mantova i cui arrivi fanno segnare un +50%, concentrati soprattutto tra gli stranieri, dovuti in parte alla grande visibilità che gli eventi culturali che si organizzano gli forniscono, tra cui è opportuno citare il Festivaletteratura e le mostre organizzate a Palazzo Te²³.

(Degiarde, 2005: 31)

The aim of this part is to list the main regenerating initiatives which have involved the city, its history, its culture, its territory.

2.2 Exhibitions

Most of the temporary exhibitions organized in Mantua are hosted in the rooms of Palazzo Te and are organized by the International Centre for Arts and Culture settled in Palazzo Te. A Scientific Committee is charged to evaluate the proposals made for new exhibitions to be organized into the Palace's rooms. In recent years several exhibitions, such as *Le Ceneri Violette di Giorgione. Natura e Maniera tra Tiziano e Caravaggio* (2004-2005, promoted by researcher Vittorio Sgarbi) and *La Forza del Bello. L'Arte greca conquista l'Italia* (2008, promoted by researcher Salvatore Settis) have been organized there. It is significant, however, that the exhibitions which are said to have had major success among the public (both local and international) were based on the cultural heritage and on the personalities strictly linked to the cultural life of Mantua, namely the exhibition on Mantegna (Ducal Palace, 1961), the exhibition on Giulio

²³ Author's translation: [...] a very high growth is to be highlighted also in Mantua, where especially the foreign tourists arrivals rate a +50%; the visits are mostly due to the great exposure of the city supplied by the cultural events organized there (among which it is necessary to mention the Festivaletteratura and the temporary exhibitions hosted in Palazzo Te).

Romano (1989) and the *Celeste Galeria* (Palazzo Te, 2002). The exhibitions encouraged local pride for the cultural roots of the city, and are still considered a milestone, an ideal to be reached in the organization of new exhibitions.

2.2.1 “*Mantegna 1961*”: Mantua, the sleeping beauty reawakened to the world

In her article on a conference held in 2007, whose aim was to evoke the 1961 exhibition on Mantegna held at the Ducal Palace, Artoni underlines the importance the exhibition had in the city’s cultural life.

[...] l'evento che scosse Mantova portando nella terra di Virgilio duecentocinquamila visitatori in due mesi e garantendo la tiratura di quattro edizioni del catalogo [...]La mostra del 1961 segnò un punto di svolta: era nato un modo nuovo di fare le mostre²⁴.

(Artoni, 2007)

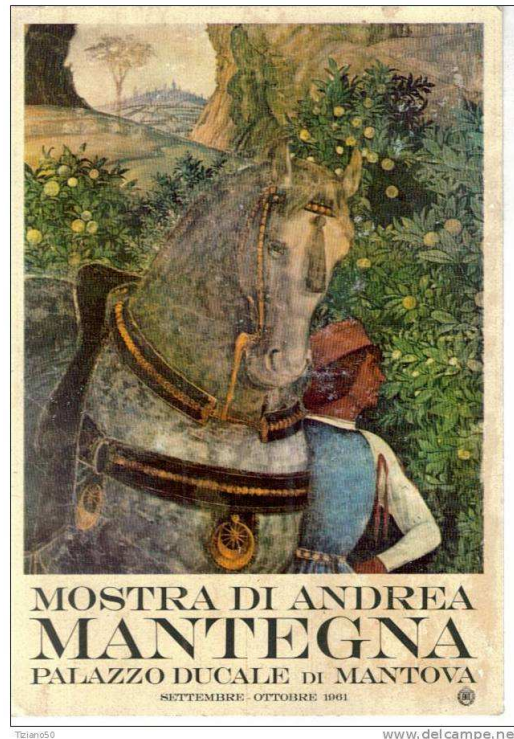


Figure 2.1: Mantegna 1961, the exhibition’s poster

²⁴ Author’s translation: [...] the event that upset Mantua, bringing in Virgil’s land 250,000 visitors in two months and granting the publication of four editions of the catalogue. [...] The 1961 exhibition has been a real turning point: a new way of organizing exhibitions was born.

Also Giovanni Agosti – professor at the Università Statale di Milano – who has dedicated his life to the study of Mantegna’s work, has focused on the importance of the exhibition for the regeneration of the city’s image.

A Mantova [...] era stata allestita nel Castello di San Giorgio una parata impressionante di quasi duecento opere, tra quelle del Mantegna e quelle dei suoi seguaci, o presunti tali. Qualcosa che, per il clamore dei prestiti, non può nemmeno essere lontanamente confrontato alla pur grande mostra di Mantegna che si è tenuta nel 1992 alla Royal Academy di Londra e al Metropolitan Museum di New York. [...] Mantova era una cittadina di sessantamila abitanti, tagliata fuori un po’ da tutto. Per le persone di media cultura era, al di là del *Rigoletto*, una delle <<città del silenzio>> di Gabriele D’Annunzio, il luogo in cui lo scrittore aveva ambientato, 1910, il tratto iniziale del suo ultimo romanzo, *Forse che sì forse che no*. [...] Eugenio Dugoni, era questo il nome del sindaco, ebbe l’idea, e la forza, di trasformare la <<città del silenzio>> nella <<città del Mantegna>>²⁵.

(Agosti, 2006: 7-8)

As mentioned above, the exhibition is still considered a turning point in the organization of events on the territory. What is more interesting, however, is that such success has been determined by the display of the works of an artist which has contributed in enriching the cultural heritage of Mantua. Moreover, the fact that the exhibition on Mantegna was organized with the deliberate intention of producing regenerative effects on the city’s image has to be considered of great importance within the scope of this dissertation.

2.2.2 “Giulio Romano”, 1989

The 1989 exhibition on Giulio Romano, architect and painter who was charged to build Palazzo Te (see 1.2.8), registered 300,000 visitors in the only 70 days of opening (*Il Sole 24 Ore*, 2009). The then major of Mantua, Vladimiro Bertazzoni, described the importance of the exhibition for the city as follows:

²⁵ Author’s translation: An impressive parade of 200 work of arts produced by Mantegna and his – sometimes alleged – disciples had been set up in the Castle of San Giorgio, Mantua. The exhibition cannot be considered nowhere near, because of the importance of the loans it implied, to the exhibitions on Mantegna organized in 1992 by the Royal Academy in London and by the Metropolitan Museum of New York. [...] Mantova was a town of 60,000 inhabitants, cut out from everything. For people of average culture, apart from the *Rigoletto*, Mantua was one of D’Annunzio’s ‘cities of silence’, the place where the writer had settled the beginning of his novel *Forse che si forse che no* in 1910. [...] Eugenio Dugoni, the then major, had the idea and the courage to transform the ‘city of silence’ into the ‘city of Mantegna’.

La mostra di Giulio Romano [...] rappresenta per Mantova [...] un evento di straordinaria rilevanza culturale che va sicuramente oltre il puro momento espositivo. [...] L'iniziativa [...] non nasconde una legittima ambizione: consolidare e rilanciare l'immagine di Mantova come uno dei centri più prestigiosi di arte e cultura europei. Una consapevolezza che è andata sempre più radicandosi dopo l'indimenticabile e ormai storica mostra di Andrea Mantegna di quasi trent'anni fa (1961); dopo che sempre più numerose e autorevoli voci hanno testimoniato ammirazione e stupore di fronte a un patrimonio artistico-monumentale "ineguagliabile e inimmaginabile"²⁶.

(Bertazzoni, Introduction to the Catalogue, 1989)

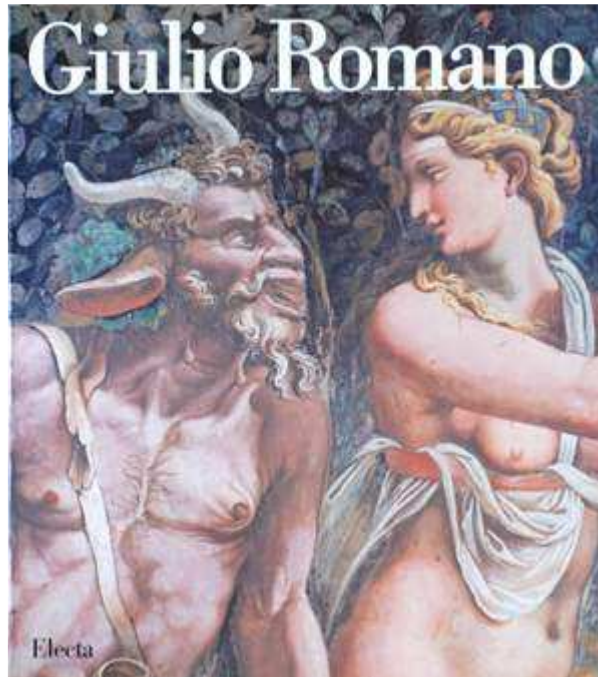


Figure 2.2 Giulio Romano 1989, cover of the catalogue

The exhibition is to be listed, therefore, among the initiatives aimed at boosting the city's image on the national and international scene.

2.2.3 "Celeste Galeria", 2002

The exhibition *La Celeste Galeria*, which took place in 2002-2003 in the rooms of Palazzo Te, is still considered a milestone in the exhibition organization on the territory: this is because on the one side the exhibition registered an afflux of more

²⁶ Author's translation: The exhibition on Giulio Romano [...] represents for Mantua [...] an event of extraordinary cultural relevance which goes far beyond the simple exposition. [...] The initiative [...] does not hide a licit ambition, that is to consolidate and to reintroduce the image of Mantua as one of the most prestigious centres of art and culture in Europe; this is a consciousness that continues to develop since the unforgettable and historical exhibition on Andrea Mantegna (1961) and after that a growing number of eminent personalities have witnessed admiration and astonishment with respect to an artistic and monumental heritage "incomparable and unimaginable".

than 530,000 visitors from all over the world and, on the other side, it has stimulated the pride of the inhabitants interested in seeing the Gonzaga's treasures gathered together.



Figure 2.3 Celeste Galeria: the exhibition's logo

As already mentioned in part 1.3.1, the ambitious aim of the organizers of the exhibition was to track down all the masterpieces the Gonzaga family collected in almost 150 years – to then sell them in about three years from 1626-27 – and show them in the biggest exhibition ever organized in Mantua. Emiliani and Morselli describe the collection as follows:

Sei generazioni di collezionisti, una scelta di opere che toccano i cinque sensi – l’"occhio" di Isabella per i reperti migliori, ma anche l’"orecchio" di Guglielmo per la musica, il "gusto" di Vincenzo per la parola recitata, ovvero per il teatro, il "tatto" di Ferdinando per le cose più preziose, l’ "olfatto" di Margherita per le paste d’odori – e che coinvolgono globalmente e in modo esponenziale tutte le generazioni indagate, hanno portato la corte rinascimentale di Mantova a un apice inimmaginabile. L’hanno catapultata al di là del secolo d’oro delle fastose corti italiane, per farne una protagonista europea: modello collezionistico e cassa di risonanza per le grandi corti d’Austria, di Francia, di Spagna e d’Inghilterra, ma assolutamente impossibilitata a tenerne il passo diplomatico, finanziario, politico²⁷.

(Morselli, 2002: 1)

This description confirms that, over the past centuries, the city has actually had great importance on the international scene, importance that, however, it has always failed to exert.

2.3 Mantua, city of festivals

Another important marketing strategy which is necessary to mention, given the aim of this dissertation, is the strategy of making ‘Mantua, city of festivals’ (www.cittadimantova.it). The National Meeting of the Madonnari, Festivaletteratura, International Mantova Tango festival, Mantova Musica Festival, Segni d’Infanzia, Mantova per Amore, Mantovafilmfest, Mantovadanza: many have been the attempts at sustaining the rhetoric which wanted to launch the city’s regeneration by proposing it as the host and organizer of several arts festival. Unfortunately not all the attempts obtained the same success of the Festivaletteratura, which will be subject of a detailed analysis in part 3. A brief description of the initiatives listed above will be provided here, in order to understand the offer of events on the territory.

