The symbiotic relationship between space, place and performance

JosAnn Cutajar

Displacement is the movement of people in geographical and social space. This movement can only take place thanks to cross-cultural knowledge and translation, which helps in the consolidation or undermining of the prevalent power and discourse, which depends on the positionality and location taken by performers and audience.

In this essay, the focus will be on how the meanings of space and place played out in Altofest Malta 2018. Lefebvre (1991: 26) underlines that space is a concept; it is also a physical and material space. Lefebvre makes a distinction between abstract space and social spaces, which in this case will mean lived meaningful spaces.

Altofest Malta was located in different places around Malta. Places are spaces which have values and meanings stuck to them (Harvey, 1996). Places in Altofest were important because the practices inveigled in them acted as sources of information, and these were incorporated in the performance. Place was also used as a setting, a backdrop in the cultural productions.

Space and place have a social and symbolic dimension to them. Space and places do not exist independently of human interaction – they are continuously re-created through social interactions and experiences, norms and meanings. Agnew (1987) and Gieryn (2002) define place as locale, location and sense of place.

Locale refers to the material form of a place because this had an impact on social relations and performances in this festival; it is in turn structured by social action. Geographic location dictates a place's unique situation. Places are situated in space in relation to other places – socially, economically and politically. This situatedness has

an impact on the social processes which are enacted in space, leading to difference, power, and inequality. Risager (2012) maintains that the architectural design of a locale, the geographical location and the quality of the buildings are affected by political and economic decisions taken by people from outside the area. These have an impact on the way it is perceived by insiders and outsiders, and hence has an impact on social interaction which takes place therein.

Place consists of the 'sense' of place, namely the subjective and phenomenological dimension. This sense derives from different people's subjective orientations. The meaning and value of a place emerge from experiences, emotions, interpretations and the imagination of the people who inhabit, visit or think about a particular place. Different people relate to the same place differently, depending on their positionality and location in time and space. Places are invested with meaning and value by those who live there, those who visit or read about a place. They all draw on pre-existing senses of the place in question, and these readings/meanings of a place help give the place a symbolic status. As Soja (1996) underlines, places are ensconced in history, identity or memory. One should also note that the meaning or value of a place is labile, that is the meaning is different for different people, or people coming from different cultures, and can also change through time. All these aspects of place will be taken into consideration in this essay.

Places are physical sites where people assemble, experiment, and imagine, and act maintains Risager (2012: 3). Altofest performances took place in different places. These places however had an impact on the performances due to tangible and intangible features connected with them. Sewell (2001) underlines that spatial structures are constraining, but also allow for spatial agency which in turn has a restructuring potential. Social and environmental surroundings are dialectically constitutive (Risager, 2012). We will see how the physical and symbolic characteristics attached to a place influence the formation of the cultural event, while the cultural event helps re-create the place, and in the process changes it. Lefebvre (1991) adds that space is socially produced, but precedes and conditions the appearance of the actors whose appearance and action negates the space.

Cultural events help shape collective memories. This is because a performance is a carrier of meaning (Eyerman, 2006). Eyerman says that some performances open up space for the construction of identity, identity based on emotional bonding, and/or collective identity built on the imagination. A performance, according to MacAloon (1984), is an occasion where a culture/society have the chance to reflect upon itself. The performance enables participants to create shared feelings of solidarity, collective memories and collective stories.

The cultural curator and actors' social and political position has an impact on the social phenomenon – it may lead to the (re)production of a common understanding of the phenomenon, or undermine this common understanding. Culture consists of shared mental words and their perceived embodiments or carriers of meaning, and these cultural meanings are linked to particular spaces and places. Jasper (2007) adds that metaphors of meaning are also linked to physical artefacts such as buildings, speech, text, visual symbols, lifestyle choices, people, events, and/or rituals that may arouse or create emotions. These physical artefacts had an impact on performances, since these were often used as 'props' during Altofest. At times they were a liability when members of the production teams or audience who came from different walks of life could not

come up with a common meaning. And this liability led to tension and friction, which in turn led to creativity and innovation.

