Time for Cultural Mediation

Intro

Purposes of the Case Studies

The two texts that follow describe and analyse four cultural mediation projects in the domain of literature taken from four different countries. These case studies are intended to give concrete form to the issues discussed in the texts "Quick Reads" and thus to demonstrate how this publication can be used as an analytical instrument for classifying and developing cultural mediation projects. The case studies do not give equal attention to all of the key issues discussed in this publication; instead, they focus on the aspects which appear particularly significant in relation to the specific project under analysis. Links connect points in the analyses to the relevant discussion in the main texts. The case studies are structured as comparative analyses of two projects each. These analyses are based on publicly available informational material and make no claim to comprehensiveness. It was possible to conduct interviews with the projects' initiators in order to clarify individual questions, but nonetheless, this approach does have its limitations. For instance, the case studies do not provide detailed information about actual implementation of the projects, except where the documentation of the projects made that feasible. Thus the analyses were unable to address aspects in which the project as presented in its documentation may have differed from what actually happened during implementation.

Selection of Projects

The projects studied were taken from the literary field because cultural mediation in that domain appears to be less developed than that in other artistic domains. This choice was deliberate and motivated in part by the desire to increase the visibility of cultural mediation in the literary domain.

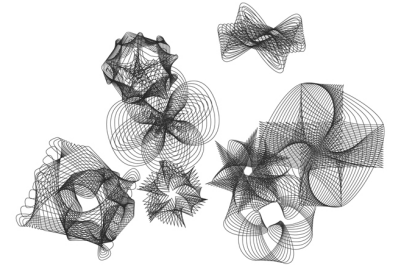The following criteria underlay the selection of cases:
– All cases selected had to be examples of interesting cultural mediation practices, despite their limitations or criticisms.
– They had to be representative of approaches used in literature mediation while also being useful for analysis of practices in other domains.
– They had to be sufficiently complex to permit a meaningful discussion of the various contexts for which a project can be relevant, and the questions which arise as a result.
– Their documentation had to be extensive enough to allow a good reconstruction, notwithstanding the constraints on the analyses mentioned above.

One of the four projects selected was a Swiss project. The focus in selecting the international projects was on contexts which have had a substantial influence on the evolution of the Swiss field. Accordingly, one German project, one English project and one French project are discussed.

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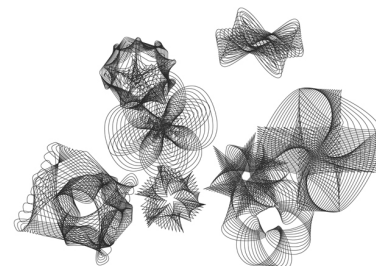
Discussion and Analysis of the Projects

The analyses of the projects are based on the nine sets of issues discussed in this publication. No attempt has been made to retain the sequence in which these issues are discussed in the chapters of this publication; instead they are addressed as they arise in connection with discussion of the projects. Individual passages are linked with the relevant "Quick Reads?" and the guiding questions are indicated beside the relevant passages. The discussion sections point to possibilities for changes or modifications in practice with respect to the individual projects. The analyses also address the contexts in which each of the projects should be viewed. By providing a comparative analysis of two projects in each case study in the light of the issues discussed in the main part of the publication, the authors hope to enable the reader to arrive at a clear understanding of the factors and differences which should be considered when attempting a qualitative evaluation of cultural mediation. Unanswered questions and omissions that seemed relevant for an evaluation of the project but were not addressed in the documentation are discussed and summarized at the end of each analysis.

CASE STUDY 1 "Schulhausroman" and "Auf dem Sprung"

Introduction

This case study looks at two cultural mediation projects in the literature domain. Both projects are set in the context of schools and they are also similar with respect to the people they target and their participative orientation. Although the nine key questions discussed in the main part of this publication provide the matrix for the analysis, they have not determined the order in which topics are addressed in the discussion. The order rather focuses on the aspects that the authors view as being of central importance for the analysis of the project. In the case of both "Schulhausroman" [Classroom Novel] and "Auf dem Sprung" [On the Go], the analysis concentrates primarily on the targeting and participation of the young people and on the specific structure of the collective activities, and unlike → *Case Study 2*, less on the structure of the projects and the strategic approach of the initiators. The questions discussed cannot always be clearly separated, as they have a tendency both to overlap and to raise other questions.
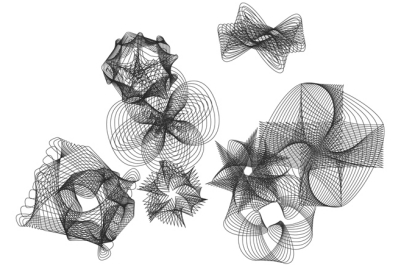
Schulhausroman

Cover,
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The "Schulhausroman" project was conceived in 2004 by the Swiss author Richard Reich, who was responsible for bringing it to fruition. The idea was to give pupils with so-called poor learning abilities [lernschwach] the opportunity to engage with the literary process. Authors were invited into classrooms to collaborate with pupils on a novel, which was subsequently published and presented in readings by the pupils at an institution, usually a centre for literature. The project has since been adopted by schools in Germany and Austria and is currently being introduced in Western Switzerland as well.

Auf dem Sprung

Exhibition
poster, ©Archiv
der Jugend-
kulturen

"Auf dem Sprung" was a project within the "Migranten-jugendliche & Jugendkulturen" project [Immigrant Youth and Youth Cultures] of Berlin's Archive of Youth Cultures. In it, twelve young people from Berlin from four 10th-year classes who have relatives in Palestine, Turkey, Lebanon, Croatia and Germany met at the Archive to participate in a literature workshop, led by authors Anja Tuckermann and Guntram Weber. A photography project, led by photographer Jörg Metzner, ran in parallel. The pupils worked together over the course of a week-long workshop in September of 2008 to consider their daily lives in Berlin against the back-

drop of their cultural affiliation. Afterwards, the texts and photographs created by the young people during the workshops were presented at multiple public events: readings and slide shows in their own schools and at the Archive of Youth Cultures. The culmination was the exhibition "Auf dem Sprung", shown 6 May–7 September 2009 at the Archive of Youth Cultures and 25 May–11 June 2010 at the Berlin-Brandenburg Academy of Sciences, where it was presented by the interdisciplinary working group "Bildkulturen" [Image Cultures] within the Junges Forum für Bildwissen-schaften [Young Forum for Image Studies].[1]

Discussion

Cultural mediation: Why? Motivations and objectives of the project initiators. How does cultural mediation work? Function of the project for the institution, with special focus on audience development.

Author Richard Reich developed the project → *Schulhausroman* in response to the reactions of pupils to his readings. He wanted to engage children thought to be poor learners with literature through active involvement and practical experience and felt that the reading format was inadequate for that. Thus the project's initial intention with respect to literature falls within the scope of audience development and can be associated with the → *reproductive discourse*. In the open structure of collaboration in the project and in the participants' engagement with the authors in the collective production of a work with mutual exchange of knowledge, the project also contains → *deconstructive elements*. This applies both with respect to the reception of authors and for the field of literature itself. Rather than perceiving the speech of the young people as defective, the authors understood it as representing specific knowledge to be integrated within the writing process. The project developed a deconstructive function with respect to literary circles. In taking the name "classroom novel", by aspiring to collaboration between them and famous authors and by holding the readings in prestigious cultural institutions or cultural centres focusing on literature, the project was addressing the pupils not as a future audience for literature centres or readers. Instead, they were deliberately given the status of partners, in order to take the → *young people as young authors* seriously and generate visibility for their themes and their language. By doing so the project actively set itself against existing exclusions, turned the purported linguistic disadvantage of the young people into a new literary asset and, at the same time, invited discussion of the → *current positions of artists* (or authors).

Since it is based in schools, the project reaches young people who do not fall within the spectrum of the educated bourgeoisie.

It differs from conventional, → *formal learning situations* in lower secondary education[2], in that

– no grades are assigned;
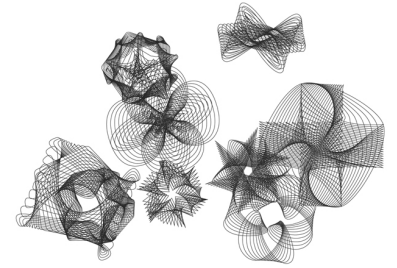
– it focuses on → *collective production processes* rather than individual performance;

– it uses an experimental and open-ended approach;

– it has authors act as mentors (coaches);

– decisions determining the project's evolution are made collectively;

– experiences of achievements constitute a substantial part of the project for everyone;

– characteristics defined in the school context as weaknesses are redefined as strengths, "wrong" becomes "right" or "exceptional";

– and finally, the possibility of failure is presented as lying not with individual pupils but rather with the professionals (the authors).

Thus the project features a → *transformative function* with respect to the institution of the school, although one of limited duration. The project, with its institutional framework, intervenes in the logics of literature production by rendering visible and, to some extent, mimicking the modes of operation associated with literary circles. It allows the greatest possible artistic freedom to the pupils in their writing and permits them to address topics, e.g. violence and sexuality, which might be off limits within the ordinary school routine. This approach can result in criticism of the texts by their recipients, i.e. parents or teachers. In the Swiss canton of Vaud, for example, a text written in a suburb of Lausanne provoked heavy criticism from the parents of pupils from another class, whose novel was printed in the same publication. The text at issue, entitled "Abuse Land", employed the stylistic media of the animated series → *South Park* and contained several text passages which were controversial. The parents' protest, which was communicated from one school to the other school via the schools' administers, ultimately led to the retraction of the first version of the text and the release of a second, somewhat less inflammatory version, entitled "Imagination Land". The changes were made by the young people themselves in collaboration with the author. While the author's first response was a refusal to submit to censorship and an insistence on artistic freedom, the project initiators decided to go through with the reprinting, wishing to avoid any harmful consequences for the pupils, either in school or in the family home. In this instance, the pupils also learned something about the → *the potential impact of art*. As the initiators saw it, the force of impact wielded by the project in this situation made it abundantly clear to the pupils that the texts they created could indeed be meaningful. The criticism of the texts made it clear that they were being perceived both on a literary level and with respect to their content. Thus conventional assessments of value were displaced, if only temporarily.

"Auf dem Sprung" took place in a different context, being a subproject within a larger migrant youths and youth culture project initiated by the

→ *collective production* What Does Cultural Mediation Do? See Text 5.0

→ *transformative function* What Does Cultural Mediation Do? See Text 5.5

→ *South Park* http://www. southpark.de [20.10.2012]

→ *potential impact of art* What is Transmitted? See Text 3.4

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→ *Archive of Youth Cultures*. The Archive of Youth Cultures, founded in 1998, collects materials created in the context of youth cultures (fanzines, flyers, music, etc.) – the only organization of its kind to do so in Europe. Its collecting activities also include scholarly works, media reports etc. The archive has a reference library, which makes its collection available to the public at no charge. The archive also conducts extensive research on youth-related topics, acts as a consultant to local governments, institutions and associations and organizes around 120 school project days and advanced training for adults each year. It also publishes its own journal "Journal der Jugendkulturen" ["Journal of Youth Cultures"] – as well as a book series featuring approximately six volumes each year.[3] Thus there is a social / political dimension to the motivation behind the "Auf dem Sprung" project: it was aimed less at increasing the consumption of culture than at thematically focused engagement with migration and young people. An implicit aim of the project was for the activities with the pupils to highlight positive aspects of diversity and thus the project took on an → *affirmative* position with respect to the institutional objectives.

Cultural Mediation for Whom?

How and in what role are people invited to take part, what benefits does the project explicitly promise to participants?
What are the motivations, needs, deficits of the participants and how are participants implicitly expected to benefit?

Both projects entail working with pupils who are considered to be disadvantaged with respect to their situation within society. By targeting adolescents in non-university track secondary education, the "Schulhausroman" project acknowledges the inequality of opportunities which is both prevalent within the school system and induced by it. In the project, the form of school in the lower level of secondary education rather than ethnic or national origin was the key criteria for disadvantaged status. This reflects the correlations between of the use of culture and educational background.[4] The structure of the collaboration makes it clear that everyone, students and authors, is considered to be taking part in a → *process of learning and development*. This means that differences are viewed as specific forms of knowledge are acknowledged within the project, which uses the energy engendered through the → *engagement with literature* against the backdrop of those differences to fuel the → *educational process*. At first glance, the project might be seen as pursuing an egalitarian agenda by making participation compulsory for all students in the class, regardless of their grades or motivation. However, compulsory participation means that students did not choose of their own free will to work in the project, a circumstance which reproduces the → *hierarchy of learners and teachers* which has long characterized formal educational structures. This is reinforced by the presumption that engagement with literature is fundamen-

→ *Archive of Youth Cultures* http://www.jugendkulturen.de [20.10.2012]
→ *affirmative* What Does Cultural Mediation Do? See Text 5.1

→ *process of learning and development* How is Cultural Mediation Carried Out? See Text 4.8. Cultural Mediation for Whom? See Text 2.4

→ *engagement with literature* What is Transmitted? See Text 3.1

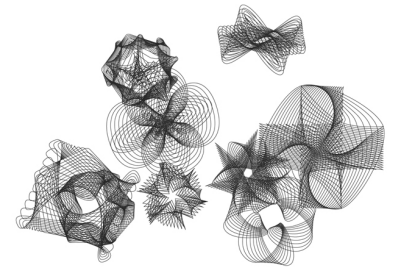→ *educational process* How is Cultural Mediation Carried Out? See Texts 4.3 and 4.4

→ *hierarchy of learners and teachers* How is Cultural Mediation Carried Out? See Text 4.RL

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tally desirable and useful. A reflective approach to this situation would not gloss over of the tensions inherent in combining the desire to have young people participate in the writing process and taking their abilities seriously with the structural conditions required to achieve those aims. Instead, a reflective approach would attempt to render those tensions productive, by setting up an open process which encompasses the possibility of failure.