²⁷ Author’s translation: Six generations of collectors, a selection of work of arts which stimulate the five senses: Isabella’s ‘sight’ for the best finds, Guglielmo’s ‘hearing’ for music, Vincenzo’s ‘taste’ for recited words, that is theatre, Ferdinando’s ‘touch’ for precious things, Margherita’s ‘smell’ for precious perfumes. The work of arts involve globally and exponentially all the generations studied, and have brought the renaissance court in Mantua to an unimaginable acme: they have propelled it beyond the golden century of the sumptuous Italian courts, to make it a protagonist in Europe. It has been a collecting model for the big courts in Austria, France, Spain and England, but is has also been absolutely unable to keep pace with their diplomatic, financial and political activities.

2.3.1 The National Meeting of the Madonnari

1973 – today: 40 editions



Figure 2.4 Santa Maria delle Grazie: Madonnari

The traditional fair held in the village Grazie hosts an artistic and religious event: every year on 14 and 15 of August the Madonnari (artists who paint religious images on the street with chinks) paint day and night to produce the works that will be judged by a committee. This traditional contest takes place since 1973 and gathers Madonnari artists from all over the world.

2.3.2 Festivaletteratura

1997 – today: 16 editions



Figure 2.5 Festivaletteratura: logo

The Festivaletteratura is the most popular event held in Mantua, and is well-known all over the world. It consists in a literary festival in which the authors discuss over specific topics linked to their work. Given its vital importance for the city's cultural life, further details on this initiative will be described in part 3.

2.3.3 International Mantova Tango festival

2002 – today : 11 editions



Figure 2.6: International Mantova Tango Festival: poster of the 10th edition

The website of the Comune di Mantova (www.cittadimantova.it) declares:

L'attività che distingue l'associazione e porta il nome di Mantova in Europa e nel mondo è l'International Mantova Tango Festival, che ogni anno, in dicembre, porta in città visitatori da tutto il mondo che animano bar, ristoranti, alberghi e che, tra una pausa e l'altra all'interno del fitto calendario offerto loro, possono apprezzare la culla del Rinascimento Italiano. Ancora una volta a sancire il ruolo di Mantova come città dei Festival²⁸.

2.3.4 Mantova Musica Festival

2004 – 2008: 5 editions



Figure 2.7 Mantova Musica Festival: poster of the 5th edition

The Mantova Music Festival was born as a form of contestation to the Sanremo Festival and further concentrated on meetings and rock concerts.

²⁸ Author's translation: The association distinguishes itself for an activity which makes the name of Mantua resound in Europe and all over the world, the 'International Mantova Tango Festival. Every December the festival attracts visitors from all over the world, visitors who animate bars, restaurants, hotels and, when they are not occupied in the numerous activities offered by the festival, can appreciate the cradle of the Italian Renaissance. Once again the role of the city as city of Festivals.

2.3.5 Segni d'Infanzia

2006 – today: 7 editions



Figure 2.8 Segni d'Infanzia: logo

The website (www.segnidinfanzia.org) of the festival declares:

Il festival internazionale d'arte e teatro Segni d'Infanzia è un grande evento artistico rivolto a bambini e giovani dai 18 mesi ai 18 anni dedicato al mondo delle scuole, delle famiglie e a tutti coloro che amano il teatro, la ricerca e i linguaggi delle arti²⁹.

As underlined in the website, the peculiarity of this festival, , is the choice of organizing international initiatives and of transmitting the passion for broad arts to children in an innovative and original way.

2.3.6 Mantova per amore

2007-2009



Figure 2.9 Amanti a Mantova: logo

A press release published by the Comune di Mantova (2007) announced the creation of a committee whose task was to create events and performances aimed at

²⁹ Author's translation: Segni d'Infanzia, an International festival of arts and theatre, is a big artistic event for children from the age of 18 months to 18 years, dedicated to schools, families and all those who love theatre, artistic research and the language of arts.

promoting and raising funds for the exposition of the Lovers of Valdaro in the Archaeology Museum of the city. The programme included a creation of romantic itineraries and photographic exhibitions.

2.3.7 Mantovafilmfest

2008 – today: 5 editions



Figure 2.10 Mantovafilmfest: poster of the 5th edition

A week of showings, debates and conferences over a selection of movies.

2.3.8 Mantovadanza

2009 – today: 4 editions



Figure 2.11 mantovadanza: poster of the 4th edition

The festival, dedicated to the world of dance, is made up by different initiatives: dance contests, stages with international professionals in the field, performances and shows.

2.4 Mantua as a film set

Thanks to its artistic heritage, Mantua hosted film sets several times, demonstrating its openness to the mixture of historical heritage and more modern forms of art.

A short list of films and cinematographic initiatives will be provided here, with the intention to give a brief review of such events on the territory.

A TV mini-series (directed by Salvatore Nocita, starring: Danny Queen and Franco Nero) based on Manzoni's novel *I Promessi Sposi* was shot in Mantua (Piazza Castello and Piazza Santa Barbara) and Sabbioneta in 1989. Also Francesca Archibugi, director of *Renzo e Lucia*, a TV film on the same plot, chose Mantua as a setting for some scenes of the movie.

Italian singer Lorenzo Cherubini, better known as Jovanotti, filmed the videoclip of the song *L'Ombelico del Mondo* in the Giants Room, Palazzo Te, in 1995. This decision aroused controversies from the part of the public opinion (Corriere della Sera, 1995), especially because animals entered the palace and strong lights were used during the shooting. It is indisputable, however, that Jovanotti's video has also had the advantage of showcasing one of the most important masterpieces hosted in Mantua to the wider public. One of the most important films shot on the territory was the film, broadcast live and showed on TV worldwide, *Rigoletto a Mantova*.

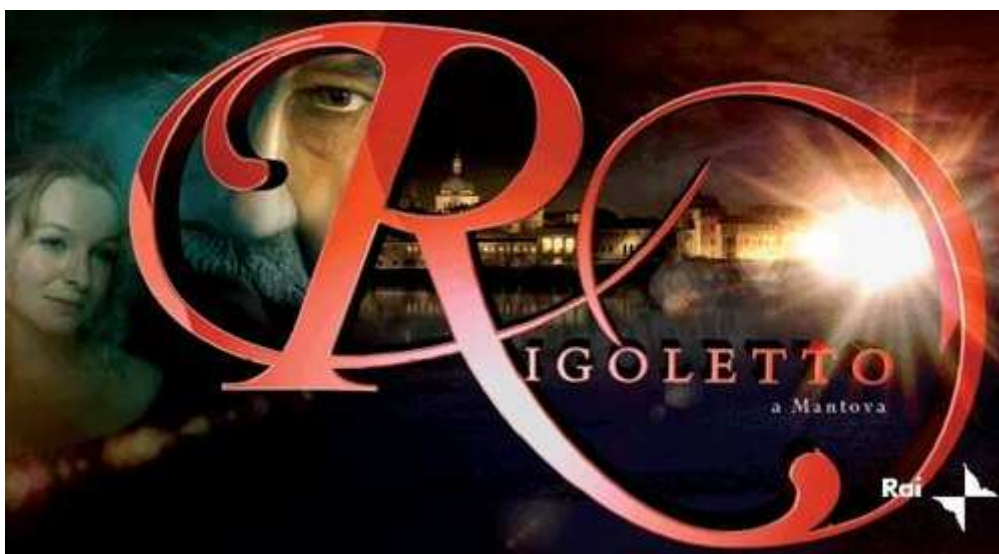


Figure 2.12 Rigoletto a Mantova

The monumental 2010 RAI production, directed by Marco Bellocchio and interpreted by Plácido Domingo under the direction of the conductor Zubin Mehta, was hosted in several rooms in the Ducal Palace and various settings scattered in different corners of the city.

The latest video shooting in Palazzo Ducale dates back to February 2012, before the earthquake that obliged the director of the museum to close some of the rooms where the film was shot. In such a context the director Carlo Carlei has filmed *RomeoJuliet*, a movie which will be ready at the end of 2013.

2.5 The inscription in the UNESCO's World Heritage List and the UNESCO district

One of the most important initiatives linked to the territory of Mantua is the inscription of the cities of Mantua and Sabbioneta into the UNESCO's World Heritage List in 2008.



Figure 2.13 Mantua, UNESCO site: signpost

As already reported by the theory developed in the first part of the dissertation, the inscription gives great prestige to the sites for different reasons: not only the inscription boosts a site's tourism, but it also establishes the historical and cultural importance of the heritage.

The decision 32 COM 8B 35 (see Appendix: D) inscribes the city into the List, defining the criteria satisfied by the sites on the Mantuan territory:

Mantua and Sabbioneta offer exceptional testimonies to the urban, architectural and artistic realizations of the Renaissance, linked through the visions and actions of the ruling Gonzaga family. [...] The participation of renewed architects like Leon Battista Alberti and Giulio Romano, and painters like Andrea Mantegna, makes Mantua a prominent capital of the Renaissance.

(United Nations Educational, Scientific and Cultural Organization, 2 – 10 July 2008: 24)

The city is also part of the Unesco District:

The “**Unesco District**” is an integrated itinerary, easy to access and ideal to create unique memories and experiences with places full of history, culture, art, natural beauty and unique food traditions. This itinerary intends to increase the value of the peculiarities of the provinces of **Modena, Ferrara, Reggio Emilia, Bologna, Mantua, Rovigo** and the **Po Delta**. These are listed as Unesco’s Human Heritage and are characterized by a high quality of hospitality services thanks to a long and vibrant tradition of professional entrepreneurship. [...]The District is part of the campaign “Let’s Restart together...”, a project that contributes to the strengthening of tourism in areas the that were affected by last May earthquake.

(www.quadrilaterounesco.it)

This project demonstrates the UNESCO’s attention to preserve the sites listed in the Heritage World List, especially when they are threatened and run the risk of becoming damaged or lost.

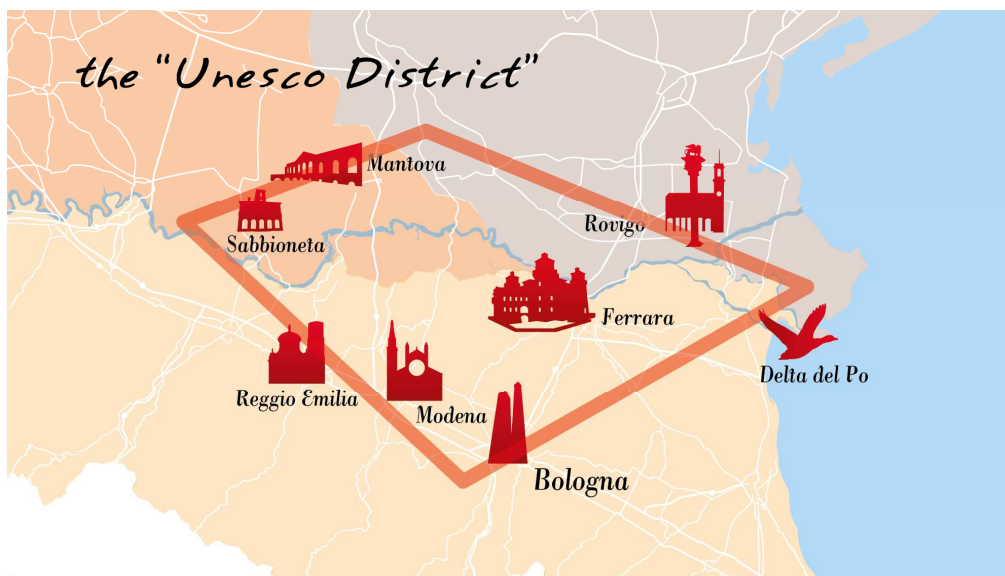


Figure 2.14 the “Unesco District”

2.6 Expo Milano 2015, a strategic weapon against the recession

As far as future initiatives are concerned, the *Expo Milano 2015* may be considered an opportunity for the regeneration of Mantua and its trade activities which have recently experienced the difficulties of the recession.

The Expo website reports the aim of the initiative:

The Expo is a non-commercial Universal Exposition (not a trade fair) organized by the nation which wins the candidature, with other countries participating through the diplomatic channels of the hosting nation. [...] Each Expo has a universal theme and is held in an area which has been masterminded as a place of exchange and encounter to promote a unique experience for participants and visitors who discover and experiment with the theme. More than displaying major technological novelties the Expo's role is oriented towards interpreting the collective challenges to which mankind is asked to respond.