Cultures of circulation

The Executive Director of Valletta 2018 got to know about Altofest thanks to a delegate within the Theatre Union of the Russian Federation, who they met during a conference, Cimetta Fund. This delegate than ran into a person who works closely with the directors of Altofest during the PQ2015 in Prague. The person in question wrote an email to both TeatrInGestAzione and Valletta 2018 Foundation to put them in contact with each other. There were also some Maltese people in the artistic field who were already familiar with Gesualdi and Trono's work in Italy, and they promoted Altofest with the Valletta 2018 team. All these connections persuaded the Valletta 2018 organising team to send Pawlu Mizzi and Giuliana Barbaro Sant to see the VI edition of Altofest Napoli in 2016. Their enthusiastic evaluation of Altofest Napoli helped clinch the deal for the artistic directors of TeatrInGestAzione[1].

LiPuma and Koeble (2013: 373) sustain that cultures overlap and interpenetrate thanks to the constant circulation of people. The cultures of circulation include immigration, tourism, business travel, temporary residence, all issues which are affecting Malta at the moment. This movement and transitioning of people, have an impact on cultural forms. It leads to the continual infiltration and internationalization of globally circulating images, identities and ideologies.

This flow of cultural practices from Italy to Malta is not a recent phenomenon. Maidani (2018) delineates that Italian television helped consolidate the link between Malta and Italy which was in place even before the Knights of Malta came to Malta in the sixteenth century. The Maltese are steeped in three cultures – Maltese, English and Italian thanks to past colonial ties – political, economic and cultural. This facilitates the multiple flows of people, practices and goods from established cultural centres such as the British and Italian scenes to Malta, who due to its size and geographical location is perceived as being at the periphery of Europe.

Barker (2008) maintains that patterns of movements are affected by material and social factors, namely physical limitations and social expectations. Malta is too small politically and population wise to compete where global cultural artefacts are concerned with the United States, Britain or Italy. The fact that Valletta 2018 occurred when the Maltese Islands were going through an economic boom, helped attract creative people from all over the world, even for Altofest Malta.

Florida (2013) sustains that creative people move to communities open to diversity, which can provide them with the opportunity to validate their identities as creative people. The Maltese, thanks to past political and cultural links, look to Italy for cultural inspiration. As LiPuma and Koeble (2013) underline, decisions taken depend on the way cities imagine and represent themselves. The different cultural programmes envisaged by the

---

1   Between the author and Altofest artistic directors, Anna Gesualdi and Giovanni Trono, several conversations took place. This essay reports some considerations and statements emerged during these informal exchanges.

winners of the European City of Culture award for 2018 namely, Malta, Leeuwarden in the Netherlands, and 2019 namely Matera in Italy and Plovdiv in Bulgaria, demonstrates that these places perceive themselves differently and want to leave a different cultural legacy, based on this perception. These programmes are tied with the image these cities have or want to promote.

Massey (1997) underlines that place is the product of interconnecting flows. The constant movement of people questions the idea that place is connected to a rooted and 'authentic' sense of identity (Cresswall, 2004).

Mapping the terrain

The main theme of Altofest Malta (2018) was about *Legendary People*, people who inhabit a space and live in a place. Altofest's artists were required to come up with a "narration of a place, of its inhabitants and of its possible future lives" (Altofest Malta Website) using an already existing piece of work. In the artist's intimation of people, place and space, a new rendition of this piece of work emerges. One should stress however, that the space donor and the space had a bearing on this new evocation of an existing artistic work. The final piece was shaped by the intimate and reciprocal relationship between artists, space donors and audience who had to share a space in a particular place.

For this to take place, Anna Gesualdi and Giovanni Trono, the creators and organizers of Altofest Malta had to start by mapping the terrain. They visited Malta several times before the festival to find the places where the commissioned artists could produce a 'portrait of local intimacy'. The artistic directors first chose the places, and then chose the artists. As Gesualdi and Trono in an online interview underline:

> We first found the place, than the artist. We then asked the artist to tell us about artistic projects or works they were already working upon. At this stage, none of the artists were familiar with the place they were going to be working in. We were the ones who paired place with artistic project, in tune with dramaturgical tenets.