Aware that a large portion of society tends to ignore literature – and contemporary Swiss literature in particular, the project creates an opportunity to examine the significance of the work of authors in direct exchange with a non-reading audience. Thus the role of authors is actively scrutinized. In addition to encouraging adolescents to engage with literature, the project has the objective of initiating a learning process in the writers, specifically, creating in them an awareness of their own privileged stance and recognition of the fact that there are population groups for whom Swiss literature has no relevance due to complex cause and effect relationships.

The thematic focus of "Auf dem Sprung" means that its target participants are young people with immigrant backgrounds. In this regard, the project draws on a → *concept of culture* which assumes that an individual's attitudes and perspectives are primarily determined by ethnic origin, religion and language. In this view, culture is treated as a dominant constant which encompasses no other categories, such as education, social status, physical dispositions, gender or sexual orientation. Thus in this type of concept of culture such categories are not considered to be factors which limit and interact with one another. A reductive concept of culture of this kind is inevitably associated with hierarchization: although the project explicitly opposes discrimination based on ethnicity and operates in an "embracing diversity" context, even in doing so it implicitly reproduces essentializations and stigmatizations. The majority ethnicity, and thus its presumed culture, remain the standard: diversity is framed as deviation from that standard. Thus the young people in the project represent themselves, but also, inevitably due to the use of this reductive concept, they also represent their age group and their ethnic affiliation or → *national origin*. In many instances the texts and images produced by the young people rebel against this thematic constraint. They do not limit themselves to the effects or influences associated with their national, linguistic or religious origin. They address a broader range of content: ranging from encounters with neo-Nazi violence, to hugely varied experiences of discrimination and belonging, phobias and hobbies, right through to the ability to travel almost all the way around the world by virtue of having relatives ready to receive them almost everywhere. The variety of texts and contents produced by the adolescents clearly demonstrate that ethnic origins and the religious affiliations and languages associated with them represent only

→ *concept of culture* Cultural Mediation for Whom? See Texts 2.1 and 2.2

→ *national origin* Cultural Mediation for Whom? See Text 2.2
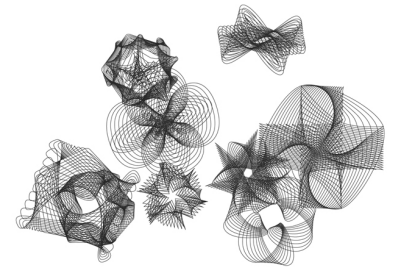
three among many influential factors. It emerges clearly that considering these categories in isolation tends to produce a fragmented picture which in no way reflects the complexity of individuals and social contexts.

Photo: Sarah Charif
© Archiv der Jugendkulturen

Sarah Charif, photo: Jörg Metzner
© Archiv der Jugendkulturen

"Well, unfortunately we do not have that many family members in Berlin. There are about 150 to 200 people, and they do not even all live close together. There are a few living in Spandau, Wedding, Neukölln, Kreuzberg, Schöneberg and in Tempelhof. We are a huge family. That would only be the ones who live in Berlin."
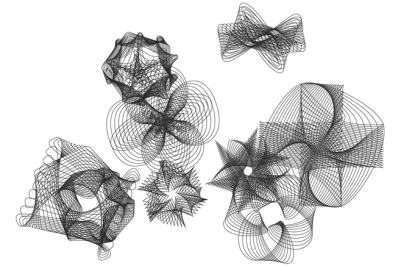(Sarah Charif)

Photo: Birkan Düz
© Archiv der Jugendkulturen

Birkan Düz, photo: Jörg Metzner
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→ *categories used to identify positions* Cultural Mediation for Whom? See Text 2.3

→ *culturalizing attributions* Cultural Mediation for Whom? See Text 2.RL

"*I am in Berlin and I'm 16 years old.*
Sometimes I am German.
Sometimes I am Turkish.
Sometimes I am Kurdish.
Sometimes I am Alevi.
Sometimes I am Zaza.
When I am in Turkey, I tell the people there that I am German,
When I am in Germany, people tell me that I am Turkish.
Or I say that I am Turkish. […]
If I am alone, I feel like I am Birkan.
If I am with Germans, Turks, Kurds, Alevi, Zazas, I feel like myself.
I am Birkan."
(Birkan Düz)

However, the project presentation created by the project organizers does not reflect the → *diversity of categories* used by the young people to identify their position in the world (as opposed to an imaginary, essentializing diversity of cultures). This suggests a failure on their part to exploit the potential to shift institutional misconceptions by engaging with the texts and photographs. This is one indication of how extremely difficult it is to eliminate → *culturalizing attributions*.

Another dimension of the way the project targets the adolescents is associated with the fact that the teachers were responsible for selecting the project participants. The project documentation does not reveal the criteria used for this selection. The act of selecting is of crucial importance, however, particularly with respect to the function of the project for the pupils. Selection might be used to reward some students and entail yet another exclusion for the others, exacerbating the inequalities within the school; but it might also employ the reverse logic: being considered

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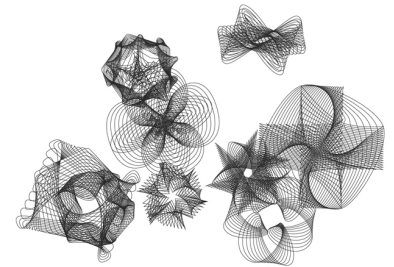
more "difficult" could qualify someone for selection for the project (see Omissions, below).

The aims of having students experience a sense of achievement and offering them a public platform are two things the two projects have in common. Through the high level of involvement by the adolescents in decision-making with respect to aesthetics and content and through the partnership structure created for the practical activities, both projects succeed at → *enabling young people to identify* with them, perceptible at least at the level of representation. In both projects, the young people are defined as authors and they have the opportunity to present themselves confidently as such. However, interestingly, in the "Schulhausroman" project, which is aimed at high culture, this occurs in a considerably more egalitarian and thus more radical manner than in the "Auf dem Sprung" project, which is positioned in a socio-cultural context, where participants have undergone a selection process.

Who "does" Cultural Mediation?

→ *Focus on cultural mediators: artists / mediators – their roles, intentions, aspirations and expertise.*

Only professional → *authors* are recruited to work with students in "Schulhausroman". They serve as mentors and experts in their genre, literature. The selection of authors who are successful in the book market confers extra credence and significance to this role (though the participants do call this into question). The authors have a decisive influence on the course of the project, its linguistic and artistic evolution as well as the reception of its results in the literary field.[5] The project initiators themselves attribute a key role in the project to the authors and refer to them in defining one of the essential aspects in which the project diverges from the formal teaching and learning situation in schools, which they associated with the possibility of failure:

"*The writing coaches (these are the authors), who encounter the non-homogenous class, are neither teachers nor social scientists working according to predetermined qualitative requirements. As a result, they develop a highly individual approach and in no sense do they create a neutral laboratory situation which one could duplicate in one class after another under comparable conditions. Thus, every schoolhouse novel is an experiment in itself, with an uncertain outcome – and the possibility of failure.*"[6]

In the "Auf dem Sprung" project, the role of the authors is less tied to their market position. Moreover, they are not acting primarily as representatives of their profession. The two authors and the photographer have all published in their fields, but they have also been working for years as mediators in projects at the interface of art and society – largely in independent insti-

→ *identification of the young people* Good Cultural Mediation? See Text 8.2

→ *focus on mediators* Who "does" Cultural Mediation? See Text 7.RL

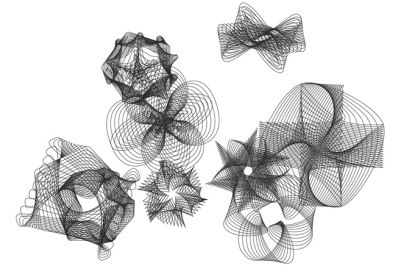→ *authors* Who "does" Cultural Mediation? See Text 7.1

tutions associated with the → *socio-cultural field*. Thus they do not represent the occupation of artist or the art market per se, but are acting within the project largely in the capacity of mediators possessing artistic expertise. This positioning makes it clear that the primary objective of "Auf dem Sprung" is not so much the engagement with contemporary literature or photography, as with writing and photography as → *tools to be used for (self-)exploration* and (self-)representation by young people.

Who "does" Cultural Mediation?

→ *Focus on funding*: what impacts do the amount, source and allocation of funding have on the project?

The "Schulhausroman" project is carried out by → *Provinz GmbH*, a small business run by the initiators Richard Reich and Gerda Wurzenberger with a focus on writing and publishing. In Switzerland, the project is funded by multiple partners: the literature centre Literaturhaus Museumsgesellschaft, the City of Zurich's Office of Schools and the foundations → *Ernst Göhner Stiftung* and → *Mercator Schweiz*.[7] Since 2010 Pro Helvetia has also been funding the continuation of the project in schools in French-speaking parts of Switzerland. To some extent, the motivations of the funding bodies can be inferred from the presentations of the projects on their respective websites.

While the project initiators demonstrate a very reflective approach in their phrasing, speaking, for instance, of pupils with "so-called" learning difficulties, the project descriptions provided by funding sources are not always as careful to differentiate. The foundation Stiftung Mercator, for example, describes the project on its website as follows:

"*Young people from environments providing little exposure to education write stories. Linguistically limited students with learning difficulties write novels [...] The young people experience a sense of achievement. Their self-confidence is reinforced as well as their ability to express themselves verbally.*"[8]

This description, focusing as it does on presumed deficits, nullifies the real potentials of the schoolhouse novel project, which lie in its potential to displace these sorts of dominant categorizations. Clearly, the degree of reflection applied to attributions can vary considerably within one and the same project.

This is another instance that demonstrates how difficult it is to displace the dominant narratives which frequently reproduce exclusions and stigmatizations at the very places that projects like this one hope to combat them. The same applies to the project's German and Austrian versions as well.[9]

→ *socio-cultural field* see Glossary entry on: socio-cultural animation
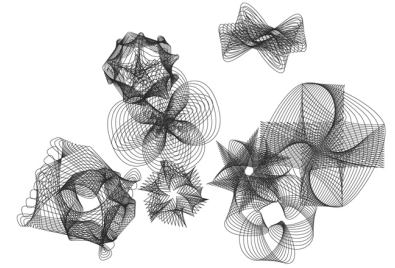
→ *tools used for self-exploration* What is Transmitted? See Texts 3.2 and 3.6

→ *Focus on funding* see Text 7.5

→ *Provinz GmbH* http://www. provinz.ch [20.08.2012]

→ *Ernst Göhner Stiftung* http:// www.ernst-goehner-stiftung.ch [20.8.2012]

→ *Mercator Schweiz* http://www. stiftung-mercator.ch [20.8.2012]

This emerges particularly strikingly in the wording on the → *Wuppertaler website*:

"*Students should be between the ages of 12 and 16, i.e. at what is quite a difficult age. […] Surprising results have been achieved, above all in Hauptschulen [non-university track schools], and with so-called problem children.*"

"Auf dem Sprung" received funding from the German Ministry for Family Affairs, Senior Citizens, Women and Youth, the Berlin Senate's Representative for Integration and the Federal Agency for Civic Education as part of a federal programme promoting the value of diversity [Vielfalt tut gut. Jugend für Vielfalt, Toleranz und Demokratie][10]. The motivation of the funding sources is thus in line with the discourse on integration in Germany, which aims at intensifying immigrant's involvement in social, cultural and political contexts.[11] In this context, → *cultural mediation* is framed as a practice which supports those efforts.