The 2015 project explicitly involves the entire area of the Lombardy region and, therefore, also the city of Mantua may have an active role within the Expo programme.



Figure 2.15 Expo Milano 2015: logo

First reports made by the local newspaper (*Gazzetta di Mantova*) and concerning the strategies aimed at exploiting the 2015 Expo, have underlined the creation of a joint venture between the Chamber of Commerce and the Province of Mantua, in an attempt to create trade channels with the countries which will participate to the exposition.

The *Expo Milan 2015* can undoubtedly be a strategic weapon for the relaunch of both the economy and the image of Mantua.

3. Festivaletteratura

Bisognerebbe visitare Mantova con lo spirito di un turista anglosassone per capire che la bellezza non è mai scontata. [...] Qui lo spirito del Rinascimento è ancora intatto: nelle architetture, certo, ma anche nella vocazione più profonda di una città [...] che nonostante il passare del tempo mantiene integro un fascino dorato che non conosce stagioni. Lo sapevano bene Dickens, Baudelaire e Huxley quando descrivevano la particolare luce che inondava le sue campagne fitte di canneti e boschi di castagni. Lo sanno bene anche gli appassionati che ogni anno, in settembre, partecipano al Festival della Letteratura, tra convegni con gli autori, letture e spettacoli. Del resto, Mantova sta solo proseguendo una tradizione culturale vecchia di secoli³⁰.

(Bertini, 2009: 26)

This chapter is aimed at analyzing the initiative which can be said to be the most significant for the territory of the city: the Festivaletteratura. This literature festival, is listed by Giorgi among other important literature festival spread all over the world:

Within the festival domain, literature is a conspicuous latecomer. [...] The number of literature festivals has picked up over the last decade – today there are literature festivals in several smaller British towns, in Berlin, Hamburg, and Cologne, and in New York as well as in Alhambra, Seville and Mantua – among others.

(Giorgi, 2011: 35)

³⁰ Author's translation: It would be essential to visit Mantua with the eyes of a British tourist in order to understand that beauty should never be taken for granted. [...] In the city, the spirit of the Renaissance is still untouched not only in the architectures but also in a more profound vocation of a city [...] which, despite the passing of time, keeps a golden charm untouched. Dickens, Baudelaire and Huxley were aware of this when they described the particular light that flooded its rural areas, its groves of reeds and its woods of chestnut trees. Also the enthusiastic people which, every year, in September, participate to the events of the Festivaletteratura (meetings with the authors, readings, performances) are aware of it. Furthermore, Mantua is just carrying on centenary cultural tradition.

Also Degiarde, in her research on the cultural system of Lombardy, has stressed the importance on the event:

Nel particolare settore delle manifestazioni temporanee si è scelto di intervistare alcuni dei fenomeni di maggior successo, anche mediatico degli ultimi anni: il Festivaletteratura di Mantova [...] ³¹.
(Degiarde, 2005: 111)

Within the scope of this dissertation, it is important to focus on this initiative for several reasons: firstly because, as it will be explained further, the initiative was only in part born thanks to authorities' intervention, as the contribution of a smaller group of people interested in literature was a vital impulse to the development of the project; secondly because, during the five days of the Festivaletteratura, Mantua, the sleeping beauty, reawakens to the world thanks to the presence of visitors from all over Europe and of intellectuals having a role in the international cultural and scientific community; finally because, as my personal experience as both an inhabitant of the territory and a volunteer for the festival has proved, the festival enhances the enthusiasm and pride of the majority of the citizens and changes physically the image of city for five days.



Figure 3.1 Mantua, the waterfront seen by one of the locations of Festivaletteratura
© Festivaletteratura

³¹ In the specific area of the temporary events we choose to investigate some of the most successful performances which have frequently been reported by press in the last years such as the Festivaletteratura of Mantua.

This chapter will provide a description of the initiative, in an attempt to define the reasons of its success, and will culminate in a description of the role interpreters and translators have during the events.

3.1 Festivaletteratura: the beginning, the format, the evolution

In his study on cultural design as a strategy to boost the image of cities, Brenna (2003) reports the first steps of the ideation of a literature festival on the territory of Mantua. As also the official website of the Festivaletteratura explains, the Lombardy Region assigned Comedia, a British agency specialized in urban regeneration research, the task of proposing new cultural initiatives to boost the image of the Region in 1994. After long interviews with cultural operators in Lombardy's towns, the researcher Charles Landry proposed Mantua as a proper place to settle initiatives linked to literature, an idea which was given birth to also thanks to a meeting with bookseller Luca Nicolini and sociologist Paolo Poletti, who were particularly interested in such initiatives. Brenna explains that creativity was essential in that phase:

After some days Charles succeeded in getting together many institutional actors, some men of culture and some firms' representatives. Quite soon it became clear that nothing creative would have come out of those meetings. As a matter of fact the discussion between people sitting around that table was held at a very bureaucratic level. As a consequence a small group of people decided to meet out of that paralysing contest in order to think and act in a constructive atmosphere.

(Brenna, 2003: 5-6)

Encouraged by the enthusiastic response of the small team mentioned above, Nicolini and Poletti began to visit other literature festivals all over the world, and were impressed by the Hay-on-Way literature festival which influenced considerably further developments in the creation of the Festivaletteratura.

The first edition of the Festival, held in 1997, registered 15,000 visits, 105 performances and 200 authors (among the others, Salman Rushdie). Those figures were destined to raise: the 2010 edition registered 90,000 visits, 288 performances and 400 authors and artists.

The format and the organization of Festivaletteratura are particularly significant as far as the physical asset of Mantua is concerned. Held every year in the second week of September and taking place for five days, the events of the Festival are hosted in several locations all over the city, such as places, palaces, private courtyards, museums, theatres and cinemas, historical buildings. Usually they consist in meetings with authors or artists who are interviewed by journalists or by other authors, and discuss about themes they developed during their artistic career. The meetings are not aimed at advertising the authors' books, but have the intention to stimulate debate over topics belonging to wide-ranging domains. The events, however, may also have different formats: they can be public performances on the city's streets or creative workshops for children, but also touristic tours to discover the hidden wonders of the city. Stefano Scansani, a local journalist interested in the history of Mantua has organized events which engage the public in a discovery of the city: held at sunrise, in the afternoon or at midnight, some of his events have involved the audience in a night tour of the city's underground, a boat tour of the lakes to discover where the fog rises, a gastronomic tour based on the food customs of famous writers and intellectuals who lived in the city.

The visitors may also be involved in free events which are organized now and then in the city's places and streets, and may have the chance to meet the authors they have failed to see because of the sold-out of the tickets, sold-out that frequently occurs. Moreover, given the fact that the city centre is inhibited to cars, the authors move from one location to the other by foot and, during their spare time, they wander in the city like any other visitor: for this reason it is very frequent to meet the authors and to see them from a very short distance.

La sera, quando i raggi cadono obliqui sui tavolini della Taverna del Duca, il canadese Alistair MacLeod e il sudafricano Stephen Gray scherzano assieme e discorrono di poesia sorseggiando l'aperitivo. Il passante, che a Mantova non è mai spettatore passivo di uno show, avverte allora un moto di sorpresa, e l'emozione che la vicinanza di un grande sa procurare³².

(Alessandro Iadicco, Famiglia Cristiana, 16/09/2001)

³² In the evening, when the slanting sunbeams fall on the tables of the Taverna del Duca, Canadian Alistair MacLeod and South African Stephen Gray chat together and discuss about poetry drinking their aperitif. The passer-by, who is never a passive spectator of a show in Mantua, feels a fit of surprise and the emotion that only the fact of being near to a great can provide.

Before and during the festival, the volunteers have an important role in all the stages of the organization. Maussier (2010: 32) underlines the fact that the system of coordination of volunteers of Festivaletteratura has proved to be the best in Italy. My experience as a volunteer for the Festival confirms that volunteers at the Festivaletteratura have their own identity, and feel deeply involved in the success of the performance; because of their uniform, a blue t-shirt, they are called 'le magliette blu' and they are easily recognized by visitors among the crowd. People coming for the Festival are encouraged by the organizers of the festival to stop them and to ask them for help: they are usually prepared in helping the audience to find the locations of the events or to solve some of the most frequent problems that may occur. Before the inauguration ceremony they are given a blue t-shirt and a badge which allows them to enter the events and to access places whose entrance is allowed to personnel only.



Figure 3.2 Volunteers during the Festival
© Mario Tranquilli

Their tasks may be of different kind, as they may be charged to work in the information office, in the ticket office, at the events entrance, or in the staff dealing with logistics (displacing chairs, assembling awnings, cleaning the locations). On the basis of their shifts they may also have free entrance to the volunteers' canteen, where the meals are prepared by students of the catering institute. This secondary fact demonstrates that the synergy among different organizations is possible and has positive outcomes for both sides. Finally, volunteers meet again in a party organized for them, about a week after the end of the Festival. Volunteers' contribution has to be

considered paramount for the Festival organization: establishing such organization and atmosphere would be almost impossible without their help.

Despite the choice of an apparently winning strategy in its organization, the Festivaletteratura evolved over time. After the first edition the locations expanded because of the growing number of visitors, and had to be changed because of the damages the earthquake caused to the buildings enclosing the locations, in May 2012. The events' format changed in time thanks to the introduction of literary-gastronomic events (Breakfast with the Author), public performances and concerts.



Figure 3.3 Logo of the 2012 edition.
© Festivaletteratura

3.2 Relation with the territory

Talking about the relation festivals have with the territory hosting them, Sassatelli reports Waterman:

Successful festivals create a powerful but curious sense of place, which is local, as the festival takes place in a locality or region, but which often makes an appeal to a global culture in order to attract both participants and audiences.

(Sassatelli, 2011: 18)

Moreover the researcher focuses on the regenerative power of such initiatives:

[...] this is connected with the industrial to post-industrial shift of many major European cities and their quest for ways to 'regenerate' themselves. [...] the actual capacity of festivals to meet regeneration objectives remains a moot issue, with quite a number of researchers arguing that using festivals for city marketing and place distinctiveness may be counterproductive, since they run the risk of becoming formulaic and standardized, a form of 'serial reproduction' (Richards and Wilson, 2004; Evans, 2001).

(Sassatelli, 2011: 19)

As the quotation above demonstrates, there is a strong link between the events and the territory; this happens also in the case of the Festivaletteratura: not only because the city is the location of the various events which take place during the festival, but also because the urban territory has its image completely changed during the five days of the initiative. During the Festivaletteratura the streets and the places of Mantua are crowded of authors, artists, visitors and enthusiastic locals waiting in a cue for the events to begin, strolling around in search of public performances or just enjoying the atmosphere.



Figure 3.4 People waiting for an event to start
© Festivaletteratura

Moreover, the Festival can be considered an economic booster for all the structures and the accommodating facilities linked to the touristic market. Criticism has underlined the need to strengthen services for visitors – such as hotels, take-away restaurants and accommodating facilities – in order to enhance the evolution of the city’s image.



Figure 3.5 Crowd in Piazza Erbe during the Festival
© Festivaletteratura

Sassatelli, however, stresses the fact that many researchers are sceptical in declaring festivals as instruments of urban regeneration. This scepticism is also confirmed by what reported about ‘festivalscapes’ in 3.4 (part I); the term festivalscape indicates that a particular atmosphere is established ‘during a specific festival’. This means that festivals can partly be considered as strategies for urban boosterism, because of the fact that they grant a notoriousness to the city limited to the days in which the festival takes place. The attempt of building the perception of the city on the image of ‘Mantua as the city of festivals’ has to be interpreted, therefore, in this perspective: expanding the Mantuan ‘festivalscape’ in time would mean to exploit the advantages such imaginary entails. In my opinion, this strategy is a winning one, even if the commitment in organizing events which have the same cultural quality, importance and resound is to be considered of vital importance. Even though a variegated cultural offer has to be welcomed, it is necessary, from my point of view, to establish a threshold which determines the quality of the initiatives proposed, together with the creation of a specialized committee engaged in advertising the events on the national

and international territory. In other words, it could be desirable to exploit the Festivaletteratura as a driving force to put light on all the other events organized in Mantua.