While and Short (2011) note that the choices made are embedded in the identity of the place and the narratives linked with particular places.

Elden (2009) underlines that places are lived, experienced and recorded through the actions of those who live there and use them. Gesualdi and Trono underline that places are the source of inspiration for the artists in Altofest. They explained that their theatrical company's name – TeatrInGestAzione – underlines that the 'place/space' is the womb, the symbolic gestational space. The artist uses this space as their terms of reference, their source of inspiration. The performance embodies the artist's take on the place.

Gesualdi and Trono came to Malta several times to conduct a cultural mapping of the terrain. In their visits to various sites around the Maltese Islands using public transport, they were in search of tangible and intangible cultural aspects artists could incorporate into their performances. They had to identify and geographically locate cultural assets. They located the places with the help of Valletta 2018 regional coordinators. Together

they managed to find space donors who offered homes, workshops, a dilapidated hotel, an orphanage, a social housing unit, a natural park, a scout group headquarters, as well as band and regatta clubs in different locales in Malta.

Site-oriented cultural practices, as in the case of Altofest Malta, involved collaboration at different levels – TeatrInGestAzione with Valletta 2018, artists, volunteers, audience and space donors. Bourriaud (2002) underlines that in socially engaged art practices, where the interest is the relationships between humans and space, relational aesthetics are involved. The cultural directors, the artists, in collaboration with Valletta 2018 regional coordinators and space donors had to work together.

Maltese collaborators helped explain and delineate the intangible cultural aspects linked to certain places and spaces. Some of these tangible and intangible cultural aspects were highlighted in the Altofest Malta map, a cultural artefact which not only helped audiences find the location of the performances, but helped position them up to a certain extent.

The cultural directors, artists, space donors, volunteers and audience were constantly speaking about, interrogating and negotiating the different values, norms, beliefs, philosophies, community narratives, histories, memories, rituals, traditions, cultural practices and resources, as these impacted on their subjective experiences of the performances. This constant interrogation and negotiation took place because Altofest Malta was to produce a collaborative, community-based and interdisciplinary inquiry into the 'social'.

The artists were entrusted by the cultural directors to go into homes and workplaces, tease out family stories and memory maps which they had to build into their performances. Their role was to showcase and delight, while resisting conventions and employing methods that emphasize cultural critique. In an invitation letter sent to the artists, the artistic directors insisted that when the former chose which artistic project/work they presented during Altofest Malta:

> Artists [should] not [...] let themselves be influenced by the idea of proposing works easily adaptable, as the opportunity that is given by Altofest is exactly the chance to rethink the structure, the essential core and the direction of the works themselves. All these elements should enter into dialogue with the persons that will host the works and the artists, as well as all the relations that typify and characterise the space itself. These conditions will generate a re-writing of the work, due to the proximity and mutual care between artist and hosting citizen. The creative urgency of the artist will overlap with the daily necessities of the host, in a dialogue that will redefine the work as well the signs that compose it.

By taking art to the people, they came to resist 'artistic' conventions.

Shannon Jackson (2011) maintains that artists who engage with the 'social' must negotiate a language of critique which has to carefully ensure that it enables and does not neutralize community voices. When art is linked with social comment and advocacy, research, documentation and representation has to challenge the taken for granted in order to highlight environmental (see *Sentieri* by Azul Teatro at Majjistral Park) and social conditions (see *M² - in 50 minutes* by Dynamis, *Ho(Me)* by Giselda Ranieri and Corps-Citoyen at Okkella Agius Flats). It all starts with mapping the social, economic

and political terrain, generating knowledge of local identity, and using this through the performances to raise consciousness, mobilize and articulate knowledge (Duxbury, Garrett-Petts, MacLennan, 2015: 20). And place is where everyday life is situated (Merrifield, 1993).