What is Transmitted, How is it Transmitted?
At which levels of the project are participants involved and to what extent?
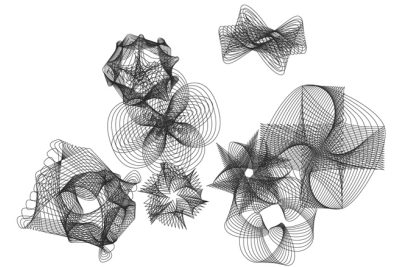

Exhibition preparations
© Archiv der Jugendkulturen

In the "Schulhausroman" project, the young people work with authors to develop their own texts, which they then analyse collectively in the context of the classroom before working on them further. The format of collective writing is a basic element of the project, involving the combination of individually written passages or sections of texts to form a single work. Exchange takes place at various levels, both with the authors and among the students themselves, in collective discussions about their own texts. The roles of authors and pupils are structured hierarchically in the project, but they do appear to allow an exchange of knowledge in both directions. The → *high degree of participation* of the students in the creation of the texts causes their language, which is normally considered defective in the school context, to be seen as valuable and taken up into the process.[12] The authors support the development of the novel, analysing, together with the class, the credibility of protagonists, situations and actions, as well as stylistic aspects. Decisions relating to plot development are made by the students collectively. Generally, it is the authors who combine the individual text passages into a single text, which is then discussed with the class. Everyone participating in the project has access to a website which serves as a forum for collective work on the text.

The involvement of adolescents in the "Auf dem Sprung" project is also structured as → *participative*. The individual histories of the young people create the framework for their collective work. Literature and photography,

the two media in use, serve as instruments to access and means to express the world in which the students live.

Unlike in the schoolhouse novel project, the work in "Auf dem Sprung" was undertaken by individuals, not collectively. The artists were on hand to assist and guide the young people. Like the schoolhouse novel project, analysis during the project addressed the linguistic development and → *literary quality of the texts*. In the photography work the adolescents learned how to use the camera and the basics of image composition. The material available does not permit an assessment of the extent to which → *critical analysis* of the use of specific image materials and their implications took place.

Good Cultural Mediation?

Reflexivity, for instance with respect to
– attributions vis-à-vis the target audience
– the contexts and discussions in which the project intervenes
– the development of empowering knowledge about the arts
– the privileged position of cultural institutions and those acting in them
– form and choice of representation (depiction of project outcomes, documentation,
  way participants are treated)
process and results
– how were the outcomes of the project created?
– who produced what at what level?
– what aesthetic language do the projects use?
– how do the results of the project stand up with respect to formulated objectives?

Documentation

*Who publishes what about the project, where and in what way?*
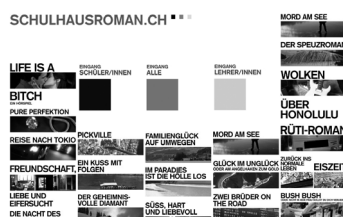
Screenshot of the "Schulhaus-roman" website, November 2012

One area that the reflexivity of the "Schulhausroman" project makes itself visible is the level of self-presentation. A → *coherent design* in all media, the selection of reading venues, the online presentation, the accompaniment and publishing of the texts online, wording, features and modes of access on the website and the publication of the booklets communicate a consistent level of professionalism running through all levels of the project.

The website, with its three entries: "Student entry", "Entry for all", "Teacher entry" [square fields, left to right] makes it clear that different groups are being addressed and demonstrates a reflexivity about language by encompassing the linguistic variations associated with gender-inclusivity in German. This approach also provides a protected forum for exchange during the project period. In their minimalist design, the aesthetics of the website
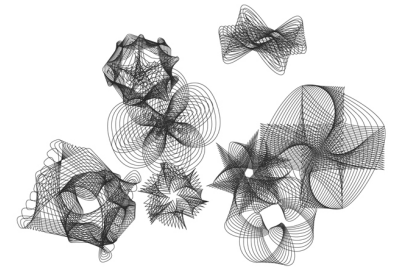
and the novel itself do not attempt to ingratiate by using forms associated with youth culture and convey a sense of seriousness. The students have some influence in the design, since they select a title image for their novel which is inserted into a frame provided for that purpose. The presentation of the "Auf dem Sprung" project took place primarily in the exhibition shown in the rooms of the Archive of Youth Culture from May to September 2009. The work of the young people and the young people themselves were presented in it using the following media:

– texts and photographs produced by the young people
– photographs of the young people taken by photographer Jörg Metzner
– documentary film about the project
– bound collection of texts (without photographs)
– fanzine[13], which was created in a workshop
– poster and flyers

Reading held at Archiv der Jugend-kulturen, © Archiv der Jugend-kulturen

The documentation itself does not specify the extent to which the adolescents were involved in the design of the exhibition or the selection or texts and images. An interview with the project initiators (project director and author), however, yielded information on this question that is discussed in the section on omissions, below.

The form of communication and the formal structure of the outcomes correspond to preconceptions associated with aesthetics which are frequently associated with socially-oriented art projects. The lack of professionalism suggested by the use of communications media which do not reflect

"Auf dem Sprung" exhibition, © Archiv der Jugendkulturen

→ *the most recent design trends* in the cultural sphere, suggest implications for the quality of the project as a whole – though this is not always justified. In addition to a lack of quality at the formal level, a lack of coherence in the overall way in which the young people are presented is another area for criticism. The film deserves praise, both for its content and quality, because it communicates respect for the young people and identifies all participating students by name. Strikingly, the bound collection of texts lists contains short biographies of only the professional authors and photographer are given in the appendix, the student participators go unmentioned. By not

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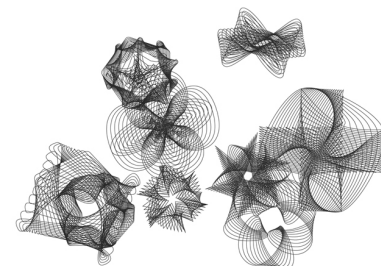
including the photographs, the text collection also fails to create a link between images and text and thus skips over one of the central aspects of the project. Aesthetically, the text collection evokes a work produced by a student at the end of a course, thus failing to produce a link between form and content. In a telephone interview with the project director, Klaus Komatz, this decision was justified by reference to the "private nature of the texts".[14] Unlike the fanzine and the film, the text collection published very intimate and private texts. According to Komatz, the desire to safeguard this intimate character was also the reason that in some cases the authors of certain photographs were not identified by name. This decision constitutes a breach with the treatment of the authors as a group. After all, the names of the young people are identified in conjunction with the texts themselves. The author Anja Tuckermann justified this omission by saying that the text collection was intended mainly for the young people themselves, and not so much for presentation to the outside world. The short biographies of the authors and photographer were intended, according to Tuckermann, to give the young people information about the people who ran the project, since the students had not asked about it during the project and thus were not aware of it. This justification raises questions about the exchange of information during the implementation process. The adolescents revealed highly personal aspects of their lives; the project leaders revealed nothing about themselves. To what extent can one speak of a participatory col-laboration based on partnership when there was such a large discrepancy in the amounts of information available about the people involved?

The fanzine, created by the participants in another workshop led by a member of the Archive staff, contains the names of the students, texts and pictures. Thus on the whole the project displays considerably inconsistency with respect to identifying the adolescents; the differing approaches and the differing reasons supplied for them suggest a fairly non-reflective atti-tude toward issues of → _representation_.

An evening discussion on the subject "Islamic and Islamist youth cultures", an event held in parallel to the project, is also indicative in this respect. The event was documented as follows on the Archive's Internet site:

"Novel hybrid lifestyles which are based in various ways on Islam have emerged among Islamic youth in Germany. While some manifestations of these youth cultures tend toward the traditional/religious or typical adolescent/provocative, others take up Islamist attitudes and lifestyles and thus feature extremist elements. How can one see clearly amidst the multitude of attitudes, music, sermons, styles of dress and symbols? How is a centuries-old religion being repackaged to seem cool and appealing to the young?"

These questions were discussed in the context of the exhibition by a group of around 85 interested individuals. Citing numerous examples, the

→ _representation_ Transmitting
Cultural Mediation? See Text 9.RL
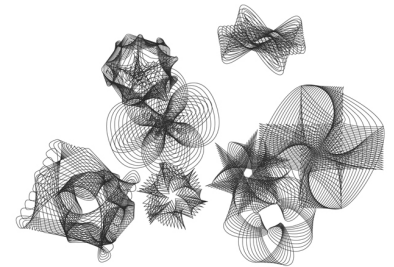
speakers Ibrahim Gülnar (→ *Stiftung SPI Ostkreuz*[15]) and Nadine Heymann presented and put forth for discussion the models of life and orientations of young Muslims in Germany.[16]

The young people themselves did not have a voice at this event for experts and thus were confined to the role of exhibition pieces, tolerated for a moment in a → *hegemonic* space for the purpose of the project's presentation of itself, as long as this remained limited to self-presentation and so long as the rules imposed remained unchallenged. This shows once again that the project failed to recognize its own true potential with respect to participation, visibility and collective design or decision-making at different levels and was therefore unable to take advantage of it.

In "Auf dem Sprung", which was constituted primarily of the young people representing themselves, authors and work become quasi a single entity. The texts of the "Schulhaus roman" project do speak to the issues and worlds of the young people – but they do so through the protagonists portrayed in their works, as is generally the case with authors, rather than directly.
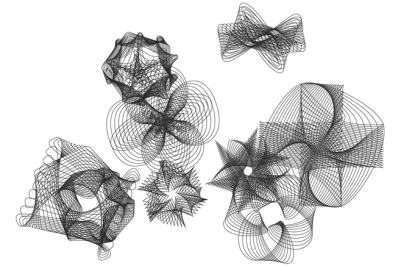
Local and Historical Context

For which discussions and local contexts is the project of relevance?
What category of practice of cultural mediation does the project fall into?

Because of its links with the Archive of Youth Cultures, the project "Auf dem Sprung" should be seen in the context of Soziokultur [socio-culture]. The Soziokultur context refers to a position on culture which developed in the 1970s to counter the marginalization of the arts and culture in society. Hermann Glaser[17], who coined the term socio-culture, believed that all cultures should be "socio-cultural" in nature. Art should engage more closely with daily life and the issues in society and be less self-referential. Cultural policy conceived in this spirit would be seen as social policy. Although there is now a demand that socio-culture and so-called high culture come closer together, for the most part they still comprise two worlds which often remain completely separate from one another in terms of the individuals and institutions acting within them, though they can and do influence one another. With respect to hierarchy, the socio-cultural domain is subordinate to that of high culture; in the artistic field, it is associated with social work and pedagogy. Thus "Auf dem Sprung" does not operate within the same context as "Schulhausroman". The fact that the exhibition venue, the individuals taking part and the artists and project initiators are positioned in the socio-cultural domain renders the project invisible in the art context.

While both projects aspire to promote inclusion of excluded or disadvantaged groups and oppose existing → *exclusions*, the systems in which they do so are different. Although "Schulhausroman" taps into the debate

→ *SPI Ostkreuz* http://www. stiftung-spi.de/ostkreuz [2.5.2010]

→ *hegemonic* see Glossary entry on: capital, forms of
→ *exclusions* Cultural Mediation: Why (Not)? See Texts 6.4 and 6.6

about discrimination in the educational system and actively addresses it rather than merely mentioning it, the project's primary aim is engagement with literature and positive experiences with writing. In pursuit of that aim, it acknowledges deficits in the literary domain with respect to its readership and attempts to engage with them through modes of cultural mediation by artists. In contrast, "Auf dem Sprung" explicitly places itself within the debate about migration and integration and sees art more as a tool to generate visibility for immigrant youth in a well-meaning context dominated by members of the majority. It uses this engagement to enable a selected group of these young people to experience a self-awareness which strengthens them.

Omissions

Which questions of apparent relevance for an assessment of the project were left unanswered in its documentation?
Certain questions arose during the analysis of the two projects for which the documentation supplied no answers. On the other hand, these omissions themselves provide information about the reflexivity of the project initiators, by indicating what it did not encompass.

The documentation of the "Auf dem Sprung" project raised question which could only be answered through telephone interviews with the project director, Klaus Komatz, from the Archive of Youth Culture and author Anja Tuckermann.

Auf dem Sprung: Project Initiation

What criteria did the teacher use to select participants?
Anja Tuckermann and Klaus Komatz confirmed that the students were selected by the teacher from a personal point of view. The requirement of national origin was one of the key criteria, however the teacher deliberately disregarded it: two of the twelve adolescents were of German descent. The classroom performance of the students was not a deciding factor either: factors such as the level of motivation or the impression that certain students would benefit particularly from participation in such a project were of greater weight. This does not make the selection process any less problematic, since the selection involved a non-transparent experience of rewarding social behaviour and diagnosing need which suggested a pastoral / disciplining dimension.