3.3 Professionals in the intercultural communication field: interpreters and translators in front of an audience.

As already explained, the Festivaletteratura is an important local event, which apparently is becoming reason for national pride. The festival has also an international dimension, given the fact that many authors and artists performing during the events come from abroad. Apart from the fact that, during the different editions of Festivaletteratura, Mantua has hosted the major living intellectuals all over the world as well as Nobel prizes (among the others Salman Rushdie, Toni Morrison and Dario Fo), the Festival, from my point of view, is the unprecedented expression of that European Identity initiatives such as the European Capitals of Culture are in search of. On the one side, the events deal with international topics, questions and issues, and many debates over wider subjects of discussions are made by people having different backgrounds and cultures. On the other side, people sitting in front of the audience – authors, artists, journalists, opinion makers – are a tangible emanation of high knowledge, knowledge that stimulates debate, offers new point of views, encourages right thinking, and leaves a mark on the public. A demonstration of the attention to the variety of cultures intervening at the festival is the event ‘vocabolario europeo’ (European words), during which, every year, some authors choose a word in their mother tongue and explain why they are attached to it. This event results in the expression of a unity in diversity and is the demonstration that writers – with their different cultures which frequently imply words expressing non-translatable ideas – are all part of an unique group of intellectuals trained to right thinking.

Given the international dimension of the Festival, professionals working in the field of intercultural communication are required during the events with foreign authors: their activity has to be organized and monitored by a responsible who is able to deal with both organization matters and the major issues of the profession. Laura Cangemi, professional translator and interpreter, is the responsible of the interpreters and of the

translators working for the festival and therefore has to deal actively with organizational issues. To the purpose of the research for this dissertation, she has released an interview concerning her responsibilities in the Festival organization (see Appendix: E).

3.3.1 Consecutive interpreting in front of the Festival's audience

As already highlighted above, interpreters are given the task of interpreting the authors during several events (about 80 events per year) of the Festivalletteratura.

First questions made to Laura Cangemi were aimed at understanding backstage organizational matters; from her answers emerged that her task at Festivalletteratura requires high organizational skills: nothing has to be left to chance. As Cangemi declares, every years about 20 interpreters are employed for the five days of the Festival, and supply an interpreting service for about twelve different languages, a number that may vary every year. Whereas the Festival takes place during the second week of September, Laura Cangemi's role in the organization of the interpreting service starts about 5 months before when she makes a list of the languages required on the basis of the authors who have already confirmed their presence at the Festival, and begins to get in touch with the interpreters prepared in the authors' mother tongue. This, because the Festival's policy is to allow every author to talk in his own language in order to help him/her to express his art at best. This issue has long been discussed by Orlando (4.4, part I), who reported the difficulties and the risks of interpreting an author. Talking about his experience as the interpreter for Andrei Makine, he underlined that the author asked him to translate *exactly* what he was saying, since he was expressing his art through words. His experience helps us to understand why the Festivalletteratura wants the authors to talk in their own language: the presence of a linguistic filter (the interpreter dealing with the author's mother tongue in order to make it understandable for the audience) may cause a problem in the communication of the author's art and, even more so, the presence of two filters (the interpreter interpreting the author *not* talking in his/her mother tongue) could have deleterious effects on the final message reaching the public.



Figure 3.6 Welsh writer Catrin Dafydd and her interpreter during an event in 2010.
© Festivaletteratura

Cangemi also reported cases in which some of the authors asked to talk in Italian, overvaluing their knowledge of the language, and had some problems in dealing with their discourse during the event. As far as authors are concerned (especially those with some knowledge of Italian), Cangemi declared that the majority of them have been enthusiastic about their interpreter and have asked the public an applause for him/her. In some rare cases, however, the author has not been satisfied with his/her interpreter. Cangemi's task has been, in this case, to listen again to the event in order to evaluate the interpreter's performance; this has given her the possibility to select a team of prepared interpreters to employ for the events.

Laura Cangemi's task is not only supplying an interpreter for every foreign author but also worrying about the interpreters' preparation with regards to the authors and to the topics they are going to deal with. For this reason, she collects materials from publishers and suggests online videos the interpreter may watch to understand which topics the author usually stresses on, to get acquainted with his/her way of talking and to have an advantage in what s/he is presumably going to say. As Cangemi underlines, nothing should be left to chance; usually the interpreters have an intensive preparation before the events they are employed for, and they end up with reading almost every work of their author/s in about a month and a half. Moreover, the interpreters should have specific skills to deal with such tasks: in particular they have to be prepared at performing in front of a wide and demanding audience. For this reason almost all the professionals working at the Festivaletteratura studied as interpreters at the university; very rarely it may occur that they are not professional interpreters, but the Italian translators of the author: this happens when the mother

tongue of the author is rare and there are few people studying it. As Cangemi underlines, this is a very challenging situation for the translator, who is supposed to do a completely different job on the language.

During the event the interpreter has to deal with the techniques of both consecutive interpreting – when translating the author to the audience – and chuchotage (whispering to the ear) – when talking to the author. Peter Mead, interpreter at the Festivaletteratura, has written an article (2012) on his experience at the Festival, in an attempt at defining what makes consecutive interpreting for literary authors different from any other consecutive interpreting experience. In particular, he describes how the atmosphere during the events helps working better:

The interviewers and writers, like the audience, are generally perceptive of the interpreter's role in ensuring that those listening have access to the content and spirit of the interview. [...] In terms of credits, the interpreter's name is announced when s/he takes the stage with the interviewer and author, and is often acknowledged again at the end when thanks are expressed by the interviewer.

(Mead, 2012: 174)

Mead also underlines the elements which distinguish the consecutive interpreting called by Orlando 'literary interpreting' from the other types of consecutive interpreting. One example of this is what Mead calls 'breaking the ice': he explains the recurrent attempt of the interpreters at the events to establish a rapport with the audience by interpreting the first utterances of the author – which clearly are made to break the ice with public – in a captivating tone. As Mead reports, frequently the discourse tends to be interpreted from memory, not from notes, and the priority is given to 'the message's gist, tone and impact, not for the exact sequence of ideas' (Mead, 2012: 175); the author also highlights the fact that in his records it can be easily heard that the interpreters are laughing as they relate the message, meaning that they feel deeply involved in what it is occurring and are attempting at conveying emotions. Also Laura Cangemi reports frequent ovations made by the public to the interpreters, underlining the importance of this manifestation as an understanding of the delicate task the interpreters are supposed to do.

3.3.2 The translators: unprecedented protagonists of events

Talking about the intercultural communication professionals, it is important to underline the fact that the Festivaletteratura has a particular attention to the activity of the translators which make the circulation of literature in different countries possible. As already mentioned by Mead in part 4.5 (part I), during the Festivaletteratura the Italian translators of the authors' books are publicly acknowledged; this helps the public to understand that behind the publication of a book there are skills and competences that may have a deep impact on it.

Laura Cangemi, inspired by an event held in London, proposed to the Festival's organizers 'TRANSLATION SLAM', for the 2011 edition. The event consists in a challenge between two translators charged to translate an unpublished brief text written by an author host of the Festivaletteratura. In the 'TRANSLATION SLAM' the author reads his text in the original language and the text is then translated twice in front of the audience: this allows the public to understand the rhythm and the various shades a text can acquire, depending on the choices of the person translating it. Cangemi reports many anecdotes concerning the feedback to the event by the public, the authors and the translators. While the public has welcomed the event with a sold-out of the tickets, the authors have made enthusiastic comments about it. While Pablo d'Ors, has asked for the translations of his text to study them, Louis Sachar – protagonist of four events in the 2012 edition – has declared the 'TRANSLATION SLAM' the most interesting and involving event he has taken part in. A dialogue on the text also stimulates the author to think about his/her way of making art: as Cangemi reports, Geraldine Brooks has commented the omission of an adjective by one of her translators as perfectly coherent, adding that it was superfluous and that she was better not having used it. Cangemi, protagonist of two 'TRANSLATION SLAMs', has commented her challenge with colleagues as interesting, amusing and meaningful; she has been positively struck by the participation of the public in commenting the technical issues of translation, symptom of a growing attention towards the profession.

During the event, a spokesperson for Strade (Trade Union for Literary Translators) has stressed the importance of translators in the scouting activity, which implies the

research of books still unpublished in Italy and which, therefore, have to be translated for the Italian audience; the translator proposes these books to the publishers and is then charged of translating them. This role demonstrates the importance of translators not only in providing new publication on the Italian territory, but also in promoting the circulation of knowledge beyond national borders.

4. Mantua, candidate city for European Capitals of Culture 2019

Ritengo di candidare mantova2019 perché le risorse, le potenzialità, l'effervescenza culturale e artistica, l'esperienza dei mantovani possano rispondere alla sfida; la nostra città è un gioiello prezioso e rappresentativo sia della storia, sia della cultura contemporanea italiane ed europee; Mantova, da quando esiste, ha fondato la sua identità su forti valori culturali, ha espresso genio, opere d'arte, idee e capacità; Mantova è una minuscola realtà, ma può mettere in campo le energie necessarie per competere con le altre città italiane candidate; Mantova può affrontare e beneficiare del percorso di candidatura, sia come lezione di metodo, sia per gli esiti a cui esso può portare, a prescindere dalla vittoria³³.

(Nicola Sodano, Mayor of Mantua, May 2012)

In the context of urban regeneration strategies, the *European Capitals of Culture* initiative has already been defined (see 2.2.6, part I) as an hallmark event helping the selected cities in their place rebranding ambitions. An Italian city has to be appointed among several candidates for the 2019 initiative, and Mantua is in the list of the candidate cities.

The aim of this chapter is to report and analyse the first steps made by the Municipality of Mantua in organizing a project for the 2019 nomination.

³³ Author's translation: I have decided to candidate mantova2019 because the Mantuan people, thanks to their resources, their potentialities, their cultural and artistic life and their experience can face this challenge. Our city is a precious jewel, representative of the contemporary history and culture of both Italy and Europe. Since its origins, Mantua has based its identity on strong cultural values, has produced intellectuals, work of arts, ideas and skills. Mantua is a small environment, but can also implement the right energies in order to compete with other Italian candidate cities. Mantua can face and benefit from the selection procedure, which should be exploited both as a way to learn a working method and for the outcomes that can be reached, irrespective of the victory.

4.1 European Capitals of Culture 2019: the selection procedure

The selection for the European Capitals of Culture (ECoC) is based on a specific procedure which implies commitment and organization of the candidate cities. The procedure is divided in four steps that will be reported here in order to provide a general frame to further explanation of the first actions of Mantua's committee in this respect.

The *Guideline for the Cities applying for the title of European Capital of Culture* (European Commission) reports the various stages in the procedure:

Timeline (in years, <i>n</i> being the year of the event starting 1 January)	<i>Stage in the procedure</i>	Body responsible
n-6 (for example, end of 2006 for the 2013 title)	Call for applications	Member State (MS)
n-6+10 months	Deadline for responding to the call for applications	Candidate cities
n-5 (for example, end of 2007 for the 2013 title)	Meeting of the panel for a pre-selection in the MS concerned => list of pre-selected cities (13 experts)	MS
n-5 + 9 months	Meeting of the panel for the final selection in the MS concerned (13 experts)	MS
n-4 (for example, end of 2008 for the 2013 title)	Notification of the application from a city to the European Institutions	MS
n-4 + 3 months	Opinion of the European Parliament on this application	European Parliament
	Designation of the European Capital of Culture	EU Council of Ministers

Figure 4.1 Stages in the procedure
Guideline for the Cities applying for the title of European Capital of Culture

With regards to the selection procedure, it is important to underline the role the Member State has in proposing a candidate city to the European Parliament; this, the State's selection and proposal of the city represents the only important intervention of the Member State, as further stages of designation and organization of the events will not involve this institution. This choice can be explained with the European Commission's desire to build an European identity through the ECoC initiative, an identity which derives from a territorial and cultural unity the borders of the Member State make impossible to achieve. This does not mean that the presence of borders delimiting the single States are seen negatively with regards to the achievement of unity, but that the ECoC project ideally wants to tear down all the barriers among the Member States, were they cultural or national.

In order to simplify the candidate cities' agenda, the European Commission summarizes the selection procedure in four main stages (divided in a pre-selection phase and in a selection phase) which imply the active intervention of the cities; these phases, applied to the selection procedure for 2019 by the Municipality of Mantua are scheduled as follows:

- **Presentation of applications**

End of 2012: the Member State (Italy) publishes a call for submission of applications. The cities have ten months to reply with a presentation of a general programme outline for the year in question.