The aesthetization of everyday life

The space donors who were chosen "were the pioneers of something in their everyday lives" (Gesualdi-Trono). The performance was to be a tribute to ordinary people's lives, 'infected' by people's lives. This is why the 2018 festival was called *Legendary People*. As Gesualdi underlines:

> Both sides had to be 'infected'. The presence of the artist 'infects' the time and everyday life of the space donor, while technical privation and contact with the host's everyday life, influences the artistic aesthetic of the artist. The creative urgency of the artist intermingles and impacts on the day life of the space donor in a symbiotic relationship which impacts on the structure and content of the performance.

By drawing from everyday life, Altofest Malta helped contest rationalist views of culture. It helped blur and collapse the traditional boundaries between culture and art, high and low culture, as well as culture and commerce. Here the artists and cultural organizer were intent in effacing the boundaries between art and everyday life. The performances, were representations of the past and present displayed together in bricolage. Bricolage involves the rearrangement and juxtaposition of "previously unconnected signs to produce news codes of meaning" (Barker, 2008: 202).

Barker adds that postmodern culture is marked by self-conscious intertextuality, the citation of one text within the other. This self-consciousness is even more felt when cultural organizers, and artists are displaced culturally and spatially. The artists mentioned myths, legends, people and rituals with which the audience was not always familiar. You could feel that male members of the audience were not that comfortable when performances highlighted rites and/or experiences linked with birth, illness and death since caring is still perceived as a woman's job. The audience and artist were not always familiar with the routines and rituals practised by locals or the socially disadvantaged. This self-conscious intertextuality is an aspect of enlarged cultural self-consciousness of place and the functions of cultural products.

Symbiotic domination and cultural hierarchy

Dubios and Meon (2012: 128) underline that every "cultural practice occupies a specific position in the general cultural field and leads to a situation of a local system of social relations". Altofest Malta helped give value to 'embedded' art, art which promotes everyday knowledge, an art form which in turn is devalued since common knowledge is not perceived as important.

Cultural productions are also conditioned by the geopolitical, historical and economic context in which they are ensconced, and which gave rise to them. Discursive systems are also shaped by class, gender, nationality, race and capitalism. This means that knowledge production – and these performances did produce knowledge – is not value free, underline Madhok and Evans (2014). Knowers and consumers are differently located, and have different subject positionings.

The production of any form of knowledge is the product of political investment. Intellectual investments end up entrenching privilege not displace it, even when the objective might be to challenge privileged views of the marginalized, maintain Madhok and Evans. The artists and consumers who saw the productions at St Joseph Home (home for boys from socially deprived families) and Okkella Agius Flats (social housing) could leave at the end of the performance – the inhabitants could not. The fact that the artists felt accountable and responsible towards the residents of these places does not hide the fact that in the end they benefitted more, even when highlighting the 'plight' of the people residing in these locations.

The 'legendary people' who took part in Altofest Malta came from all walks of life, and were not always Maltese. The same with the artists – the majority derived from Western European countries, and had a tertiary level of education. The positionality of the knower and the known created epistemic privilege for some, and undermined that of those who ended up positioned as the 'Other'. This depended on the positionality and subjectivities of the knowers and the known. Knowers who felt privileged in relation to the object of their study, unintentionally symbolically devalued the culture of the 'Other' even while trying to use the performances to empower them. This also depended on the positionality of the audience, and the reason (acknowledge/unacknowledged) why they chose to see certain performances and not others.

Symbiotic relationship between place and art

Most of the knowledge generated in this festival was situated, interactive, dependent on the 'Other's' input. Gesualdi and Trono underlined that Altofest was about the symbiotic relationship between the artists, space donors, and their locatedness and positionality in time and space.