With respect to the composition of the group of immigrant adolescents, the project director and the author clearly disassociated themselves from reductive attributions when interviewed by telephone. Klaus Komatz
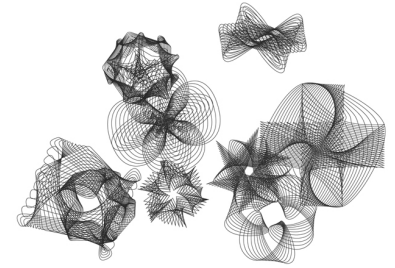
said that the project had shown that the young people were ultimately Berlin youth, who were thinking about the same themes that other young people were. He added that the archive was not interested in "displaying the exotic", pointing out that to some extent there is no such thing anymore.[18] For her part, Anja Tuckermann insisted on recognition of the unequal opportunities and the fact that immigrant youth face a considerably more difficult situation than do members of the majority society. This discourse, gleaned from two telephone conversations alone, was directly triggered by the work on the project, and remained invisible in the representations of the project to the outside world.[19] Moreover, at no point did the documentation make explicit reference to the fact that not all of the adolescents were from immigrant families. Had this detail been made transparent, the result would have been a considerably more nuanced and non-harmonizing look at the → *issues of integration*, particularly in the institutional context of "embracing diversity". The project would have been able to deploy its potential with regard to these discrepancies – by, for example, including the young people in the debate about these issues.

→ *Integration issues* Cultural Mediation for Whom? See Text 2.RL

Implementation

*How long did the collective work take place?*

The project gives the impression that the partnership existed over a longer term. Nowhere is it mentioned that the writing and photography workshop lasted only a single week. This fact significantly diminishes the project, by calling into question the coherence between the process and the output. To what degree is it appropriate to transpose a five-day engagement with literature and photography into a media-savvy travelling exhibition? According to Anja Tuckermann, the students did meet up again, for the readings, the fanzine workshop and the exhibition itself, but the actual work, which was presented in the various formats (readings, exhibition, publications) was created within the framework of a single week.

Transparency

How was the project's aim communicated to participants?
Were the adolescents aware of the context in which the project work was taking place?

The project participants were not confronted with the project's aims or with those of the institution supporting it; they were only entrusted with the task of writing and taking pictures. From Anja Tuckermann's perspective, this was primarily the result of a disassociation on her part with the initiative of the supporting institution. However, this omission within the context of the project prohibited engagement with the issues that contributed to that disassociation.
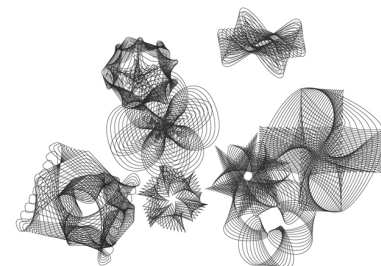
According to Klaus Komatz, the young people did know about the context of the project, after all, he said "it was communicated in all of the publications [Internet site, flyer, etc.]." It was thus not possible to clarify definitively how well the young people were informed in advance.

Level of participation

To what extent were the young people involved in the exhibition's concept and design? To what extent could they influence/determine the selection of photographs/texts which were included in the different media?
While the project director seemed initially uncertain about the question of the young people's involvement, ultimately he said that they were involved "although it was difficult".

This information contradicts statements made by Anja Tuckermann, who said that she and the other artists involved were responsible for the exhibition's design. Tuckermann then noted that the work with the adolescents did influence the design of the exhibition, meaning that they were indirectly involved. According to Tuckermann, photographer Jörg Metzner selected the photographs to be used. This decision was justified on the basis of relieving the adolescents from the difficultly of completing such a task without having the necessary experience.

These statements are in stark incongruity with the project's approach: the participatory orientation is cast aside at the decisive moment – active participation in design relating to self-representation and depiction – and the project falls back on the classic hierarchical structure.

The omissions described above concentrate on two levels:
– diverging interests of funding sources, project implementers, institution and project participants
– and the resulting lack of transparency with respect to the participants, objectives and level of participation.

Schulhausroman

Although the documentation of the "Schulhausroman" project is very extensive, it too leaves some questions unanswered. Therefore, the initiators of that project were also interviewed, generating information for this analysis not available in the generally accessible documentation of the project. Former participants of the project were interviewed as well, providing an additional perspective.
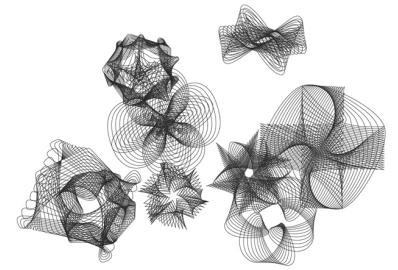
How, specifically, was the writing process structured?
The general organization of work in the schools is not clear: were hours devoted to instruction set aside for the project? Did normal instruction pick up on aspects of the project? How, specifically, was the collective work structured? What happened when conflicts arose during collective work? To what extent did the good students end up making decisions during the collective work process?

The teachers were not directly involved in the process, but did engage in close exchange with the authors. This was particularly important when the writing process brought to light experiences of violence or other personal details, which required further action. The professional authors had the power to make decisions within the framework of the project and they determined the course and development of the project. The writing itself is not done solely by the students, it is created more through the oral stories told in the class, which the authors then put together in a text, which is then read aloud at the next session. All students participate in this process. Then they develop their protagonists further working in small groups.

What criteria were used to select the students who read the texts at the literature institutions?


Schulhausroman reading at Literaturhaus Zürich, Photo: Iren Stehli
© Provinz GmbH

Though it emphasizes that all students participated in the writing process, the project description does not clearly indicate which students participated in the readings held at literary centres or cultural institutions. According to former students, only a selection of the participants took part in the readings.[20] The rationale for this is that several novels were read at a given event and thus more than one school involved. This raises the question of which criteria are used to select the readers. The reader-selection process could not be determined from interviews with former participants. Some of them suspected that a willingness to volunteer and a self-confident appearance were requirements.

The described omissions for "Schulhausroman" can be summarized as follows:
– lack of documentation of the mediation processes on site and methodology and
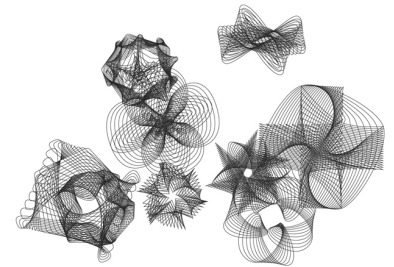
– lack of transparency with respect to student participation in various phases of the project.

Conclusions

The discussion of the two projects highlight the fields of tensions generated at various levels in cultural mediation that is → *participative* in nature. These fields are also relevant for non-school contexts. The central question is always, who can benefit from a partnership and how? This applies in particular to projects which work with marginalized groups. The larger the knowledge and power gaps among the individuals involved, the greater the risk of → *instrumentalization* benefiting the institution or project initiators. Therefore, in order to transform rather than reproduce existing structural exclusions, it is essential that the interests of all concerned are analysed.

Materials

The following material was available to aide in classifying and evaluating the projects:

Schulhausroman
– documentation on the → *website*
– published audio books and booklets containing the students' texts
– interviews with project imitators Richard Reich and Gerda Wurzenberger
– email questions submitted to Richard Reich
– interviews with former project participants
– recordings of the readings in Theater Kanton Zürich, Winterthur, on Friday, 13 January 2012:
  → *Freitag der 13. und andere Zwischenfälle*
  → *FNM – Freier Nachmittag*

Auf dem Sprung
– "Auf dem Sprung" exhibition
– documentation on the → *website*
– texts and pictures of the adolescents
– film documentation of the project on DVD
– fanzine
– media reports
– telephone interviews with Klaus Komatz, the director of the Archive of Youth Cultures project "Migrantenjugendliche & Jugendkulturen" and author Anja Tuckermann, who led the writing workshop with her fellow author Guntram Weber.
→ *report in Spiegel online*, Schulspiegel

→ *participative* How is Cultural Mediation Carried Out? See Text 4.RL

→ *instrumentalization* Cultural Mediation for Whom? See Text 2.RL

→ *Website of "Schulhausroman"* http:// www.schulhausroman.ch [20.10.2012]

→ *Website of "Auf dem Sprung"* http://www.jugendkulturen.de/ auf-dem-sprung.html [4.2.2013]

→ *Freitag der 13. und andere Zwischenfälle* http://vimeo. com/35901675 [20.10.2012]

→ *FNM – Freier Nachmittag* http:// vimeo.com/20789355 [20.10.2012]

→ *Online report "Auf dem Sprung"* Spiegel Online,Schulspiegel; see Resource Pool MCS0215.pdf
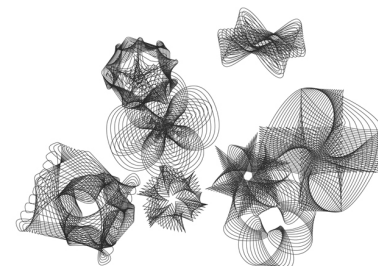
1   → http://www.culture-on-the-road.de/index.php?option=com_content&view=article&id=233&Itemid=106 [1.5.2010].

2   "The interdisciplinary 'Image Cultures' working group takes questions of image studies which relate to the diversity of images and applies them to the diversity of the cultures which influence them. First image cultures are analyzed with respect to their depictions of space and perspective for their uniqueness and their claim to universal validity. The research of the working group is intended to focus in depth both on what makes a particular image culture special relative to others and what is universal with respect to a global image culture" Archive of Youth Cultures, Berlin: Image cultures → http://culture-on-the-road.de/index.php?option=com_content&view=article&id=253%3Ainterdisziplinaere-arbeitsgruppe-rbildkulturenl-&catid=1%3Aaktuelle-nachrichten&Itemid=1 [15.3.2013].

3   → http://www.jugendkulturen.de [20.10.2012].

4   The connections between educational background and cultural preferences are extensively discussed in Bourdieu 1982 and Bourdieu, Passeron 1990.

5   It is therefore essential for the project's status that the authors work primarily as professional authors and are not primarily active in mediation projects.

6   → http:// www.schulhausroman.de [19.5.2010].

7   Ernst Göhner Stiftung is a non-profit foundation endowed by the estate of the entrepreneur that funds both cultural and social projects. Stiftung Mercator Schweiz is a foundation founded by a German merchant family, whose funding activities include projects "initiated for better educational opportunities at schools and universities" which "stimulate the exchange between knowledge and culture for the purpose of tolerance"(→ http://www.stiftung-mercator.ch [20.8.2012]. See also Texts 6.4 and 6.7 in this publication).

8   → http://www.stiftung-mercator.ch/projekte/kinder-und-jugendliche/schulhausroman.html [20.10.2012].

9   → http:// www.schulhausroman.de [20.10.2012]; → http://www.schulhausroman.at 20.10.2012].

10   "As of 1 January 2007, the [German] Federal Ministry for Family Affairs, Senior Citizens, Women and Youth established the new federal programme 'Vielfalt tut gut. Jugend für Vielfalt, Toleranz und Demokratie' [Embracing Diversity: Young people for diversity, tolerance and democracy] to combat rightwing extremism, xenophobia and anti-Semitism and to support work in educational policy and pedagogy. A total of 19 million euros of federal funds are made available each year." → http://www.vielfalt-tut-gut.de [20.10.2012].

11   The funding guidelines of the relevant bodies are posted on their websites: German federal programme "Vielfalt tut gut": → http://www.vielfalt-tut-gut.de/content/index_ger.html [20.12.2012]; Senate Representative for Integration: → http://www.berlin.de/lb/intmig/aufgaben [20.12.2012]; Federal Ministry for Family Affairs, Senior Citizens, Women and Youth: → http://www.bmfsfj.de [18.11.2012]; Federal Agency for Civic Education: → http://www.bpb.de [18.11.2012].

12   Participative observation sessions would have had to take place within the project to permit a definitive judgement on this.

13   A fanzine, or zine, is a form of magazine first developed in the punk movement which is made by fans for fans within a particular scene. Fanzines are often handmade and consist of collages which are photocopied. The Archive of Youth Cultures possesses one of the largest collections of fanzines in the German-speaking world.

14   Klaus Komatz in a telephone interview with the authors [19.5.2010].

15   "SPI – the foundation Sozialpädagogisches Institut 'Walter May' – pursues the objectives of the German workers' welfare institution and thus aspires to contribute to the development of a society in which all human beings can develop freely with responsibility for themselves and the community. The SPI concentrates primarily on the living situations of the people concerned, focusing its social work particularly on helping individuals to help themselves." → http://www.stiftung-spi.de [20.12.2012].
"'Ostkreuz' is the SPI Berlin foundation's mobile counselling team for democracy development, human rights and integration. Since its establishment, it has focused chiefly on shaping social cohesion in the pluralistic city of immigration Berlin and on opposing ideologies and campaigns which make claims of inequality or dissimilarity of people based on group affiliations." → stiftung-spi.de/ostkreuz/ [20.12.2012].
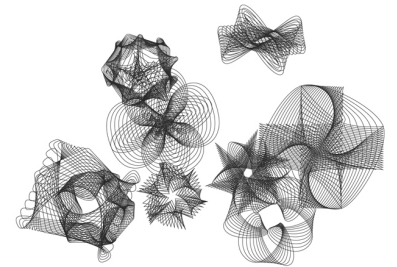
16   → http://culture-on-the-road.blogspot.com/2009/05/workshop-islamische-und-islamis-

tische.html [20.10.2012].