- **Pre-selection**

Beginning of 2014: a selection panel (thirteen people: six experts appointed by the country in question and seven appointed by the European Institutions) draws up a list of the pre-selected cities.

- **Final selection**

2014: the pre-selected cities have six months to develop their programme. The panel recommends one of these cities and gives it some suggestions on its programme.

- **Designation**

2015: the Member State presents a city to the European Institutions. The European Commission officially designates the city to hold the title four years later (2019).

The commitment for the duration of the entire project is demanding: it implies three years of elaboration and enhancement of the whole project and, in case of designation, four years to develop and organize the programme in detail, plus one or two years to report considerations and effects of the project on the territory. A more relevant question is, however, that the candidate cities – or, at least, Mantua – are willing to make their candidacy a moment of self-reflection on their territory, a project to give impulse to new initiatives, independently from the designation in 2015. In these terms it can be said that the ECoC initiative has much more value from the point of view of the years of project development than during the year of designation, as it is a moment of self-analysis and of research of a city's identity.

4.2 The candidacy of Mantua: first steps towards the pre-selection

As reported at the beginning of this chapter, the Municipality of Mantua decided to commit in the candidacy of the city for the 2019 ECoC initiative. The aim of this part and of further ones is to understand how first steps towards the pre-selection are made, how the city puts together its resources to succeed in the project and which are the main concerns that may emerge in this context. Moreover, the scope of the research is to understand how the local and European identities emerge in the first steps of the project and which are the rhetoric supporting the programme. The following conclusions have been made possible by the observation of the project since its very beginning, together with some considerations on how the decision of candidacy resounded on press and among the inhabitants of the city.

After the official announcement of the candidacy of the city as a European Capital of Culture for 2019 in May 2012, the task of the organization of the project was given to the staff of the Mayor charged to deal with special projects. The staff started to work on the communication of the project to the 'institutions potentially interested' and the Municipality of Mantua signed an agreement with the other promoters of the initiative, namely the Comune di Mantova (Municipality), the Provincia di Mantova (Province) and the Camera di Commercio di Mantova (Chamber of Commerce) in June. The staff has also participated to meetings between the candidate cities in Ravenna and in Bruxelles., A public advertisement of the candidacy, with a cocktail and the

installation of the 'libro delle idee' (book of ideas), where people were allowed to write ideas aimed at bettering the city's cultural offer were organized in September 2012, during the days of the Festivalletteratura.



Figure 4.2 Zanetti (President of the Camera di Commercio), Sodano (Mayor of Mantua) and Pastacci (President of the Province) stand in front of the 'Libro delle Idee'.



Figure 4.3 Il Libro delle Idee

A call for public participation to the initiative, through a contribution in the planning and organization of the events that will be developed during the manifestation was published and advertised at the end of November 2012. The local newspaper (Gazzetta di Mantova) reports:

Entro il 31 gennaio tutte le associazioni mantovane che hanno intenzione di partecipare alla candidature di Mantova a Capitale Europea della Cultura 2019 dovranno consegnare il proprio progetto. [...] Se Mantova non dovesse farcela a diventare la Capitale Europea della Cultura nel 2019 [...] le idee e i progetti verranno raccolti e [...] possibilmente realizzati in un'ottica generale di rilancio culturale della città³⁴.

As already mentioned above, it is important to underline that the initiative is aimed at having an effect on the city's cultural asset, independently from the designation as Cultural Capital. The Municipality has created a committee whose aim is to judge and evaluate the projects developed by local organization in January 2013. President of the committee is Emma Marcegaglia, former president of the confederation of Italian industries.

4.3 Governance and professional figures

First decisions were made on the governance supporting the development of the whole project. The working group in the Mayor's staff has established five groups with different tasks to cooperate in the creation of a programme for the initiative:

- **Comitato promotore Mantova 2019** (committee promoter for Mantua 2019), whose task is to give first impulse to the candidacy and develop strategic relations. It is an institutional representation team.
- **Team di Candidatura** (team for the candidacy), whose task is to provide the project an high degree of professional competence. The team will be composed by both internal (expertise in culture, European projects, communication and marketing, tourism) and external (coordinator with experience in the ECoC candidacy, artistic director, expert in intercultural communication) professional figures.

³⁴ All Mantuan organizations willing to participate to the candidacy of Mantua as a European Capital of Culture in 2019 will have to deliver their project within 31 January. [...] On the chance that Mantua is not designed as a European Capital of Culture in 2019 [...] the ideas and projects will be collected and [...] eventually fulfilled in order to develop a cultural relaunch of the city.

- **Tavoli di coordinamento** (coordination tables), whose task is to represent the governance of the project and support the strategies proposed. It is composed by representatives of the political, economical and cultural institutions on the territory.
- **Gruppi di progetto** (project groups), whose task is to develop and manage specific projects.
- **Associazioni di volontari** (association of volunteers), whose task is to communicate and involve the citizenship in the project.

As the list above demonstrates, the Mayor's staff has decided to start from a specific division of tasks and roles in the development of the project, and has tried to involve all the stakeholders: institutions, associations and inhabitants.

Within the scope of this dissertation it is significant to highlight the fact that the competence of an expert in intercultural communication is considered essential from the first stages of the organization. This, because the project should represent the European dimension of the city and implies intercultural and international communication.

4.4 Mantua and its competitors

As the documents produced by the Mayor's staff underline, Mantua has decided to compete for the title because it has a lot to offer in terms of culture, and can compete as the smallest European Capital of Culture ever.

Other competitors for the candidacy are: Bergamo, Venezia e il Nord Est, Torino&provincia, Ravenna, Perugia&Assisi, Pesaro e Urbino, L'Aquila, Siena, Bari, Brindisi, Lecce, Amalfi, Matera, Catanzaro, Palermo, Siracusa e il Sud Est Siciliano, Carbonia. Rumors about the favourite cities signal Venezia e il Nord Est, Ravenna and Matera as the probable winners in the selection phase. This, because of the cities' high level of preparation of advertising strategies for their programmes: while Venezia e il Nord Est has already produced a detailed website and a communication strategy which has an European perspective, Ravenna has organized the meeting of all

representatives of the Italian candidate cities and Matera decided to rely on technology and developed not only a website, but also an App (application for smart phones) called Matera2019.

4.5 Proposal for the candidacy: the advantages of the initiative for Mantua

As already outlined in chapter 2 (Part I), the title as *European Capital of Culture* brings to designated cities several advantages. From the documents produced by the Municipality of Mantua and from the rhetoric expressed during public meetings emerged that, however, the preparation is considered the starting point for a renewal of the image of the city.

A paper released by the Mayor's staff during the public meeting held in November 2012 lists what is necessary to do to compete for the candidacy: helping Mantua being more famous for the international visitors, more connected through an improved transport system, more attractive to tourists, thanks to better accommodating facilities and more attentive to innovation, especially in the cultural field. The improvements listed above are said to be necessary before proposing for the pre-selection; this means that the only fact of applying to the initiative requires a previous general improvement in the image of the city, improvement that will be advertised by the contingent designation.

In the documents presenting the ECoC initiative, the staff has also underlined the advantages the designation may bring to the appointed city. The two main reasons reported are the socio-economical impact of the manifestation, together with a permanent climate of strategic planning which is supposed to be encouraged by the enthusiasm derived from the candidacy. The project is also believed to give an impulse to both the tourism activity and the cultural and economic cooperation at a local, national and international level.

In my opinion, the candidacy as a European Capital of Culture may also be a strategic weapon against the recession that has strongly hit the country in recent years. This hypothesis, also asserted by the editorial written by Pratt and published by Geoforum in 2009 and by Professor Salvatore Settis during an interview in January 2013, is based

on the firm belief that culture is the starting point for future economic growth; the European Capitals of Culture initiative has to be seen also in this perspective, even if much still has to be done to reach this target. It is necessary, in fact, to give major resound to the initiative, to its attempt to build an European Identity and to the relations between Member States it may establish: while on the one side the ECoC initiative is aimed at boosting the tourism activity and encouraging cultural and economic exchanges between the Member States, on the other side, as proved by the scarce awareness of the inhabitants and of the people I have been talking to, still it is not advertised enough to the wide public and among the local enterprises.

4.6 Local and European Identity in the Mantuan programme

In general, the candidate cities have demonstrated to approach to their candidacy with a marketing strategy: even before deciding the topic for the programme they have created logos in order to distinguish themselves from other candidates from a visual point of view, and produced websites, blogs or applications for smart phones, in an attempt of communicate and advertise themselves with the most modern technologies. The Mayor's staff decided for a simple logo, based on the contrast of the two colours of the city's official badge: red and white.



Figure 4.4 Logo of the candidacy



Figure 4.5 Mantua's official badge

In November 2012 the Mayor's staff has proposed a draft version of a slogan, inspired by the words of Leon Battista Alberti, the architect of St. Andrew's cathedral, located the centre of Mantua:

Pensai et congettai questo qual io ve mando.

*Questo sarà più capace, più eterno, più degno, più lieto;
costerà molto meno.*

Servitor vostro Baptista de Albertis³⁵

The draft version of the slogan is "*Più Mantova*" ('more Mantua'/'better Mantua'), and hints at the intention of transforming Mantua in a city which is more modern, more attentive to its cultural offer, with better accommodating facilities and better means of transport.

The choice of the topic for the programme, however, has proved to be one of the most challenging situations in the candidacy bid. As seen above, Mantua has been described a Culture Capital by many intellectuals of the present and of the past and, especially during the ruling of the Gonzaga's family, the city acted as such. One of the major difficulties for the Major's staff in dealing with the choice of a topic which should represent the local identity in the programme was that they did not want to use the same topics which usually identify the city: they were aware they could not exclude the historical past of the city, but they also wanted to build a convincing link between the local identity and its repercussion on the European scene. In the primordial phase of the project, the staff has collected several topics suggested by some of the professionals in the cultural field involved in the project. All the topics proposed were based upon the historical roots and the territory of the city, namely a history of the relation of the citizen with power, the influence of water (the three lakes and the river Mincio) on the territory and the importance of the Mantuan court in Europe. The meeting held in November 2012 revealed a decision concerning the topic of the programme which demonstrates to involve all the aspects listed above. The staff established a general topic, **Mantova (nuova) corte d'Europa** – Mantua (a new) court

³⁵ Author's translation: I thought about it, and I designed this, that I am sending to you. This will be bigger, more eternal, more respectable, more joyful. Your faithful servant, Baptista de Albertis.

of Europe – which covers five sub-topics inspired from the draft versions proposed during the first steps of the project:

- **Il buono e il bello (in cui vivere)** – A good and a beautiful place (to live in): based on aesthetics and on the cultural heritage created at the Gonzaga's court.
- **Il sapere (creazione e trasmissione)** – Knowledge (creation and transmission): based on the importance the artists and the intellectuals who worked at the Gonzaga's court had in the diffusion of knowledge all over Europe. Now the city has to commit in the technological innovation and contribute to the widespread of a new kind knowledge.
- **Suddito, cortigiano e cittadino** – Subject, courtier and citizen: life at the Gonzaga's court, inhabitant of Mantua and citizen of the European Union. A path towards the contemporary model of civil coexistence.
- **Sul filo del tempo – La città, il tempo e le trasformazioni** – On the thread of time – The city, time and the transformations: the evolution of the relationship between the city and the territory hosting it, with a particular attention to the environment.
- **Sul filo dello spazio e della rete: vie di comunicazione** – On the thread of space and of the web – communication network. The relationship of Mantua not only with its physical communication network (streets, rivers) but also with the network created by new technologies.

The use of these topics allows the organizers of the programme to touch all the aspects which have shaped the local identity since the foundation of the city and to develop them in amore modern context.

While, on the one side, the Mayor's staff has proved to have clear ideas in choosing between a variety of different topics representative of the local identity, on the other side it is still in search of strong elements of European Identity in its programme. Given the intention of the European Community to leave the cities free to express their European identity without constraints, this is to be considered a normal trend:

Essere europee è per le città qualcosa di più che non trovarsi in Europa, significa divenire europee in senso molto più alto, significativo, carico di aura, e quindi anche non ben definito³⁶.