Grech (2017) underlines that the Maltese build their homes so that certain areas remain 'private', accessible only to 'insiders'. Outsiders are allowed access to certain areas of the house, and not others. Only insiders have access to the kitchen for example, defined as the heart of the family. During the public meetings it became evident that a number of artists felt that they needed to protect the space donor's privacy. They felt accountable and responsible that their performance might be putting their hosts under scrutiny. Space donors and artists often reached a compromise – they found alternative spaces which the artists could use as spaces for their performance. These often proved to be workplaces (see *Lady Shakespeare* by Opera retablO) or more public spaces in the house such as yards, the roof and/or the garage (see *To Suit* by Lizzie J Klotz, *Ushakova* by Ohi Pezoume, *Back Pink Poem: "for a cup of tea"* by Chiara Orefice and Renato Greco).

Seamon (1979) defines the home as the product of cultural presence and social rituals. The artists used these to become more acquainted with the host's cultural practices, and the social rituals important to them, epitomized in *Back Pink Poem: "for a cup of tea"*. The artists used alternative means of inquiry, different from traditional ones, focusing

attention mainly on personal experience, and adopted a hands-on exploration of material culture (Roberts, 2012). The hosts acted as cultural intermediaries (Barker, 2008), explaining the cultural practices, social rituals, the memories, and other discursive constructions which led them to form (Madhok and Evans, 2014) a particular emotional identification with the place (Ralph, 1979). The artist's role was to dislocate and disrupt this knowledge by resisting conventions and emphasizing a cultural critique of these social rituals located in space.

Kitchin, Perkins and Dodge (2009) underline that the process of creating an artistic expression is usually imbued with the values and judgements of the cultural creators. In this case, the values and judgements reflected the culture of the artists and up to a certain extent the space donors since the constrained space in which the artists worked, forced them into often blurring the distinction between artist and subject. This interactive exercise underlined the social process involved in the production of knowledge. An idiosyncratic cultural performance emerged from the emergent connectivities established between the space, place, the space donors and audience. The space donors and artists lost and gained at the same time. The space donors lost their privacy for a short period of time, and gained by collaborating in a performance which defined them as heroes.

The artistic expropriation of space was often fraught with tension. And this tension led to creativity. Space donors complained about the artists' lack of boundaries. The artists were concerned with what they could do in the constraining or in some cases huge space they were assigned, their tenuous relationship with the space donor, the difference in culture, and the need to come up with a language which enabled them to communicate their experiences in that particular place. The artists had to collaborate with the space donor, so they ended up by giving up their right over their performance. This active and practical engagement with everyday life (Scherf, 2015) helped generate knowledge in a new format, which in some cases as in the performances which took place in Hamrun and Sta Venera, led to consciousness-raising, and knowledge mobilization through knowledge articulation (see *Ho(Me)* or *M²*).

Barker (2008) underlines that space is relationally defined, and constituted out of the simultaneous co-existence of social relations and interactions. The artists had to come to terms with the space, and negotiate the relationships linked with the place. Tension and displacement led to a new product. Artistic expropriation took place when artists used the space donors' knowledge in their performance. The decisions of what to include, and what to leave out were however linked to the geo-political, socio-cultural, environmental and social reproductive elements of life (Katz, 2004) with which the artist was familiar.

Situated literacies

Altofest Malta brought together artists, space donors, volunteers and audience members who came from different countries and different socio-economic backgrounds. They had different definitions of what art, culture and creativity are, since this definition depends on the cultural values, and realities of people and stakeholders (Jackson and Herranz, 2002) located in particular places and time.

Bourriaud (2002) underlines that the subject of art is an interest in human relations in space. Art, in Altofest Malta, became a form of social engagement, concerned with

issues of aesthetic presentation, and knowledge production which had to be relayed in a language accessible to those who participated in the creation and production of the art product.

Barton, Hamilton, and Ivanič (2000) note that space is informed by multiple relational contexts, both tangible and intangible. Literacy, they add, is the ability to use and derive meaning from symbolic forms – whether these are maps, narratives or performances. These forms help deepen spatial and place-based understandings of culture and cultural relations.

Barton *et al.* (2000) distinguish between 'literary events' and 'literacy practices'. Events consisted of the public debates and performances which arose from literacy practices and were shaped by them. Practices, according to Barton *et al.* (2000), are relationships, values, understandings, as well as structured routines that facilitate and regulate actions. These practices also derive from spatial and place-based understandings of culture and cultural relations.