17 Hermann Glaser, a German expert in communications studies, author and professor, studied German cultural history in great depth.

18 Klaus Komatz, in a telephone interview with the author [19.5.2010].

19 Both Spiegel online and Zeit online reported on the project, publishing photographs and text passages. However they stayed on the level of attributes and reductive visions defined by ethnically and nationally affiliations. → http://www.zeit.de/online/2009/18/bg-aufdem-sprung; → http://www.spiegel.de/schulspiegel/leben/0,1518,621642,00.html [20.5.2010].

20 Interviews with former students of the Erzbachtal School in Erlinsbach, CH, were conducted in October of 2011.
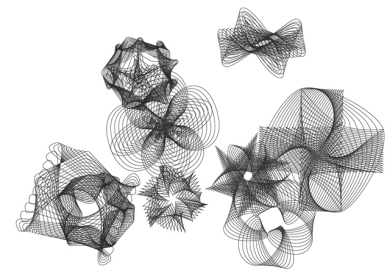
CASE STUDY 2 "Printemps des Poètes" and "Morley Literature Festival"

Introduction

This case study examines two literature festivals that have similar formats and a similar mission, encouraging the largest possible audience circles to engage with literature. Both festivals can be seen as representative of projects, including many in other disciplines, which are intended to diversify their audiences.

Taking the nine questions of this publication as a point of departure, this comparative analysis will discuss primarily the targeting strategies and forms of collaboration with various interest groups associated with the two projects. The nine questions will not all be addressed at the same level of detail or in the sequence in which they are presented in this publication. Instead, the analysis will concentrate on questions that allow a reflection of the mediation strategies and concepts used by the festivals' initiators.

Printemps des Poètes, France

→ *Le Printemps des Poètes*, is a French poetry festival that has been held each year in March since 1999. It now involves up to 8,000 poetry-focused events, which take place throughout France. The festival is organized by an eponymous umbrella organization which operates throughout the year at various levels, whose mission is to reinforce the position of poetry in France. Its activities concentrate on the dissemination of poetry-related information through network-building, advisory services and support for the implementation of projects and events. The organization functions primarily as a catalyst for implementation of projects in various contexts: schools, cities, libraries and public spaces. Its website serves both to communicate information about "Le Printemps des Poètes" activities and as a platform for the distribution of poetry-related materials, which is why its organizers call it a "resource centre for poetry". In addition to presenting dossiers about poetry, book recommendations and notices about interesting events, the site offers access to the following databases:

Poster for Printemps des Poètes 2013, © Printemps des Poètes
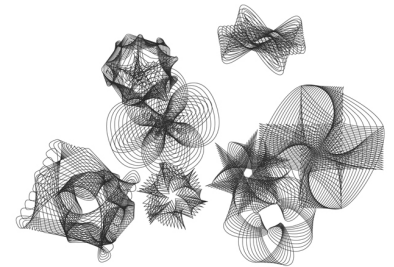
– "Poétèque", which contains bibliographies, news and extracts from poems from almost 850 poets and presents 533 poetry publishers (publications, collections, contact information) and 4,070 references to works (anthologies, books, journals, CDs and DVDs).
– A poem database with 576 poems, which can be downloaded.
– A yearly calendar of poetry events: readings, performances, festivals, exhibitions, etc.
– The section "OùQuiQuoi?" [Where,Who,What?], presenting events, organizers, poets, publishers and booksellers by region.

Morley Literature Festival, England

© Morley Literature Festival

One of many → *literature festivals in England*, the → *Morley Literature Festival* has been held each year in Morley, a town in the City of Leeds metropolitan borough, since 2005. The one-to-two-week festival takes place in October. Unlike "Le Printemps des Poètes", the Morley festival does not concentrate on one specific literary genre or theme, but is devoted instead, in the words of the festival's website, to "celebrating books, reading and writing."**1** Its programme combines book presentations, author's readings, writing workshops, music and activities for families. In addition, projects and partnerships are initiated within the framework of the festival.
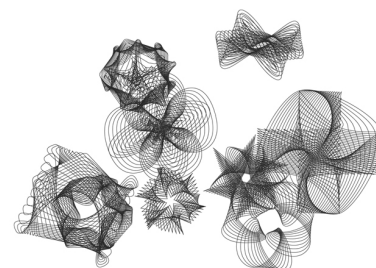
Discussion

Who "does" Cultural Mediation?
Who started the festival and with what intentions?
Why include cultural mediation?
What rationale is put forth for holding the festival?

"Le Printemps des Poètes" was initiated in 1999 by Emmanuel Hoog, André Velter and Jack Lang, one of the founders of → *Fête de la Musique* [Festival of Music], which served as its model. All three founders were active in the arena of cultural policy and had themselves engaged in the production of culture. Emmanuel Hoog worked for the culture ministry, as a theatrical director and as a consultant to the government in the area of culture and the media. Before becoming the president of the French news agency Agence-France-Presse, AFP, in 2011, Hoog had directed the media archive "Institut National de l'Audiovisuel" (INA). Over the course of a long political career, → *Jack Lang* had served as minister of culture, communication and education and had been a close adviser of François Mitterrand. André Velter is a French poet, who experiments with improvised songs and "polyphonic poetry". Working with France Culture, the radio broadcaster, he created → *Poésie sur*

→ *literature festivals in England*
http://www.literaryfestivals.co.uk [15.11.2012]

→ *Morley Literature Festival*
http://www.morleyliteraturefesti-val.co.uk [9.11.2012]

→ *Fête de la Musique*
http://fetedelamusique.culture.fr/en/la-fete-de-la-musique/esprit-de-la-fete [6.11.2012]

→ *Jack Lang* Who "does" Cultural Mediation? See Texts 7.0 and 7.5

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Parole [Spoken Word Poetry], a regular event which combined contemporary poetry with dance, instrumentalization or performances and thus conveyed poetry as a "performative, active and oral medium". Thus "Le Printemps des Poètes" was the creation of influential cultural practitioners and politicians, who were able to anchor it in the country's cultural policy and grant the project an accordingly high status in the cultural landscape right from the start. Since 2011, "Le Printemps des Poètes" has been headed by → *Jean-Pierre Siméon*, a poet, novelist, playwright and critic. Siméon also served for many years as a professor of modern literature at the teacher training institute in Clermont-Ferrand (Institut Universitaire de Formation des Maîtres) and has published extensively.[2] He, too, was active in the cultural policy arena, having served as an advisor on art and culture to the Ministry of National Education. Thus Siméon possesses expertise in cultural and educational policy as well as artistic expertise. "Le Printemps des Poètes" therefore continues to be well established with France's → *cultural and educational policy*. Accordingly, it receives funding from the → *cultural ministry*, the → *National Book Centre*, the → *education ministry* and the → *Regional Council Île de France* and it adheres to a logic anchored in the thinking of those bodies. Currently, debate about education policy in France is being influenced by school system reform (→ *Refondons l'École de la République*[3]) aiming at the gradual transformation of current teaching and learning practices from four approaches: "school success for all", "pupils at the heart of the reform", "well trained and certified staff" and a "fair and effective system". In this context, "cultural, artistic and scientific education for all"[4] is identified as a method of establishing the school of the future.[5] Cultural mediation is framed as a practice that improves the level of → *individual performance*, "supports, promotes achievement and contributes to self-esteem"[6] and, finally, can contribute towards equality of opportunity. French cultural policy in the 2012 – 2014 legislative term also calls for the "democratization of culture" and the promotion of access to artistic works and artistic and cultural practices, as well as recognition for a great many forms of artistic expression. In this context, the role of public education and its beneficial effects on local contexts and social change are emphasized, with reference to the basic right to education and the → *Law on the Fight Against Exclusion* adopted in 1998. This approach follows to some degree from a rationale for the support of art and culture based on its beneficial effects on the evaluation of → *society and education policy*. It also associates itself with the → *inclusion debate*. That debate, guided by ethical principles and the idea of democratization as promoting of a more just society, is a response to the fact that large parts of the society are excluded from education, culture and politics. In this sense, cultural mediation is supposed to contribute to greater participation on the part of groups which have been excluded thus far from societal processes, and particularly in the art and culture of the majority society. However, the notion of creating inclusion by

→ *Poésie sur Parole* http://www.mirpod.com/podcast-player.php?7554/France-Culture-Poesie-sur-parole&lang=en [19.11.2012]
→ *Jean-Pierre Siméon* http://www.printempsdespoetes.com/index.php?url=poetheque/poetes_fiche.php&cle=3 [18.11.2012]; see Resource Pool MCS0107.pdf; Video MCS01V01.mp4

→ *cultural and educational policy* Who "does" Cultural Mediation? See Text 7.5

→ *culture ministry Ministère de la Culture et de la Communication* http://www.culturecommunication.gouv.fr [7.11.2012]

→ *National Book Centre* http://www.centrenationaldulivre.fr/?Printemps-des-Poetes [7.11.2012]

→ *education ministry* Ministère de l'Education http://www.education.gouv.fr [07.11.2012]

→ *Regional council Île de France* http://www.iledefrance.fr [7.11.2012]

→ *Refondons l'École de la République* see Resource Pool MCS0108.pdf

→ *individual performance* Cultural Mediation Why (not)? See Text 6.2

→ *Law on the fight against exclusion* http://www.cnle.gouv.fr/Loi-d-orientation-du-29-juillet.html [9.11.2012]; see also Text 3.RL

→ *society and education policy* Cultural Mediation: Why (not)? See Text 6.7

→ *debate on inclusion* Cultural Mediation: Why (not)? See Text 6.4
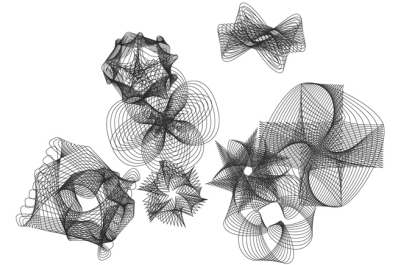
creating offerings for "excluded" groups fails to address the fact the fact that it is the prevailing conditions which gave rise to these exclusions.[7]

The Morley Literature Festival is directed by Jenny Harris, a → *freelance creative producer and musician*, who previously worked for the Leeds City Council as a music officer, in which capacity she initiated the → *FuseLeeds Festival* for contemporary music, among other things. She is a co-developer of → *imove*, a cultural programme for Yorkshire 2012 and of "the hub", an organization for cultural producers and people active in the creative industries, which also developed the festival → *Phrased & Confused*, which combines music and literature. Reflecting a self-declared interest in "inclusive arts practice", she also coordinates the programme for the Leeds educational network "Arts & Disability" and thus has a structural link with the city's cultural and educational policy affairs.

The literature festival receives funding from several different institutions. Some of the funding comes from the City of Leeds' → *Leeds Inspired* programme, started in connection with the 2012 Olympic Games, which promotes art, sports and cultural events, in order to ensure that Leeds has a diverse cultural programme. According to the Leeds Inspired website, it funds community and DIY projects as well as larger-scale annual events. This represents an attempt to integrate practices primarily associated with political activist circles, such as DIY, in funding contexts. The Morley Literature Festival is also supported by the → *Arts Council England*, the → *Morley Town Council* and → *Welcome to Yorkshire* (the region's tourist board) and certain businesses, including a → *shopping centre*, the → *Blackwell chain of booksellers* and the local press. Thus the project's funding structure is modelled on a → *public-private partnership*, a form of partially public, partially private funding that became very widespread during the "New Labour" Government of Tony Blair and has also been growing more common in the German-speaking region since 2000. This mixed financing model serves to shore up overstretched public budgets with private investment. In return, the investors have a voice in the projects they help to support. The model is frequently used to finance school and roadway construction projects, but museums and cultural projects also use it. The model is beginning to appear in Switzerland too, though it remains relatively rare.[8] The main critique of this form of financing relates primarily to the increased influence of private funders on political decision-making and thus the risk of a stronger market-orientation in public investments. Another point of criticism relates to the short-term nature of the budget relief: by shifting the investments to long-term partnerships, the public coffers contribute mainly in the form of rents which are paid out to investors over a term stipulated in advance. In the end, this financing model is often financially advantageous to the investors while failing to deliver real public cost-savings over the long run.[9] In the case of the Morley festival, it was not possible to ascertain how the selection of activities and the concept of

→ *freelance creative workers and musicians* Who "does" cultural Mediation? See Texts 7.0 and 7.2

→ *FuseLeeds Festival* http://www.thehubuk.com/consultancy/fuse-leeds [18.11.2012]

→ *imove* http://www.imoveand.com [10.11.2012]

→ *Phrased & Confused* http://www.phrasedandconfused.co.uk [10.11.2012]

→ *Leeds inspired* http://www.leedsinspired.co.uk [8.11.2012]

→ *Arts Council England* http://www.artscouncil.org.uk [10.11.2012]

→ *Town of Morley* http://www.morley.gov.uk [8.11.2012]

→ *Welcome to Yorkshire* http://www.yorkshire.com [10.11.2012]

→ *shopping centre* http://www.white-rose.co.uk [10.11.2012]

→ *Blackwell booksellers chain* http://bookshop.blackwell.co.uk/jsp/welcome.jsp [10.11.2012]

→ *public private partnerships* Who "does" Cultural Mediation? See Text 7.5

the festival may have been influenced by private funding sources. However, the festival's programming displays a strong book-market orientation and thus appears to cater to the presumed → *interests of the audiences*. For instance, participating authors and the patron appear to be selected based on their market position. The festival's patron is Gervase Phinn, the bestselling author of many books, including several children's books.**10** Phinn also teaches literature at English universities and has served as the president of the UK's → *School Library Association*. His academic publications include texts like "Young Readers and Their Books, Suggestions and Strategies for Using Texts in the Literacy Hour"**11**, in which Phinn advocates new formats of literature education in schools. Thus he is associated with the content and practice of literary education in addition to acting in a promotional role for the festival by evoking a high level of audience interest.