(Sassatelli, 2005: 105)

As Sassatelli argues, the European identity expressed during the European Capitals of Culture programme is like an aura, something that exists and is always there, even when it is not cried out but just whispered. In general, however, the organizers of the event appeal to the history of Mantua as host of great artists and cultural heritage, and the fact that, in the past, the city has been a Capital of Culture.

4.7 Further developments of the project: problems to be solved

The aim of this part is to report my personal considerations on the project for the candidacy of Mantua as a European Capital of Culture, considerations which are the result of the study of the research in the field, together with what emerged during the public meetings and on the local press.

First of all, I consider as positive the choice of the staff to rely on the history, the culture and the heritage of Mantua as a strategy of self-promotion of the local identity and as a source in support of the rhetoric behind European identity of the city. Also the decision to give impulse to changes in the city's assets through improvements in services for both its citizens and visitors before proposing for the selection is to be welcomed: the decision implies a declaration of interest towards these entities and demonstrates that the ECoC initiative encourages a self-analysis of the offer the city gives to his guests and inhabitants. There are, however, some problematic elements in the candidacy bid which run the risk of becoming serious threats to the success of the project.

Firstly, as also underlined by the European Commission, a political unity and continuity in the project is paramount for the success in the selection phase. This can be explained with the need for the project to be sustained equally and with the same enthusiasm from each political force, in order to avoid 'ups and downs' in the planning commitment. Such effort may be threatened by the political crisis the Municipality has

³⁶ For the cities, being European is more than being physically located in Europe; it means becoming European in a higher, more meaningful sense, which is charged of an aura, and, therefore, it can also be not well defined.

been facing since Spring 2012: not only the Mayor runs the risk of not being supported by the majority, but also the new councillor for tourism was heavily criticized since the beginning of her election. A solution to this problem may be an agreement between the political parties to grant and assure the stability of the project in time.

Secondly, some kind of reticence of the associations with regards to the collaboration for the planning of cultural events emerged during the public meeting, especially for what concerns the economic matters. While, on the one side, the representatives of the associations were above all concerned about the economic contribution they would be given for the realization of the project they were asked to plan, apparently without worrying about the importance of the initiative for the regeneration of the quality of cultural offer of Mantua, on the other side the organizers of the meeting – in my opinion – were not ready to reassure the representatives about that concerns, by listing all the funding initiatives linked to the project and proposing a projection of the manifestation in order to stimulate the representatives' imaginary. Conscious of the fact that the planning of a project of such dimensions requires precision and economic agreement, I am also convinced that, at least in the first stages, it is necessary to stimulate enthusiasm and participation in people – like, in general, the Mantuan people – that are not accustomed to such initiatives and are not aware of the importance the project could have for the economy of the territory.

Thirdly, I believe that it is necessary to strongly advertise the initiative and the candidacy among the citizens, who, apparently, are not aware of the candidacy of Mantua or, at least, of its importance. Public participation and enthusiasm are necessary for the success of the projects organized on the territory, as citizens are generally the first visitors of the initiatives. As already mentioned, the success of the *Festivaletteratura* is due to the contribution of the volunteers and to the participation of the citizens to the events: this question should be taken into account in the marketing strategy of the initiative.

Finally, the organizers should take into account the impact the programme they are organizing may have on the city. Many researchers have highlighted the advantages of the ECoC initiative on the urban image but have also stressed the risk for small cities of being invaded by a number of visitors that, with their presence, may upset the whole 'ecosystem' of the city. Planning a great project with international resound and setting

it in a city which has a small urban environment requires great sensibility: in my opinion, this is the greatest challenge the planners of the candidacy project will have to face.



Figure 4.6 Il libro delle Idee. A tourist's graffiti: Thank you, Mantua, you are wonderful!

CONCLUSIONS

The aim of this dissertation was to collect and report literature in the urban regeneration field, with the intention to demonstrate that the *European Capitals of Culture* initiative has regenerative effects on the image of the designated cities; moreover, the intention of this work was to highlight the role of people working in the intercultural communication field in developing planning strategies to the service of the organization of events.

The research reported the shift of the cities' image after the Fordist crisis, shift that implied new initiatives to boost the cultural and tourist economy. Among such initiatives, the city rebranding demonstrated to have success especially when it was based either on the assignation of international prizes – such as the inscription in the World Heritage List or the designation as European Capital of Culture – or on the organization of mega-events, events and festivals which, in most cases, emphasize the cultural offer of the city. In this context, the role of linguistic mediators, interpreters and translators has demonstrated to be of fundamental importance for the organization of such events, especially for the contribution of these professional figures in the exchange between different cultures, in their talent to represent their own culture and to transmit it to people with a different culture, making communication between the two possible.

The case study on the city of Mantua, a small reality which can be said to have experienced – and which is still experiencing – a post-Fordist period, was aimed at implementing theory to practice, given the fact that the city hosts, among other initiatives, an important literature festival and is intentioned to participate to the selection as a candidate city for the *European Capitals of Culture* in 2019. The case study moved from an analysis of the strengths and weaknesses of the city's history in order to give a general idea of the potential of Mantua and to the threats the city may experience, for then passing onto an analysis of the Festivaletteratura, a literature festival which has been praised by many as an example of regenerative initiative within the cultural offer of the territory. The core part of the case study was the analysis of the first stages in the organization of the project for the candidacy to the *European Capitals of Culture* initiative from the creation of the logo, the slogan and the website

to the organization of the programme of events based on a topic which should express both local and European identity. The struggle to find a convergence in this oxymoron is meaningful, and is the core point in the realization of an European project, as it represents an effort in the realization of that 'Unity in diversity' promoted by the European Union. Some open questions, however, remain unanswered: given the fact that I have witnessed only the primordial steps of the planning of the candidacy bid, some issues are still unsolved.

Firstly, understanding if – and how – the local and European identities will emerge in the programme would be interesting, in order to make a comparison with the premises explained in this dissertation.

Secondly, a future analysis of the contribution of experts in intercultural communication in the initiative – analysis which is impossible in the primordial stages of the project – would be a fundamental completion to this dissertation.

Finally, in the case of the designation of Mantua as *European Capital of Culture*, an analysis of the effects of the initiative on the urban image would be essential in order to understand the impact of such hallmark event on a small city: it would help to establish if the *European Capitals of Culture* initiative, economic and image booster for both capital cities and post-Fordist cities, would be successful for 'the smallest Capital of Culture ever'.

APPENDIX

Appendix: A

Selection criteria for the World Heritage List

Selection criteria:

- (i) represent a masterpiece of human creative genius;
- (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, townplanning or landscape design;
- (iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- (iv) be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- (v) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- (vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);
- (vii) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- (viii) be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- (ix) be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
- (x) contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

The protection, management, authenticity and integrity of properties are also important considerations.

Since 1992 significant interactions between people and the natural environment have been recognized as cultural landscapes.

Source:

UNESCO World Heritage Centre, 2008. *World Heritage Information Kit*. Paris: UNESCO World Heritage Centre.

Appendix: B

Decision No 1622/2006/EC OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL

3.11.2006

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Official Journal of the European Union

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(Acts whose publication is obligatory)

DECISION No 1622/2006/EC OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL

of 24 October 2006

establishing a Community action for the European Capital of Culture event for the years 2007 to 2019

THE EUROPEAN PARLIAMENT AND THE COUNCIL OF THE EUROPEAN UNION,

European dimension, improving competition, and redefining the role of the panel.

Having regard to the Treaty establishing the European Community, and in particular Article 151 thereof,

(5) The importance and impact of the European Capital of Culture calls for the creation of a mixed selection process, involving national and European levels, and the introduction of a strong monitoring and consultative element, to incorporate a national component and strengthen the European dimension.

Having regard to the proposal from the Commission,

Having regard to the opinion of the Committee of the Regions ⁽¹⁾,

(6) The preparation phase of the event is of crucial importance for its success in accordance with the objectives of the action.

Acting in accordance with the procedure laid down in Article 251 of the Treaty ⁽²⁾,

Whereas:

(7) To guarantee the European added value of the action, a monitoring phase after the designation is needed, in which, first, care is taken to fulfil the criteria laid down for the cultural programme and, second, expert advice and assistance is provided.

(1) Decision No 1419/1999/EC of the European Parliament and of the Council ⁽³⁾ established a Community action for the European Capital of Culture event for the years 2005 to 2019.

(2) A study into the results achieved by the European City of Culture event until 2004 showed that it had a positive impact in terms of media resonance, the development of culture and tourism and the recognition by inhabitants of the importance of their city having been designated; however, the action still needs to be improved, particularly with regard to its long-term effect on the cultural development of the city and region concerned.

(8) A panel of six national and seven European experts should be established; the whole panel comprising 13 experts (the selection panel) should oversee the selection phase up to the designation of the city; only the seven European experts on the panel (the monitoring and advisory panel) should oversee the monitoring process and give guidance to the European Capitals of Culture during the monitoring phase up to the event.

(3) By enabling cities to involve their surrounding region, including any islands, a wider public can be reached and the impact of the event can be amplified.

(9) For support and assistance, for both the applicant and designated cities, a website should be set up, constantly maintained and regularly updated by the Commission, on the subject of European Capitals of Culture (application, selection, implementation and links).

(4) The stakeholders in the event stressed problems in the selection process laid down in Decision No 1419/1999/EC, and recommended monitoring the proposals, particularly in order to enhance their

(10) It is important to encourage the dissemination of good practice, especially to guarantee the European added value of the action. Therefore, networks of former official European Capitals of Culture should be encouraged to play a constructive role in sharing their experiences and best practice with future European Capitals of Culture, notably on the basis of exchanges during the preparation phase.

⁽¹⁾ OJ C 115, 16.5.2006, p. 56.

⁽²⁾ Opinion of the European Parliament of 5 April 2006 (not yet published in the Official Journal) and Council Decision of 25 September 2006.

⁽³⁾ OJ L 166, 1.7.1999, p. 1. Decision as amended by Decision No 649/2005/EC (OJ L 117, 4.5.2005, p. 20).

- (11) It is important to reward the quality of the programme in terms of the objectives and criteria of the action and particularly the European added value by awarding a pecuniary prize.
- (12) To safeguard the long-term effect of the European Capital of Culture event it is desirable to use the initiative, and the structures and capacities that it creates, as the basis for a lasting cultural development strategy for the cities concerned.
- (13) To enable third countries to take part in European cultural initiatives, the European Cultural Month⁽¹⁾, or a comparable initiative, should be explored.
- (14) The designation process laid down in this Decision needs a period of six years to be implemented; this six-year period cannot be guaranteed for the years 2011 and 2012 given that this Decision enters into force in 2007. For these years, a designation process is therefore provided.
- (15) In the interests of clarity, Decision No 1419/1999/EC should be repealed and replaced by this Decision,

HAVE DECIDED AS FOLLOWS:

Article 1

Subject matter

A Community action entitled 'European Capital of Culture' is hereby established in order to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual understanding between European citizens.

Article 2

Access to the action

1. Cities in Member States and in countries acceding to the European Union after 31 December 2006 shall be entitled to be designated as European Capitals of Culture for one year, in the order set out in the Annex.
2. The designation shall apply to one city in each of the Member States appearing in the list in the Annex.

The chronological order given in that list may be altered by mutual agreement between the Member States concerned.

⁽¹⁾ Conclusions of the Ministers of Culture meeting within the Council of 18 May 1990 on future eligibility for the 'European City of Culture' and on a special European Cultural Month event (OJ C 162, 3.7.1990, p. 1).

Article 3

Applications

1. Every application shall include a cultural programme with a European dimension, based principally on cultural co-operation, in accordance with the objectives and action provided for by Article 151 of the Treaty.
2. The cultural programme of the event shall be created specifically for the European Capital of Culture year, highlighting the European added value in accordance with the criteria laid down in Article 4.
3. The programme shall be consistent with any national cultural strategy or policy of the relevant Member State or, where applicable under a Member State's institutional arrangements, any regional cultural strategies, on condition that any such strategy or policy does not aim to restrict the number of cities which may be considered for designation as European Capitals of Culture under this Decision.
4. The programme shall last one year. In duly justified cases designated cities may opt for a shorter period.
5. A linkage between the programmes of the designated cities of the same year shall be made.
6. Cities may choose to involve their surrounding regions in their programmes.