Kitchin, Perkins and Dodge (2009) maintain that the process of creation is more likely to be imbued with the values and judgements of the cultural creators, and reflect the cultural and socio-economic derivation of the individual in question, than that of the space donor. At the same time, one of the objectives of this festival was to use cultural expression to embody the history, and sometimes "community's aspirations [which] may not be validated or adequately represented in mainstream cultural institutions" (Jackson and Herranz, 2002: 24).

Collaborative art making leads to differences in language. This was especially evident in the performance entitled *Trilogia dei Riti* by Alessandra Asuni. Asuni facilitated the re-enactment of three rites linked with death, birth and health speaking Sardinian. She interacted with the audience in Sardo and used her own positionality and locatedness to present the rites. What was interesting in the performances attended was how individual members of the audience brought their own take and positionality on these issues, and yet managed to understand what was being represented in spite of language issues. This was one of the performances when the audience met after the event to discuss what had just happened, and share their take on it since only a few were familiar with the Sardinian rituals. This helped them find a way to manipulate and erase the symbolic languages of exclusion and inclusion. This collaborative art making helped the individuals' "participation shift from creator to spectator, from critic to teacher" (Jackson and Herranz, 2002: 24).

Space as gendered

Massey (1994) notes that space is gendered. From the comments made by some of the artists, this gendered social construction of space did come out.

Massey (1994) underlines that we tend to regard 'home' as a feminine domain, and link it with values of love, care, tenderness and domesticity. Nzegwu (1996) underlines that the world of women and children is often rendered invisible. By holding performances in private homes, Altofest Malta helped to make it visible.

We tend to link the place of work with toughness, hardness, reality and comradeship. This might have been why *Lady Shapespeare*'s delineation of powerful women was more evocative when it was conducted in the forge. Portraying these women in the home would have undermined their power.

In the performances that took place in the Hamrun, Qormi, Sta Venera and Zejtun areas, the artists constantly underlined that they were afraid of intruding in the "intimacy of private space" and had to come up alternatives to safeguard the host's privacy. Progetto Brockenhaus used an empty house owned by the space donor luckily located next door to the family's primary residence to perform *Tal-Ilma*.

In the case of St Joseph's Home (a home for boys where *A Thixotropic mixture like the blood of Saint Januarius* by Antonio Talamo was performed) and Okkella Agius Flats (social housing), the space was both public and private, home and workplace, depending on the persons. The artists who formed part of Dynamis as well as the Giselda Ranieri and Corps-Citoyen troupes, had to reach a compromise as to which spaces they used in order to ensure that the residents were not turned into objects of a scopophilic gaze. The objective of holding performances in these sites was to build bridges between subordinated/marginalized voices and outsiders (Duxbury, Garrett-Petts, and MacLennan, 2015: 4).

Another set of artists came under this scopophilic gaze. The three young female dancers involved in *Omertà* (performed by Matteo Marfoglia) were very conscious that they had 'intruded' in a male space when they were assigned to perform at the Bormla Regatta Club. As they underlined, they were not used to being gazed at while practising. They felt that they were affected by the social expectations of these men.

In the festival, the delineation between home and work was often ruptured during some performances. The location might have been a home for the space donor, but for the artists it was a place of work. To reach a compromise was not always easy. In the case of Claudia Fabris, Orefice and Grieco, the whole family collaborated in the whole project. Jackson and Herranz (2002) maintain that the best collaborations enable individual and collective goals to be achieved. In the case of others, space became sites of 'contestation' (Nzegwu, 1996), as in the case of *Trilogia dei Riti*.

Conclusion

Collective art making leaves a legacy since it often embodies the history, hopes, frustrations and aspirations of a community, whether the individuals involved are aware of this or not.

Jackson and Herranz (2002) maintain that the impact is both direct and indirect. First of all, this type of art helps broaden the definition of cultural engagement, and in the process helps increase participation rates.