Since their resources are concentrated on a single period of time, as dictated by the festival format, both literature festivals are part of the trend toward "festivalization"**12**. While "Le Printemps des Poètes" organization attempts to use the festival to achieve visibility for activities which take place throughout the year, as a sort of → *marketing tool* for its own purposes, the festival in Morley operates to a greater degree as a form of local marketing intended to increase the town's appeal as a destination and to involve the local population.

How is Cultural Mediation Carried Out?

Focus on school partnerships

In line with the most recent school reform guidelines, "Le Printemps des Poètes" underlines the complementary nature of cultural mediation vis-à-vis schools and recommends that school curricula take it into account. It advocates a structural shift in poetry education and has explicitly positioned itself in opposition to the formats and → *methods* currently used to teach → *poetry in schools*, which consist largely of → *reciting memorized poems* and their substantive and formal analysis. In this sense, "Le Printemps des Poètes" can be associated with the → *reformative function of cultural mediation* for the school system. However, it fails to address the possibility of integrating feedback from the schools into cultural mediation. It calls for greater attention to active experimentation and project work for students as alternatives to the → *teaching of art history* facts practiced by the majority.**13** The turn toward practical activities in educational structures is being widely promoted, in accordance with the latest theories about learning. It promises a greater degree of learner involvement, a free development on their part and thus improved learning achievement.

→ *interests of the target audience* Cultural Medication for Whom? See Texts 2.1 and 2.2

→ *School Library Association* http://www.sla.org.uk [10.11.2012]

→ *marketing tool* Cultural Mediation Why (Not)? See Text 6.1

→ *methods of cultural mediation*. How is Cultural Mediation Carried Out? See Text 4.0

→ *poetry in schools* http://www.printempsdespoetes.com/pjs/PJ42_poesie-pascequoncroit.pdf [17.11.2012]; see Resource Pool MCS0101.pdf

→ *reciting poetry* What is Transmitted? See Text 3.1

→ *reformative function* Cultural Mediation: Why (Not)? See Text 5.4

→ *teaching of art history facts* What is Transmitted? See Text 3.1
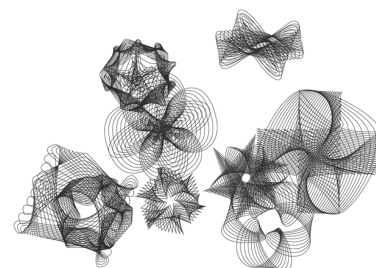
However, it also results in the neglect of the diversity of pupils' backgrounds, thereby reinforcing existing inequalities. The contradictions which arise from this situation are discussed in detail in → *Text 4.RL*.

"Le Printemps des Poètes" does not act directly by, for instance, setting up partnerships between artists or creative practitioners and schools, instead it functions as a sort of intermediary between the various individuals and organizations and provides a platform for networking, by providing information, contact details and possibilities for advanced training. The association has also developed an incentive system intended to encourage people and institutions in this cultural field to engage in their own poetry mediation and dissemination activities. To do so, "Le Printemps des Poètes" focuses on the creation of structures and long-term implementation of literary activities in the school routine. It does not offer specific programmes to schools (such as those associated with the Morley Festival), instead, it uses the label → *École en Poésie* to reward schools for their commitment to poetry. The label is produced in collaboration with France's Office Central de Coopération Scholaire [→ *OCCE*, Central Office of School cooperation]. Schools have to carry out at least five to fifteen activities falling under two sets of criteria in order to qualify for the label "École en Poèsie". Proposed activities, such as taking part in poet festivals or initiating an exchange of letters with a poet, fall under the set of criteria called "poetry at the focus of the class", as does the showcasing of non-French language poetry from other countries and its translation. The other set of criteria relate to enhancing the visibility of poetry in schools, by, for example, naming classrooms after poets or publishing an article about poetry in the school newspaper. In return for their participation, schools receive special support for the activities, in the form of advisory services, professional training for the teachers involved and communications support using the websites of "Le Printemps des Poètes" and the OCCE. In an analogous programme, whole cities or villages can acquire the Village/City-en-Poésie label. For that label too, there are a set of → *fifteen criteria*, a certain number of which must be met (three to five, depending on population size). In 2012, 22 communities, thirteen villages and nine cities, were awarded with the label. The honour can be used in a city's marketing, an area in which the → *cultural factor* plays an increasingly important role. Culture as a "soft" factor contributing to the attractiveness of a given location has long been of economic relevance, as a draw for both tourism and, indirectly, for businesses.[14] The label promises the cities and communities certain advantages relating to communication of their festival activities in March and thus greater visibility as a culturally active region. In addition, this sort of distinction tends to have a positive impact on subsidy acquisition.

The Morley Literature Festival also addresses schools with its activities. For instance, in 2009, the programme → *Find Your Talent* supported partnerships between festival authors and all of the Morley schools as an added
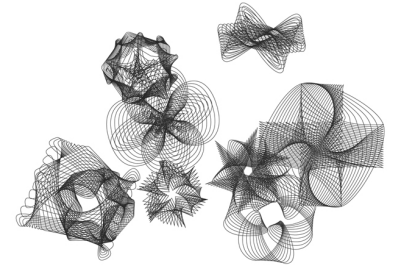
→ *École en Poèsie* http://www.printempsdespoetes.com/index.php?rub=3&ssrub=41&page=117&url=pages/page_116_fr.html [17.11.2012]; see Resource Pool MCS0104.pdf

→ *OCCE* http://www.occe.coop/federation/nous-connaitre/locce [15.11.2012]

→ *set of fifteen criteria* http://www.printempsdespoetes.com/pjs/PJ72__Charte-Ville-en-Poesie.pdf [17.11.2012]; see Resource Pool MCS0102.pdf

→ *cultural dactor* Cultural Mediation: Why (Not)? See Text 6.1
→ *Find your talent* http://www.findyourtalent.org/ [10.11.2012]

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level of the festival. "Find Your Talent" was a supra-regional programme in England funded by the Arts Council with the mission of increasing school-children's involvement at the various levels of cultural production. The idea was that rather than addressing them as the recipients of cultural messages, the children should be equipped with knowledge allowing them to intervene in the → *programming and production* of cultural offerings. At the same time, the programme was supposed to ensure that students were exposed as regularly as possible to various forms of the arts through projects, workshops and other offerings, in order, as the programme's name implies, to discover their own → *talents*. The view that talent itself is a construct based on bourgeois values was not addressed. The English programme subsidized the partnerships between local schools and the festival authors for the Morley Literature Festival. Fifteen local schools worked with authors in a partnership structured as → *action research*. The objective was to develop ways to better integrate literature in the schools. The approach was similar to that of "Le Printemps des Poètes", in that an attempt was made to integrate poetry in a subject like mathematics, for example. The results of the partnerships are not documented on the Internet site, but according to Jenny Harris, the projects led to the creation of long-term, personal contact with the local schools.**15** In another project carried out in the "Find Your Talent" context, young people created their own literature events with the assistance of a youth librarian. In collaboration with "Reader Development",→ *literature days in libraries* were developed to increase the attraction of libraries for young people in Leeds, and particularly in Morley, in an endeavour to promote reading. In both cases, school children were integrated as partners in the further development of literature mediation. Their knowledge was recognized as relevant for improving literature mediation, which suggests that a → *co-constructivist understanding of teaching and learning* was in play and that the project was intended to serve a → *transformative function* with respect to the programmes offered by the institutions involved. However, the results of the partnerships cannot be assessed, due to the absence of relevant documentation (see Omissions). In 2012, the festival's offerings for schools can be associated more with a → *reproductive discourse*: large-scale events featuring authors were initiated at several locations in Morley, including a reading at the town hall attended by more than 500 students**16**, and there was a possibility to schedule authors to come to workshops held in schools. This change is primarily the result of a package of spending cuts in the cultural arena introduced after the change of government in 2010, which caused the "Find Your Talent" programme to shut down.

In summary, these examples of partnerships with schools reveal a fundamental difference in the approaches used by the two festivals. While the Morley festival influences the content of the various initiatives, "Le Printemps des Poètes" does not take responsibility for the implementation or quality

→ *programming and production* How is Cultural Mediation Carried Out? See Texts 4.3 and 4.4

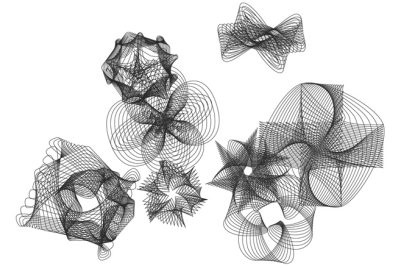→ *talent* How is Cultural Mediation Carried Out? See Text 4. RL

→ *action research* see Glossary

→ *literature days in libraries* http://www.findyourtalent.org/pathfinders/leeds/projects/morley-literature-festival [10.11.2012]

→ *co-constructivist understanding of teaching and learning* How is Cultural Mediation Carried Out? See Text 4.8

→ *transformative function* What Does Cultural Mediation Do? See Text 5.4

→ *reproductive discourse* What Does Cultural Mediation Do? See Text 5.2

of the individual activities, only putting forth a platform for stimuli and suggestions as to content. The programme of "Le Printemps des Poètes" is a reaction to the fact that only one percent of the French population reads poetry regularly[17]. Reacting to that figure, it concentrates on building networks, communications campaigns and the initiation of training and continuing training offerings for interested professionals (teachers, librarians and organizers, and also amateur poets), unlike the Morley festival, which maintains a strong local focus in its activities.

How is Cultural Mediation Carried Out?

*What formats and methods are used in the festival's mediation activities? What is transmitted?*

"Le Printemps des Poètes" identifies one main theme each year, which connects the various activities. In past years, the spectrum of themes has included unrestricted, open themes, such as "poetry and song" in 2001 or 2004's "hope". Since 2007, the themes have been associated with specific poets, such as "love poems" under the title "Lettera Amorosa, le Poème d'Amour" in homage to the poet René Char.[18] Works relating to the theme are also commissioned from poets in this context. Thus "Le Printemps des Poètes" pursues a two-pronged strategy: the organization hopes to buttress the conditions of production of contemporary authors and, at the same time, improve the level of → *reception of poetry*, by → *changing the image of poetry* and positioning and revitalizing it as an artistically independent, contemporary genre.

In both approaches, one can detect a definite hierarchization of arts mediation relative to arts production. The resulting fields of tension are discussed in detail in → *Text 1. RL*. The multidisciplinary approaches adopted in "Le Printemps des Poètes" provide a concrete example. In 2011, a short film festival, "Courts Métrages Ciné Poème", was started in partnership with the City of Bezons. According to its director, Jean Pierre Siméon, the festival was designed to attract a larger public by offering a combination of film and poetry.[19]

The films shown in this festival are either inspired by a poem, dedicated to a poet or put forth something "to be read like a poem", and, in the words given in the film festival's description of its selection criteria, are characterized by their density, their intensity and a "cinematography based on the art of suggestion". The call for submissions, then, is → *addressed* to filmmakers who are considered as producers. In another way, though, it
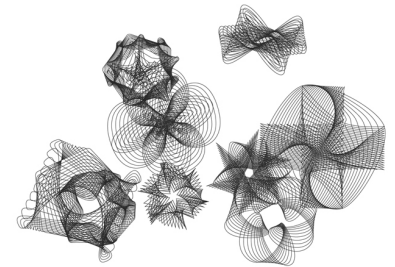
addresses them as target audiences, by calling on them to engage with poetry. In their turn, these activities also give rise to cultural mediation projects. The médiathèque in Bezon, for example, set up a partnership with a youth centre in connection with the festival which resulted in the production of an animated film, which served as a trailer for the short-film festival. However, the trailer is nowhere to be found on either the website of "Le Printemps des Poètes" or that of the short-film festival. Only on the website of the → *médiathèque* itself is it presented in connection with the festival.