Article 4

Criteria for the cultural programme

The cultural programme shall fulfil the following criteria, subdivided into two categories, 'the European Dimension' and 'City and Citizens':

1. As regards 'the European Dimension', the programme shall:
 - (a) foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector;
 - (b) highlight the richness of cultural diversity in Europe;
 - (c) bring the common aspects of European cultures to the fore.

2. As regards 'City and Citizens' the programme shall:

- (a) foster the participation of the citizens living in the city and its surroundings and raise their interest as well as the interest of citizens from abroad;
- (b) be sustainable and be an integral part of the long-term cultural and social development of the city.

Article 5

Submission of applications

1. A call for submission of applications shall be published by each of the Member States concerned no later than six years before the event in question is due to begin.

Each call for submission of applications, aimed at the candidate cities for the title, shall refer to the criteria laid down in Article 4 and the guidance available on the Commission website.

The deadline for submitting applications under each call for submission of applications shall be scheduled 10 months after its publication at the latest.

An application submitted under a call for submission of applications shall present the outline of the programme which the candidate city plans to realise for the given year.

2. Applications shall be notified to the Commission by the Member State concerned.

Article 6

Selection panel

1. A selection panel shall be established for each Member State concerned to assess the applications of the candidate cities. Each panel shall recommend the nomination of one city in the Member State concerned.

2. Each selection panel shall consist of 13 members, seven of which shall be the persons nominated by the European institutions as referred to in paragraph 4. The remaining six members shall be nominated by the Member State concerned in consultation with the Commission. The Member State concerned shall then appoint the selection panel. The panel shall designate its chairman from among the persons nominated by the European Parliament, the Council, the Commission and the Committee of the Regions.

3. The selection panel members shall be independent experts with no conflicts of interest with regard to the cities which responded to the call for submission of applications, and with substantial experience and expertise in the cultural sector, in the cultural development of cities or in the organisation of a European Capital of Culture.

4. The European institutions shall nominate the members of selection panels for three years as follows: two members shall be nominated by the European Parliament, two by the Council, two by the Commission and one by the Committee of the Regions. By way of exception, in the first year during which this Decision is in force, two experts shall be nominated by the Commission for one year, two by the European Parliament for two years, two by the Council for three years, and one by the Committee of the Regions for three years.

Article 7

Pre-selection

1. Each of the Member States concerned shall convene the relevant selection panel as referred to in Article 6 for a pre-selection meeting no later than five years before the event is due to begin.

2. The selection panel shall assess the applications of the cities which responded to the call for submission of applications according to the criteria laid down in Article 4.

It shall agree on a short-list of candidate cities which are to be considered further and issue a report on the applications of the candidate cities and recommendations to the short-listed candidate cities.

3. The selection panel shall submit its report to the Member State concerned and to the Commission. Each of the Member States concerned shall formally approve the short-list based on the report of the selection panel.

Article 8

Final selection

1. The short-listed candidate cities shall complete their applications and transmit them to the Member States concerned, which shall then forward them to the Commission.

2. Each of the Member States concerned shall convene the relevant selection panel, for final selection, nine months after the pre-selection meeting.

3. The selection panel shall evaluate the amended programmes of the short-listed candidate cities according to the criteria of this action and the recommendations issued by the panel during its pre-selection meeting.

4. The selection panel shall issue a report on the programmes of the short-listed candidate cities together with a recommendation for the nomination of one city in the Member State concerned as European Capital of Culture.

The report shall also contain recommendations to the selected city concerning the progress and the arrangements to be made by the given year, if designated as European Capital of Culture by the Council.

The report shall be submitted to the Member State concerned and to the Commission. It shall be published on the Commission website.

Article 9

Designation

1. Each of the Member States concerned shall nominate one city to be European Capital of Culture and shall notify the European Parliament, the Council, the Commission and the Committee of the Regions thereof, no later than four years before the event is due to begin.

The notification must be accompanied by a justification for the nomination based on the reports of the selection panel.

The nomination shall take into account the recommendations issued by the selection panel.

2. The European Parliament may forward an opinion to the Commission no later than three months after receipt of the nominations of the Member States concerned.

3. The Council, acting on a recommendation from the Commission drawn up in the light of the opinion of the European Parliament and the justifications based on the reports of the selection panels, shall officially designate the cities in question as European Capitals of Culture for the year for which they have been nominated.

Article 10

Monitoring and advisory panel

1. A monitoring and advisory panel shall be established to monitor the implementation of the objectives and criteria of the action and provide European Capitals of Culture with support and guidance from the time of their designation to the start of the European Capital of Culture event.

2. The panel shall consist of the seven experts nominated by the European Parliament, the Council, the Commission and the Committee of the Regions as referred to in Article 6(4). In addition, the Member State concerned may nominate an observer to this panel.

3. The cities concerned shall issue progress reports to the Commission no later than three months before the meetings of the panel.

4. The Commission shall convene the panel and the representatives of the city concerned. The panel shall be convened on two occasions to give advice on, and to take stock of, the preparations for the event with a view to helping cities to develop a high-quality programme with a strong European dimension. Its first meeting shall take place no later than two years before the event; its second meeting shall take place no later than eight months before the event.

5. After each meeting, the panel shall issue a report on the state of preparations for the event and any steps to be taken. The reports shall pay particular attention to the European added value of the event in accordance with the criteria set out in Article 4 and the recommendations laid down in the reports of the selection and the monitoring and advisory panels.

6. The reports shall be forwarded to the Commission and to the cities and Member States concerned. They shall also be published on the Commission website.

Article 11

Prize

On the basis of the report issued by the monitoring and advisory panel after its second meeting as referred to in Article 10(4), a pecuniary prize in honour of Melina Mercouri shall be awarded to the designated cities by the Commission provided that they meet the criteria laid down in Article 4 and have implemented the recommendations made by the selection and the monitoring and advisory panels. The prize shall be awarded in full no later than three months before the start of the relevant year.

Article 12

Evaluation

Each year the Commission shall ensure the external and independent evaluation of the results of the European Capital of Culture event of the previous year in accordance with the objectives and criteria of the action laid down in this Decision.

The Commission shall present a report on that evaluation to the European Parliament, the Council and the Committee of the Regions by the end of the year following the European Capital of Culture event.

Article 13

Repeal

Decision No 1419/1999/EC is hereby repealed. That Decision shall however continue to apply in the case of cities which have been designated as European Capitals of Culture for 2007, 2008 and 2009.

Article 14**Transitional provisions**

1. The cities designated as European Capitals of Culture for 2010 on the basis of Decision No 1419/1999/EC shall be subject to the monitoring process laid down in Article 10 of this Decision. The Commission shall award a prize to the designated cities on the basis of Article 11 of this Decision.

2. By way of derogation from Articles 3 to 9, the nominations for European Capitals of Culture concerning the years 2011 and 2012 shall be governed by the following decision procedure:

- (a) Cities in Member States shall be designated as European Capital of Culture, as set out in the Annex.
- (b) Each Member State shall submit, as set out in the Annex, its nomination of one or more cities to the European Parliament, the Council, the Commission and the Committee of the Regions.
- (c) A nomination shall be submitted no later than four years before the event in question is due to begin and may be accompanied by a recommendation from the Member State concerned.
- (d) The Commission shall each year form a selection panel which shall issue a report on the nomination or nominations judged against the objectives and characteristics of this action.
- (e) The selection panel shall be composed of seven leading independent persons who are experts on the cultural sector, of whom two shall be appointed by the European Parliament, two by the Council, two by the Commission and one by the Committee of the Regions.

(f) The selection panel shall submit its report to the Commission, the European Parliament and the Council.

(g) The European Parliament may forward an opinion to the Commission on the nomination or nominations no later than three months after receipt of the report.

(h) The Council, acting on a recommendation from the Commission drawn up in the light of the opinion of the European Parliament and of the selection panel's report, shall officially designate the city in question as a European Capital of Culture for the year for which it has been nominated.

3. By way of derogation from Article 4, the criteria set out in Article 3 of and Annex II to Decision No 1419/1999/EC shall apply in the case of European Capitals of Culture for 2010, 2011 and 2012, unless the city in question decides to base its programme on the criteria set out in Article 4 of this Decision.

Article 15**Entry into force**

This Decision shall enter into force on the 20th day following its publication in the *Official Journal of the European Union*.

It shall apply from 1 January 2007, with the exception of Article 5, which shall apply from 23 November 2006.

Done at Strasbourg, 24 October 2006.

For the European Parliament
The President
J. BORRELL FONTELLES

For the Council
The President
P. LEHTOMÄKI

ANNEX

Order of entitlement to nominate a 'European Capital of Culture' ⁽¹⁾

2007	Luxembourg	Romania ⁽¹⁾
2008	United Kingdom	
2009	Austria	Lithuania
2010	Germany	Hungary
2011	Finland	Estonia
2012	Portugal	Slovenia
2013	France	Slovakia
2014	Sweden	Latvia
2015	Belgium	Czech Republic
2016	Spain	Poland
2017	Denmark	Cyprus
2018	Netherlands	Malta
2019	Italy	Bulgaria ⁽²⁾

⁽¹⁾ Under the terms of Decision No 1419/1999/EC, the Romanian city of Sibiu was designated as European Capital of Culture for the year 2007.

⁽²⁾ Subject to its accession to the EU, Bulgaria will participate in the European Capital of Culture event of 2019.

⁽³⁾ Ireland was entitled to nominate a 'European Capital of Culture' in 2005 and Greece in 2006.

Source:

European Union, 3.11.2006. *Decision No 1622/2006/EC OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of the 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019.* Official Journal of the European Union.

Appendix: C

Esempio di SWOT analysis di un festival musicale

Punti di Forza <i>(Strenghts)</i>	Punti di debolezza <i>(Weaknesses)</i>	F A T T O R I I N T E R N I
<p><i>Location</i> delle città ospitanti come palcoscenico dei vari eventi (piazze, teatri e luoghi storici).</p> <p>Finanziatori e sponsor.</p> <p>Strutture di accoglienza turistica.</p> <p>Risorse umane (<i>staff</i> collaudato e coordinato).</p> <p>Profonda conoscenza del territorio e del <i>target</i> di pubblico.</p>	<p>Proposta di un genere musicale di nicchia.</p> <p>Risorse economiche.</p> <p>Parcheggi.</p>	
Opportunità <i>(Opportunities)</i>	Minacce <i>(Threats)</i>	F A T T O R I E S T E R N I
<p>Attrattive storico-artistiche.</p> <p>Collaborazione delle strutture turistiche.</p> <p>Collaborazione con enti pubblici</p> <p>Artisti a livello nazionale e internazionale.</p> <p>Collaborazione con altri organizzatori.</p> <p>Apertura all'innovazione.</p>	<p>Trasporti pubblici.</p> <p>Inadeguatezza tecnica di alcune <i>location</i>.</p> <p>Scarsa reperibilità materiali tecnici di produzione.</p> <p>Orari di chiusura bar e ristoranti.</p> <p>Meteo.</p>	

Source:

Maussier, Barbara, 2012. *Festival Management e Destinazione Turistica. I festival come nuovi media della società postindustriale*. Milano, Hoepli.

Appendix: D

Mantua and Sabbioneta inscribed in the World Heritage List

Property	Mantua and Sabbioneta
Id. N°	1287
State Party	Italy
Criteria proposed by State Party	(i)(ii)(iii)

See ICOMOS Evaluation Book, May 2008, page 174.

Draft Decision: 32 COM 8B.35

The World Heritage Committee,

1. *Having examined Documents WHC-08/32.COM/8B and WHC-08/32.COM/INF.8B1,*
2. *Inscribes Mantua and Sabbioneta, Italy, on the World Heritage List, on the basis of criteria (ii) and (iii);*
3. *Adopts the following Statement of Outstanding Universal Value:*

Mantua and Sabbioneta offer exceptional testimonies to the urban, architectural and artistic realizations of the Renaissance, linked through the visions and actions of the ruling Gonzaga family. Mantua, a town whose traces stem from the Roman period, was renovated in the 15th and 16th centuries - including hydrological engineering, urban and architectural works. The participation of renowned architects like Leon Battista Alberti and Giulio Romano, and painters like Andrea Mantegna, makes Mantua a prominent capital of the Renaissance. Sabbioneta represents the construction of an entirely new town according to the modern, functional vision of the Renaissance. The defensive walls, grid pattern of streets, role of public spaces and monuments all make Sabbioneta one of the best examples of ideal cities built in Europe, with an influence over urbanism and architecture in and outside the continent. The properties represent two significant stages of territorial planning and urban interventions undertaken by the Gonzagas in their domains.