This type of cultural engagement also has an impact at an individual and community level. Some of the space donors who took part in this festival underlined that it augmented the value of their home; for others it helped in promoting intergenerational bridging (*Ho(Me)*, M^2 - *in 50 minutes*, *Back Pink Poem: "for a cup of tea"*). Jackson and Herranz (2002) underline that among youth, collaboration in this form of cultural engagement improves problem solving skills, communication skills and self-esteem, an issue which was noted in Progetto Brockenhaus.

On a community level, Jackson and Herranz (2002) note that artistic projects help increase neighbourhood pride, stewardship of place, as well as neighbourhood revitalization. They can also be used as a means of preventing crime as well as improving interracial and interethnic tolerance. This is because such festivals act as symbolic marking of places, an expression of collective memory, fundamental for places to

continue existing (Castell, 1991).

Jackson and Herranz (2002) insist that these types of cultural engagement have an impact on art itself. They note that when community curatorial procedures are used to document the creative experience and the art product, it can lead to changes in the art form itself, which can lead to innovative use of the final product. In fact Duxbury, Garrett-Petts, and MacLennan (2015) underline that art can act as a cultural and social critique, which can promote alternative academic and public discourses where spaces become the product of social translation, transformation and experience (Soa, 1980).

References

Aguilar-San Juan, K. (2013). "Staying Vietnamese: community and place in Orange County and Boston". In *The urban sociology reade*, 2nd ed., London and New York, Routledge Taylor and Francis Group, pp. 379-387.

Altofest Malta. *Altofest Malta Official Website*. [Online]. Available at: www.altofest.net (accessed July 2018).

Barker, C. (2008). *Cultural Studies. Theories and practice*, 3rd ed., Los Angeles, Sage Publications.

Barton, D., Hamilton, M. and Ivanic, R. (eds.) (2000). *Situated literacies: reading and writing in context*, London and New York, Routledge.

Bourriaud, N. (2002). *Relational Aesthetics*, Paris, Les presses du réel.

Castells, M. (1991). *The informational city: economic restructuring and urban development*, New Jersey, Wiley-Blackwell.

Cresswall, T. (2004). *Place: a short introduction*, Oxford, Blackwell Publishing.

Dubios, V. and Meon, J.-M. (2012). "The social conditions of cultural domination: Field, sub-field and local spaces of wind music in France", *Cultural Sociology*, 7(2), pp. 127-144.

Duxbury, N., Garrett-Petts, W. F. and MacLennan, D. (2015). "Cultural mapping as cultural inquiry. Introduction to an emerging field of practice". In: N. Duxbury, W. Garrett-Petts and D. MacLennan (eds.). *Cultural mapping as cultural inquiry*, New York and London, Routledge, pp. 1-42.

Elden, S. (2009). *Terror and territory: the spatial extent of sovereignty*, Minneapolis and London, University of Minnesota Press.

Eyerman, R. (2006). "Performing opposition or, how social movements move". In: J. C. Alexander, B. Giesan and J. L. Mast (eds.). *Social performance, symbolic action, cultural pragmatics, and ritual*, Cambridge, Cambridge University Press, pp. 193-217.

Florida, R. (2013). "Cities and the creative class". In: *The urban sociology reader*, 2nd ed., London and New York, Routledge Taylor and Francis Group, pp. 358-369.

Gieryn, T. F. (2000). "A space for place in sociology", *Annual review of sociology*, 24, pp. 463-496.

Grech, G. (2017). *Women and the dynamics of family life in contemporary Gozo*, Msida, s.n.

Harvey, D. (1996). *Justice, nature and the geography of difference*, New Jersey, Wiley-Blackwell.

Jackson, M.-R. and Herranz, J. (2002). *Culture counts in communities: a framework for measurement*, Washington, The Urban Institute.

Jackson, S. (2011). *Social works: performing arts, supporting publics*, New York and London, Routledge.