By failing to mention the project, "Le Printemps des Poètes" reveals that it attaches only secondary → *importance* to it. The same attitude manifests itself in the link with music, which the organizers also see as a way of reaching additional audience circles. The focus there lies on production again however, with a → *competition for poems put to song* and a → *composition competition*. Mediation is not mentioned in the festival's own presentation of itself and its mission, "to inform, to advise, to train, to accompany projects and support the work of contemporary authors, publishers and artists"[20].

By concentrating its activities on the dissemination of literature in various contexts, the festival is applying an → *understanding of cultural mediation* which implies that even the mere exposure to art involves an educational dimension. The key premise of the programme is thus based on the idea that knowledge of and coming into contact with poetry will inevitably lead to a better reception of this genre. As a consequence, the festival's activities aim specifically at → *enlarging the readership for poetry*, without questioning the practices or the form of contemporary poetry. The low readership is understood to be resulting from ignorance on the part of potential readers, or their educators, a deficit which "Le Printemps des Poètes" seeks to remedy through appropriate actions (professional training and an incentive system). No attempt is made

Poster for the short film festival Cine Poème 2013, ©Printemps des Poètes

to make use of the opportunity to put poetry and its social marginalization at the focus of mediation activities and, for example, explore why so few people read this literary genre.

What is transmitted and for whom?

On what mediation subject matter does the festival concentrate and at whom are its activities addressed?

The Morley Literature Festival focuses its festival programme on the integration of successful authors, such as Barbara Taylor Bradford or the science-fiction writer Ian Banks[21], and points to those authors in its presentation of itself. This means that the programme takes an → *affirmative* approach with respect to the book market and is oriented to some degree toward → *marketing*. This is explained, according to the festival director, by the fact that the well-known authors can be engaged as part of their book tours and thus relieve the festival budget of the need to pay their full expenses. The presence of best-selling authors makes it possible for the young and less well known authors to be invited to the festival as well. According to Harris, this approach is primarily a result of the festival's financial circumstances. With a budget of around GBP 30,000, it is a small-scale festival, which has to rely to a great extent on → *volunteer work*. Budgetary constraints have a big influence on programming options. Given its comparatively low status and a less-than-prominent venue (Morley), the festival justifies itself to a large extent in terms of visitor numbers. The aim, according to Harris, is to offer a qualitatively sophisticated cultural programme to the local population of Morley through the festival. The local population is composed predominantly of → *white* working-class people and the town has had to struggle with image problems on more than one occasion in the past. Currently, the situation is changing due to an inflow of ethnic minorities, artists and students. According to Harris, one central concern of the festival is to engage with the population to reflect on the town's historical development, taking the current changes into account.[22] However, a survey of the subjects addressed in the festival's activities and the cultural mediation offerings of Morley, ranging from readings to creative writing workshops to artist interventions in public space, yields little information about the criteria providing the basis for their selection.

The festival's → *spectrum of activities* ranges from tours of the town, to a literary lunch with Tim Ewart, royal correspondent for a national television broadcaster, through to an evening of folksongs. No thematic linkages among the activities could be detected in the readings or selection of authors. However, the workshops and projects do reflect a concentration on the town of Morley, as the comments of the festival's director above suggested. In addition, the festival seems to be taking a "something for everyone" approach, though the programming is oriented towards the presumed interests of defined target groups. The layout of the festival's programme is another indication of this: it is arranged by event format "author talks, workshop or discussion", the group being addressed "children and families" and the section "music, art, sports". This makes it possible
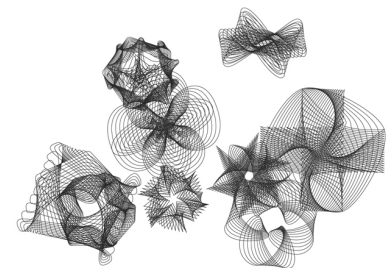
→ *affirmative* What Does Cultural Mediation Do? See Text 5.1

→ *marketing* What is Cultural Mediation? See Text 1.RL

→ *volunteer work* Who "does" Cultural Mediation? See Text 7.4

→ *white* see Glossary

→ *spectrum of activities* http://www.morleyliteraturefestival.co.uk [11.11.2012]

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to orient quickly within the programme according to one's interests and reflects a clear targeting according to → *conventional definitions of target groups*.

Who "does" cultural mediation?

Who carries out mediation activities? With whom does the work within the project get done? How is cultural mediation carried out? Drawing on specific project examples from the festivals, approaches and methods used in the mediation activities are discussed. What does cultural mediation do? What mediation discourses can these activities be associated with?
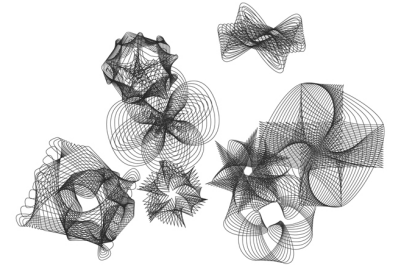
In 2012, the artist interventions of the Morley festival were supported by "Leeds inspired" (see above). In a → *public call for submissions*, the festival announced that it sought to commission work which "playfully responds to the festival's theme of 'Fact/Fiction'…" and invited artists to come up with "cross-art projects with the aim of engaging local audiences in imaginative and unexpected ways". Four small commissions were offered to Leeds-based visual artists to create works addressing the fact/fiction theme in the context of "Feral-Nowledge" a text-based work commissioned from the audiovisual artist → *Paul Rooney* which would "blur factual and fictional moments from Morley history".
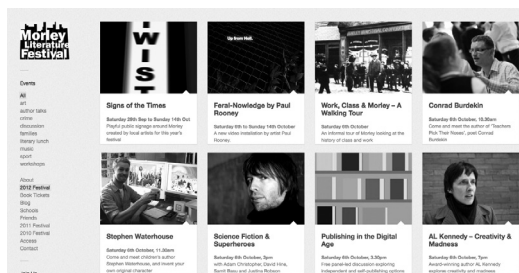
Screenshot of the Morley festival's website, November 2012

The artists' projects were to take the form of street signs to be put up in Morley's pedestrian zone. The public would be encouraged to discover and map the signs for themselves. Commissioning fees of GBP 200 were offered, with an additional GBP 200 available per commission as a materials budget. Even given the narrowly defined framework and concept that the artists would have to adhere to, the budget for project creation and realization seems inadequate. According to the Arts Council in England, → *compensation* for artists and cultural workers should be paid at a daily minimum of GBP 175. GBP 200 for idea and realization is likely to work out to far less than that daily rate. The commission announcement suggests that by involving visual artists in a literature festival, the festival's organizers saw an opportunity to set the stage for the "imaginative and unexpected"[23]. However, they provided neither the appropriate level of funding nor scope for artistic creation. Nonetheless, five local artists[24] did apply for and receive commissions, and developed alternative public

→ *conventional definitions of target groups* Cultural Mediation for Whom? See Texts 2.1 and 2.2

→ *public call for submissions* see Resource Pool MCS0103.pdf

→ *Paul Rooney* http://www.fvu.co.uk/artists/details/paul-rooney [10.11.2012]

→ *compensation* http://www.a-n.co.uk/publications/article/193995 [10.11.2012]

signs which were posted in the town centre in a project titled → *Signs of the Times*. Given the deterioration of the conditions under which artists work in England, this type of strategy seems to be relying on intangible benefits associated with participation in the festival as a substitution for monetary compensation. This is in line with the way that → *volunteer work* is exploited in the cultural sector and the → *economics* associated with that.

© Poetry Takeaway

The festival also integrates freelance mediation projects into its programme. In 2011, for example, → *The Poetry Takeaway project* was part of the pro-gramme. The Poetry Takeaway trans-poses the concept of a street-food truck to the domain of literature. A trailer is set up on a public square or festival venue; in that and in other ways the project takes its aesthetic model from the typical burger van. The group of authors offer passersby the chance to order a made-to-order poem. This implicitly frames the project as being in opposition to the widespread notion of poetry writing as a contemplative activity which takes place largely behind closed doors. Instead, the creative act is accelerated by a self-imposed deadline, requiring the poem to be sup-plied within less than ten minutes. "The Poetry Takeaway" also uses the language of its catering model to describe itself, referring to the authors as "poetry chefs" who "cook up" the poems and deliver them to their customers packed in a box or wrapped like a burger. By taking this approach, the group is also playing with the increasing service-provision orientation in the art world. By transposing the act of "ordering, producing and delivering art" into a performance, they are criticizing the prevalent conditions of pro-duction and, at the same time, applying them in a caricatured, but positive form, to their own activities:

→ "*How it works*:
1. Queue up to speak to one of our fully trained Poetry Chefs.
2. You'll be allocated to a Poetry Chef, who'll discuss your order with you in order to ascertain its style and content etc. No knowledge of poetry is required – a few details about you, what you're up to, what you like and what you're into, will suffice. Alternatively, if you want a poem similar in style to your favourite by [insert not too obscure poet], our dedicated Poetry Chefs can successfully operate from your instruction.
3. Your Poetry Chef will retire to the kitchen to cook up your bespoke order, leaving you free to soak up the atmosphere.
4. Within ten minutes or less, you'll be greeted by your Poetry Chef who'll perform your poem to you. And hand you a written copy, either open or wrapped in our beautifully-designed takeaway boxes."

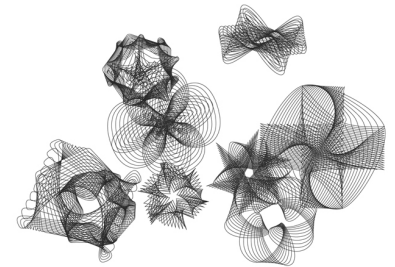→ *Signs of the Times* http://www. morleyliteraturefestival.co.uk/ portfolio/signs-of-the-times [10.11.2012]

→ *volunteer work* Who "does" Cultural Mediation? See Text 7.4

→ *economies* see Glossary entry on capital, forms of

→ *Poetry Takeaway* http:// thepoetrytakeaway.com/events [15.11.2012]

→ *How it works* http:// thepoetrytakeaway.com/ how-it-works [15.11.2012]

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The project's → *deconstructive function* is also evident in the wording used to describe the author's activities, which takes them completely out of the literary context. By placing them in a new context, this approach puts the spotlight on the mechanisms of art production. The result is that writing poetry is presented more as a craft, deglamorizing the author myth to a certain degree.

→ *Poèmaton*
© Isabelle Paquet

"Le Printemps des Poètes" also integrates the educational activities of freelance groups in its programme. Certain projects, poetry exhibitions, festival groups and individuals from the poetry scene, which satisfy the association's quality standards, are presented and linked in a network under the label → *Sélection Printemps des Poètes*. One project presented in this selection has similarities with "The Poetry Takeaway".

→ *Poématon* uses converted photo booths inviting passersby to take a seat and listen to a poem. Rather than receiving their photographs at the end, participants receive a printout of the poem and information about its author. Unlike "Poetry Takeaway", which permits direct contact with the authors and involves the deconstruction of poetry and the associations people have with it, Poématon creates a venue for the reception of poems in unexpected places. Its → *mediation goals* remain within the realm of communicating the work. Hence "Poématon", again unlike "Poetry Take-away", aligns itself with the → *reproductive discourse*.

In addition to the activities on the festival programme, the Morley Literature Festival establishes long-term partnerships. One example is the 2011 project "Home is where the art is", which ran in collaboration with the "Picture Lending Scheme" of the Leeds Art Gallery. The → *Picture Lending Scheme* is a kind of library for art, started in 1961, with the aim of enabling Leeds residents to enjoy original works of art in their own private flats or houses. The → *festival's blog* was used to locate six households in Morley willing to borrow works from Leeds Art Gallery for the project. Participants had to consent to have photographer Paul Floyd Blake take their picture with the work they chose to borrow and to discuss the reasons for their choice with poet Andrew MacMillan, who used that exchange as the foundation for a poem. The photographs and poems were exhibited in the Leeds Art Gallery during the festival. In thanks for their participation, the borrowers were invited to what the festival blog called a "VIP opening" of the exhibition.