Criterion (ii): *Mantua and Sabbioneta are exceptional witnesses to the interchange of human values of the Renaissance culture. They illustrate the two main forms of Renaissance town planning: the newly founded town, based on the concept of ideal city planning, and the transformed existing town. Their importance relates also to architecture, technology and monumental art. The properties have played a prominent role in the diffusion of the Renaissance culture in and outside Europe.*

Criterion (iii): *Mantua and Sabbioneta are exceptional testimonies to a particular civilization during a specific period of history, with reflections on urbanism, architecture and fine arts. The ideals of the Renaissance, fostered by the Gonzaga family, are present in their urban morphology and architecture, their functional systems and traditional productive activities, which have mostly been preserved over time.*

Both properties meet the required conditions of integrity and authenticity, since their most significant urban and architectural components have been preserved over time, as has their relationship with their settings.

The legal protective structure and management system are adequate, as both properties exhibit a good state of conservation.

4. Recommends that:

- a) *in order to ensure the optimisation of the current management system and the common management of the two properties, the State Party should implement the Management Plan included in the nomination dossier;*
- b) *a more complete set of key indicators, taking into account the various components of the urban properties, be defined and implemented to complete the proposed monitoring system.*

Source:

United Nations Educational, Scientific and Cultural Organization, 2 – 10 July 2008. *Convention concerning the protection of the world cultural and natural heritage*. World Heritage Committee, Thirty second Session. Canada, Quebec City.

Appendix: E

Interview with Laura Cangemi, responsible of the organization of interpreters and translators during the Festivaletteratura.

Domande riguardo alla professione di INTERPRETE

1) Dott.ssa Cangemi, qual è il suo ruolo nelle fasi organizzative e durante lo svolgimento del Festivaletteratura?

Come coordinatrice degli interpreti, verso aprile-maggio cerco di verificare quali lingue serviranno per l'edizione del settembre successivo in base agli autori che hanno confermato la loro presenza e alla loro lingua d'origine. La politica del festival è di offrire a tutti gli ospiti la possibilità di parlare la loro lingua madre, se possibile, e questo spesso significa che devo mettermi a cercare interpreti che lavorano dalle lingue più inusuali: dal giapponese all'islandese, dall'arabo all'ungherese. Contattati gli interpreti e assicurata la loro disponibilità per il periodo del festival, quando il programma è definitivo (cioè verso fine luglio) faccio un'opera di "incastro" per combinare eventi e interpreti in maniera ottimale e comunico a ciascun interprete quali eventi avrà e su quali autori deve prepararsi di conseguenza.

2) Quanti sono, in media, gli interpreti al lavoro durante il festival e quante lingue vengono coperte complessivamente?

Il numero si aggira intorno ai venti ogni anno (per un'ottantina di eventi in lingua straniera) e le lingue sono in genere una dozzina, ma variano di anno in anno.

3) Come viene organizzato il lavoro degli interpreti? Qual è precisamente il loro ruolo all'interno dell'intera manifestazione?

Gli interpreti vengono contattati come dicevo una prima volta intorno a maggio, per dare la loro disponibilità, e poi a luglio, per la comunicazione del numero di giornate di lavoro per cui sono ingaggiati e degli eventi nei quali dovranno lavorare, con i nomi ed eventuali informazioni aggiuntive sugli autori. In qualche caso hanno già fatto da

interpreti a questi scrittori (al festival stesso o in altre manifestazioni), e naturalmente io ne tengo conto facendo gli abbinamenti eventi-interpreti, ma in altri casi gli autori sono per loro perfetti sconosciuti e nel mese e mezzo scarso che hanno a disposizione devono leggere, se non l'opera omnia, buona parte dei libri che hanno scritto, per poter svolgere al meglio il loro compito. Il ruolo è quello classico dell'interprete di consecutiva: di norma tradurrà in chuchotage (sottovoce) all'autore le domande dell'interlocutore (e del pubblico) e in consecutiva le sue risposte, rivolgendosi alla platea. In qualche caso gli scrittori stranieri sul palco sono più d'uno e, se parlano lingue diverse, ovviamente capita che debbano essere affiancati da altri interpreti.

4) Come si preparano agli eventi? È una preparazione individuale o di gruppo?

La preparazione è sempre individuale, ma nel limite delle possibilità io provvedo a fornire un minimo di informazioni e materiale, se ne sono in possesso o se l'editore me li mette a disposizione. Molto spesso si trovano in rete filmati molto utili, che permettono di ascoltare l'autore o gli autori in questione e di prepararsi per tempo al loro modo di parlare e all'accento (e spesso anche alle cose che diranno)

5) Che competenze servono, secondo la sua esperienza, in situazioni lavorative del genere? Quali sono le difficoltà che possono emergere durante l'evento?

Gli interpreti degli eventi del festival devono essere professionisti abituati a lavorare in consecutiva davanti a un pubblico numeroso. Non ci si può improvvisare, anche perché il pubblico del festival è molto esigente. Difficilmente ricorriamo a persone che non siano laureate in interpretazione: nei rari casi in cui succede si tratta di lingue molto rare per le quali non esiste una preparazione come interpreti a livello universitario, ma quasi sempre sono gli stessi traduttori che hanno tradotto i libri dell'autore specifico a fargli da interprete (spesso con notevoli patemi, perché l'interpretazione presuppone una tecnica completamente diversa da quella della traduzione letteraria).

6) Ci sono aneddoti significativi che mi può raccontare?

Più di una volta è capitato che all'interprete dell'evento sia stato dedicato un applauso a scena aperta da parte del pubblico, a volte spontaneo, a volte su invito dell'intervistatore o dell'autore stesso. Quando succede è sempre una soddisfazione, perché significa che viene compreso il delicato compito di mediazione che l'interprete deve svolgere. Personalmente nell'ultima edizione sono stata molto contenta di sentirmi ringraziare ripetutamente da Luca Crovi, anche a evento finito, perché i due giallisti svedesi che aveva presentato ed erano stati interpretati da me erano riusciti a esprimersi in maniera molto più brillante rispetto alle interviste che avevano accettato di fare in passato in inglese, proprio perché avevano avuto la possibilità di esprimersi nella loro lingua e perché la mia resa in italiano era stata altrettanto vivace.

7) Per quanto riguarda gli autori: ci sono autori che non hanno richiesto l'interprete? È capitato che un autore abbia dato un proprio giudizio sul lavoro dell'interprete?

Sì, tutti gli anni ci sono autori che preferiscono parlare in italiano, con risultati alterni: alcuni sono convinti di conoscerlo molto bene (ma non sempre è così, e il pubblico se ne accorge), altri, più modesti, si rendono conto che, pur conoscendo l'italiano, hanno bisogno di un interprete per rendere al meglio il loro pensiero. Molti autori danno giudizi positivi (in alcuni casi, estremamente positivi) sugli interpreti, e lo dicono apertamente anche durante l'evento. In qualche caso (molto raro) c'è stato qualche autore non del tutto soddisfatto, oppure capita che arrivino delle critiche dagli spettatori. Ovviamente sono commenti che non vanno presi sottogamba, e in genere cerco sempre di riascoltarmi la registrazione degli eventi in questione per valutare se le critiche sono fondate oppure no. Per le lingue che non conosco, chiedo a qualcun altro di cui mi fido di ascoltare e darmi un giudizio. Ma, ripeto, sono veramente casi molto isolati e nel tempo credo di aver messo insieme una squadra di interpreti veramente molto validi.

8) Gli interpreti sono volontari?

No, gli interpreti sono regolarmente pagati, come di consueto, a giornata di lavoro.

Domande riguardo alla professione di TRADUTTORE

1) Qual è lo scopo di fare eventi come il translation slam? perché è stato ideato?

Il translation slam è nato, come idea, in vista dell'edizione del 2011. L'ho proposto io dopo aver sentito parlare di un'esperienza analoga fatta a Londra, perché mi è sembrata una formula interessante e capace di coinvolgere il pubblico sul merito del lavoro del traduttore. Il confronto tra due versioni di uno stesso testo (che l'originale sia in una lingua diffusa come l'inglese o il francese o invece in un idioma molto raro come lo svedese, poco importa) mette in luce quante sfumature a livello di lessico, sintassi, registro, stile, ritmo ci possano essere nella traduzione, e il pubblico ha risposto molto bene a questo genere di evento, partecipando in modo attivo e facendo domande e osservazioni.

2) Qual è il feedback degli autori riguardo all'evento translation slam?

Gli autori sono in genere sorpresi del successo riscosso dall'evento e molto interessati all'operazione di analisi e ricomposizione in un'altra lingua del loro testo. Solo per citare i due scrittori coinvolti nei translation slam dell'ultima edizione, Pablo d'Ors, rientrato a casa, ha chiesto di mandargli le due traduzioni italiane per analizzarle ulteriormente e riflettere sulle osservazioni dei due traduttori, e Louis Sachar ha dichiarato che è stato l'evento più interessante e coinvolgente a cui ha partecipato durante il festival (dove era protagonista di ben quattro eventi).

3) Ci sono aneddoti significativi che mi può raccontare?

Nel 2011 la fila che si è formata prima dei due translation slam, i cui biglietti erano esauriti da giorni, era strabiliante. L'editore di uno dei due autori ha dovuto litigare per poter entrare e assistere all'evento... Una dichiarazione carina di Geraldine Brooks durante il suo translation slam è stata che l'omissione, da parte di una delle due traduttrici (Ada Arduini e Gioia Guerzoni), di un aggettivo che lei aveva messo nell'originale era assolutamente corretta, perché a pensarci bene quell'aggettivo era

del tutto superfluo e lei stessa avrebbe dovuto pensarci meglio prima di metterlo. Una sorta di ammissione di quanto anche per gli autori riflettere sulle scelte dei traduttori possa essere un esercizio stilistico molto utile. Björn Larsson, invece, in apertura del translation slam dedicato a lui ha fatto l'elogio del suo editore italiano per la scelta oculata dei traduttori, perché dalla qualità della traduzione dipende in larga parte il successo di un libro all'estero, ed è un aspetto tenuto spesso in scarsa considerazione dalle case editrici.

4) Durante il translation slam del 2012 si è parlato di scouting. In cosa consiste e, in breve, come si muove il traduttore per questa attività?

Lo scouting consiste semplicemente nel tenersi aggiornati sulle novità nell'ambito linguistico d'interesse, leggendo i libri in uscita segnalati da editori o da recensioni del paese straniero e proponendoli, se li si ritiene validi, agli editori italiani con cui si collabora. Questo naturalmente permette di tradurre i libri che si preferiscono, il che per un traduttore non è una soddisfazione di poco conto, e per l'editore il vantaggio è naturalmente quello di vedersi segnalare opere interessanti che non potrebbe leggere direttamente.

5) In riferimento al translation slam che l'ha vista come protagonista, che impressioni lascia il confronto con la traduzione di un collega?

Io ho avuto la possibilità di partecipare a ben due slam, uno dallo svedese, con Katia De Marco, e uno dall'inglese, con Flora Bonetti. In entrambe le occasioni è stato un grande arricchimento e mi sono molto divertita. Soprattutto, mi ha dato enorme soddisfazione la risposta del pubblico, e naturalmente anche degli autori, coinvolti e generosi forse più che in altre occasioni.

Source:

Interview with Laura Cangemi, specially carried out for the research purposes of this dissertation on 11th January 2013.

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INTERVIEWS

Interview with Laura Cangemi, specially carried out for the research purposes of this dissertation the 11th January 2013 by Alice Tranquilli (author of the dissertation).

Interview with Professor Salvatore Settis, carried out the 21th January 2013 by Fabio Fazio, Che Tempo Che Fa, Rai 3.

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