Jasper, J. M. (2007). "Cultural approaches in the sociology of social movements". In: B. Klandermans and C. Roggeband (eds.). *Handbook of social movements across disciplines*, New York, Springer, pp. 59-109.

Kitchin, R., Perkins, C. and Dodge, M. (2009). "Thinking about maps". In: M. Dodge, R. Kitchin and C. Perkins (eds.). *Rethinking maps: new frontiers in cartographic theory*, London, Routledge, pp. 1-25.

Kostogriz, A. and Tsolidis, G. (2008). "Transcultural literacy: between the global and the local", *Pedagogy, culture and society*, 16(2), pp. 125-136.

Lefebvre, H. (1991). *The Production of Space*, New Jersey, Wiley-Blackwell.

LiPuma, E. and Koelble, T. (2013). "Cultures of circulation and the urban imaginary: Miami as example and exemplar". In: *The urban sociology reader*, 2nd ed., London and New York, Routledge Taylor and Francis Group, pp. 370-378.

MacAloon, J. J. (1984). *Rites, Drama, Festival, Spectacle: Rehearsals toward a theory of cultural performance*, Philadelphia, Institute for the study of Human Issues.

Madhok, S. and Evans, M. (2014). "Epistemology and marginality". In: M. Evans *et al.* (eds.). *The Sage handbook of Feminist Theory*, Los Angeles, Sage Publications Ltd, pp. 1-8.

Maidani, T. (2018). *Who in the world are you? A sociological inquiry of the lived experiences of cross nationals*, Msida, s.n.

Massey, D. (1994). *Space, place and gender*, Minneapolis, University of Minnesota Press.

Massey, D. (1997). "Economic: non-economic". In: R. Lee and J. Will (eds.). *Geographies of economies*, London, Edward Arnold, pp. 27-36.

Merrifield, A. (1993). "Place and space: a Lefebvrian reconciliation", *Transactions of the Institute of British Geographers*, 18(4), pp. 516-531.

Nzegwu, N. (1996). "Questions of identity and inheritance: a critical review of Kwame Anthony Appiah's *In My Father's House*", *Hypatia*, 11(1), pp. 175-201.

Relph, E. (1973). *The phenomenon of place*, Toronto, University of Toronto.

Risager, B. S. (2012). *The relationship between social movement and place*, Deparment of Political Science and Government, Aarhus University (unpublished MA dissertation).

Roberts, L. (2012). "Mapping cultures: a spatial anthropology". In: *Mapping cultures: place, practice, performance*, Houndsmill, Basingstoke, Palgrave Macmillan, pp. 1-27.

Rubery, J. and Koukiadaki, A. (2016). *Closing the gender gap: a review of the issues, policy mechanisms and international evidence*, Geneva, International Labour Office.

Scherf, K. (2015). "Beyond the brochure: an Unmapped Journey into Deep Mapping". In: N. Duxbury, G. W.F and D. MacLennan (eds.). *Cultural mapping as cultural inquiry*, New York and London, Routledge Taylor and Francis Group, pp. 338-359.

Seamon, D. (1979). *A geography of the lifeworld: movement, rest and encounter*, London, Croom Helm.

Sewell, W. H. (2001). "Space in contentious politics". In: R. J. Aminzade *et al.* (eds.). *Silence and voice in the study of contentious politics*, Cambridge, Cambridge University Press, pp. 51-69.

Soja, E. W. (1980). "The socio-spatial dialectic", *Annals of the association of American geographers*, 70(2), pp. 207-225.

Soja, E. W. (1996). *Thirdspace: journeys to Los Angeles and other real and imagined places*, Malden, Blackwell.

Valletta 2018 European Capital of Culture (2018). *Altofest Malta*. [Online]. Available at: www.valletta2018.org (accessed July 2018).

While, A. and Short, M. (2011). "Place narratives and heritage management: the modernist legacy in Manchester", *Area*, 43(1), pp. 4-13.

Zukin, S. (2013). "Whose culture? Whose City?". In: *The urban sociology reader*, 2nd ed., London and New York, Routledge Taylor and Francis Group, pp. 349-357.