Thus, the call to the participants took advantage of the mechanisms of exclusion operating in the artistic field as an incentive system, granting participants privileged access for a limited period of time. One has to assume that the residents who applied to participate in the project were able to

→ *deconstructive function* What Does Cultural Mediation Do? See Text 5.3

→ *Sélection Printemps des Poètes* http://www.printempsdespoetes. com/index.php?rub=2&ssrub=14& page=128&url=agenda/ selections_catalogue.php [22.11.2012]
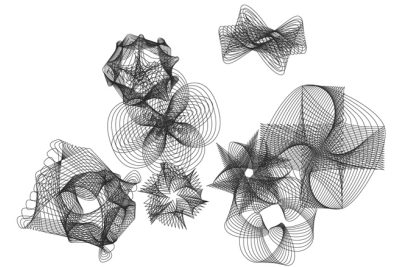
→ *Poèmaton* see Resource Pool MCS0105.pdf

→ *mediation goals* What is Transmitted? See Text 3.1

→ *reproductive discourse* What Does Cultural Mediation Do? See Text 5.2

→ *Picture Lending Scheme* http:// www.leeds.gov.uk/museumsand-galleries/Pages/leedsartgallery/ Picture-Lending.aspx [15.11.2012]

→ *festival blog* http://www. morleyliteraturefestival.co.uk/ blog [17.11.2012]

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recognize and exploit the → *symbolic capital* associated with it. In this sense the project is in implicit opposition to the intentions behind the "Lending Picture Scheme", i.e. to promote engagement with art among as heterogenic a public as possible. The mechanisms were also reinforced by the opportunity offered to participants to invite a curator from the Leeds Art Gallery into the home to discuss the borrowed work, under the slogan "Tea with the Curator". This arrangement held the potential for an exploration of questions about the institution and its collecting strategy and the representation of art in private spaces. As it was implemented however, the project focused on brief encounters between artists, curators and audience. The exchange was limited to a single photo-shoot and the narration of a story that became the starting point for a poem. Artistic engagement rested with the artists alone – nor did exchange about → *artistic processes* take place. The residents were involved but they remained in their role as the perceivers of art and thus represented consumers of culture for the festival. In approaching participants who were already interested and in confirming the dominant logics of the system, the project failed to exploit its deconstructive potential and thus remained embedded in the → *affirmative discourse*. No engagement with questions relating to → *mechanisms of representation* of individuals and organizations in the fields of photography or the literary arts occurred.

Screenshot from "Home is where the Art is"; poem: Andrew McMillan, photo: Paul Floyd Blake

Formally, the photographs created in the project evoke depictions of collectors before their works. They also confirm the assumption that the homes involved were primarily those of well-situated members of the → *majority society*. The → *project's outputs* – photographs and poems – are documented online, but can only be found via the → *festival's blog site*.

Another project initiated in 2011 is → *Now then!*, a blog intended to present the past and present of Morley through text, sound and imagery with inputs from Morley residents. The project was led by the scriptwriter and playwright Emma Adams, who invited Morley residents to document the town by sending in their own stories, or their own texts and images.

The project encompassed writing workshops and other events held during the festival, though it continues to operate today as a blog or a growing archive in which anyone who is interested can participate. The project's description suggests that it involved partnerships with various communities in Morley, in which the object was to rewrite the history of

→ *symbolic capital* see Glossary entry on: capital, forms of

→ *artistic processes* How is Cultural Mediation Carried Out? See Texts 4.1 and 4.2

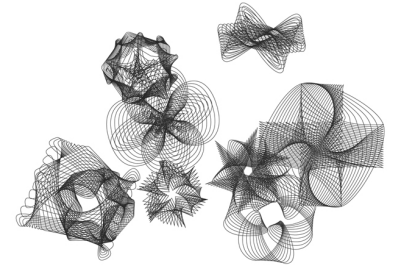→ *affirmative discourse* What Does Cultural Mediation Do? See Text 5.1

→ *representation mechanisms* How is Cultural Mediation Carried Out? See Text 4.6; Transmitting Cultural Mediation? See Text 9.RL

→ *majority society* see Glossary

→ *results of the project* http://www.flickr.com/photos/morleylitfest/sets/72157629198939643 [18.11.2012]

→ *blog site* http://www.morleyliteraturefestival.co.uk/blog [18.11.2012]

→ *Now then!* http://nowthenmorley.co.uk/category/memoir [15.11.2012]

Morley based on the personal experiences, biographies and memoirs of Morley residents. However, the website documents only one public event in Morley's indoor market where the artist gathered the stories of passersby which she then put into writing for the blog. The opportunity to focus on the historiography of Morley and work with various population groups to rewrite it was not taken up. Instead, another focus was directed toward "People in Action" a social group for people with cognitive impairments, which meets on a weekly basis in a community centre for various activities, such as knitting, bingo, making music. Impressions from one visit to the group were documented in a short → *video* that says very little about the project and offers minimal insight into its process because it fails to describe either the project or its own role within it. The people appearing in the video are asked about their activities in the group and in Morley more generally. This approach raises questions relating to the selection and the weight given to this group. All the more so because "People in Action" represents a community which is marginalized and thus of great symbolic significance for the artistic field, whose participation in an institution's programme, in this case the Morley Literature Festival, is advantageous for the → *legitimization strategy* of the institution. In this case the problematic dimension is exacerbated by the fact that it is the only video produced in the "Now then!" project aside from a short → *video showing the artist* at the market. Harris puts these → *omissions* down to lack of experience with the approach. The conditions and resources to support a qualitative use of a participatively structured project were not in place. Accordingly, from the perspective of the festival's organizers, the project was unable to meet their expectations, e.g. deliver a text authored collectively by the residents and the authors. In this case, it is clear that a reflexive form of documentation would have been more appropriate for the way project turned out, as this would have required the failure to be described and the experimental nature of the project to be presented more clearly. As it is, the presentation of the project casts the initiators in a misleading light, suggesting a low degree of reflexivity and a failure to appreciate the potential for learning offered by failed projects. In this instance, it would have been wiser to → *dispense with the presentation of the project* completely, which would have protected the people involved from being put out on display.

Omissions

Reflexivity with respect to one's own work: though both projects have run for many years, neither provides an assessment of changes over that time. Statements about objectives which have been achieved, modifications to procedures over the years, adjustments to implementation or possible missteps would make it possible to trace the development of the festivals and make specific statements about real projects.
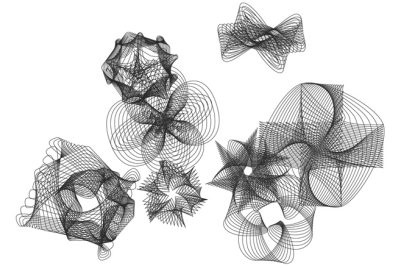
→ *video* http://www.youtube.com/watch? NR=1&feature=endscreen &v=UH9Ns8umGKI [17.11.2012]

→ *legitimization strategies* Cultural Mediation: Why (Not)? See Text 6.4

→ *video of the artist* http://www.youtube.com/watch?v=hGHMF9LCt9Q [18.11.2012]

→ *omissions* Transmitting Cultural Mediation? See Text 9.2

→ *dispensing with the presentation of a project* Transmitting Cultural Mediation? See 9.RL

Documentation of individual projects: in the case of both festivals, there are incongruities between the aims of the festivals' initiators as communicated and the documentation of activities that have already taken place, which does not offer much detail. As a result, very few conclusions can be drawn about past project plans and implementation. Therefore the qualitative assessment of the project must concentrate on the conceptual approach and the expectations of the initiators. Whether and how the planned approach was applied or is being applied, remains unclear.

Teaching and learning concepts, level of participation: the largest lacuna resulting from inadequate documentation of past activities relates to the learning and teaching concepts applied and the level of participation of participants. Information on those aspects can only be drawn from rather cryptic descriptions of projects and their aims. This analysis can address only the conditions and aims for a planned project, in those cases where they were indeed presented.

Conclusions

Although certain aspects of the festivals have been quite thoroughly documented, the largest gap in the analysis is in the area of a qualitative evaluation of the mediation projects. As → *Text 8. RL* makes clear, such an evaluation can only be performed if a project's structure, processes and results can be analysed in the light of a project's objectives. That requires transparency with respect to the initiators' objectives, what actually occurred during the project and its results, or the initiators themselves must place the project's history in relation to the formulated expectations. In cultural mediation, it is rare to find → *project descriptions and documentation* that actually do this. This is in part due to the budgetary constraints associated with cultural mediation. Exacerbating that situation are the conflicts of interests fuelled by the differing aspirations for mediation. As a result, the primary purpose of documentation tends to be that of → *legitimization* of the project, which produces a tendency to tell success stories only. If others are to learn from project documentation, it would be important to render transparent and analyse failures, problematic aspects or complications. Doing so, however, often entails a risk of losing funding or putting oneself at odds with the sponsoring institution. Accordingly, in presenting their projects, cultural mediation/project initiators tend to follow the dominant → *modes of representation* found in cultural mediation, as the discussion of the two festivals has illustrated, and thus contribute to the maintenance of the status quo, though not always consciously.

→ *project descriptions and documentation* Transmitting Cultural Mediation? See Text 9.2

→ *legitimization* Cultural Mediation: Why (Not)? See Text 6.RL
→ *modes of representation* Transmitting Cultural Mediation? See Text 9.RL

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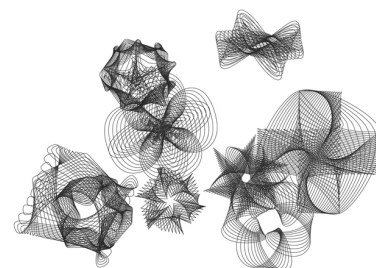
Materials

The following materials were available for the project analyses:

Le Printemps des Poètes, France
– presentation of the project on its → *website*
– dossiers relating to cultural mediation in the literary field
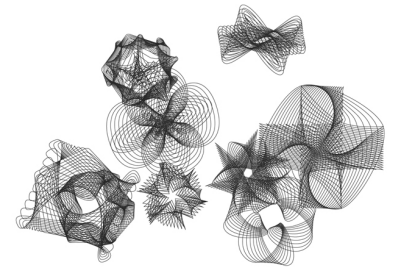– other information about the festival found online

Morley Literature Festival, England
– presentation of the project on its → *website*
– video documentation on You Tube
– telephone interview with the festival director Jenny Harris on
  11 Dec. 2012

1   The description provided on the festival's website reads: "Morley Literature Festival in Leeds is an annual week-long festival in October celebrating books, reading and writing" → http://www.morleyliteraturefestival.co.uk/about [17.11.2012].
2   See bibliography on Jean-Pierre Siméon: → http://www.printempsdespoetes.com/index. php?url=poetheque/poetes_fiche.php&cle=3 [18.11.2012].
3   A detailed paper on France's current school reform is available on the website of the country's education ministry: → http://www.refondonslecole.gouv.fr/la-demarche/ rapport-de-la-concertation [10.11.2012].
4   In the original French: "une éducation culturelle, artistique et scientifique pour tous".
5   Refondons l'école de la République, Rapport de la concertation, p. 40; see Resource Pool MCS0108.pdf.
6   Cf. op. cit.
7   See France's cultural policy concept of the 2012 – 2014 legislative period,
→ http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Developpement-culturel/Education-populaire/Conventions-pluriannuelles-d-objectifs-2012-2014 [10.11.2012].
8   See the website of the association Verein Public Private Partnerships in Switzerland → http://www.ppp-schweiz.ch/de [10.11.2012].
9   See Sack 2003.
10 Phinn 1999; Phinn 2001.
11 Phinn 2000.
12 Walter Siebel and Harmut Häußermann coined the term festivalization (Festivalisierung) in 1993 in their article "Festivalisierung der Stadtpolitik". The term refers to the concentration of time, space and financial resources on a single event or project. See Häußermann, Siebel 1993.
13 See Refondons l'école de la République, Rapport de la concertation, p. 40; see Resource Pool MCS0108.pdf.
14 See the April 2011 issue of KM Magazin, which focused on urban and regional marketing (KM 2011); for more on the significance of the creative industries in Switzerland, see also: Weckerle et al 2007; Summary data also published at → http://www.creativezurich.ch/kwg. php [15.11.2012].
15 These statements are based on a telephone conversation between the author and Jenny Harris, the festival director [11.12.2012].
16 Statements by Jenny Harris [11.12.2012].
17 → http://www.printempsdespoetes.com/index.php?rub=2&ssrub=16&page=59 [15.11.2012].
18 All Le Printemps des Poètes themes are listed at → http://www.printempsdespoetes. com/index.php?rub=4&ssrub=23&page=13 [18.11.2012].

19 → http://www.printempsdespoetes.com/index.php?rub=3&ssrub=21&page=75 [17.11.2012].

20 → http://www.printempsdespoetes.com/index.php?rub=4&ssrub=23&page=13 [17.11.2012].

21 → http://www.barbarataylorbradford.co.uk [10.11.2012] and → http://www.iain-banks. net [10.11.2012].

22 All statements cited here were made by Jenny Harris in the telephone conversation with the author on 11 Dec. 2012.

23 → http://www.a-n.co.uk/publications/article/193995 [10.11.2012].

24 Artists who participated in "Signs of the Times": Paul Ashton, Amelia Crouch, Clare Charnley, Jess Mitchell and Vikkie Mulford.